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Moving Picture WORLD

CALIFORNIA STATE LIBRARY

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CARL LAEMMLE
presents

HOOT GIBSON in "RIDE FOR YOUR LIFE"



If you want a fast-action money-maker—a picture that will please all classes and ages and which will ring the bell at your box-office—book "Ride For Your Life" TODAY! This picture has everything that made Hoot Gibson the most popular outdoor star on the screen today! Bewildering action, smiling love-making, dazzling horsemanship and expert marksmanship—thrills that will bring your patrons to their feet with a yell.

Directed by EDWARD SEDGWICK

A UNIVERSAL GIBSON PRODUCTION

"Let Not Man Put Asunder"

EXHIBITORS HERALD

Vitagraph Latest Points Strong Moral

"LET NOT MAN PUT ASUNDER," a Vitagraph Production directed by J. Stuart Blackton, from Basil King's story of the same title, featuring Pauline Frederick and Lou Tellegen, supported by a competent cast.

"Let Not Man Put Asunder" is splendid entertainment and leaves in its wake many points for serious minded people to think about. The production is lavishly staged and in its direction shows an attention to detail and continuity which will probably cause it to be ranked as the best production J. Stuart Blackton has yet given to the screen.

Strong drawing power is added to the picture by the two principals, Pauline Frederick and Lou Tellegen and both are cast in parts which allow full play of their exceptional talents.

The supporting cast is excellent. Leslie Austen as Harry Vassall, the rich young Bostonian husband about whose marital troubles a large portion of the plot revolves, deserves special mention.

MOVING PICTURE WORLD

"Let Not Man Put Asunder"

A strong showmanship angle in connection with this production is the fact that it is builded on a subject which is being given serious consideration at the present time as evidenced by the space given it by the newspapers. It is a patronage pulling picture. This is shown by the good business it is doing at the Rialto in New York.

The technical details of the picture are well handled and it is portrayed by a cast which presents Lou Tellegen in a forceful role and marks the return of Pauline Frederick after being absent from the screen for some time.



"Let Not Man Put Asunder"

By BASIL KING

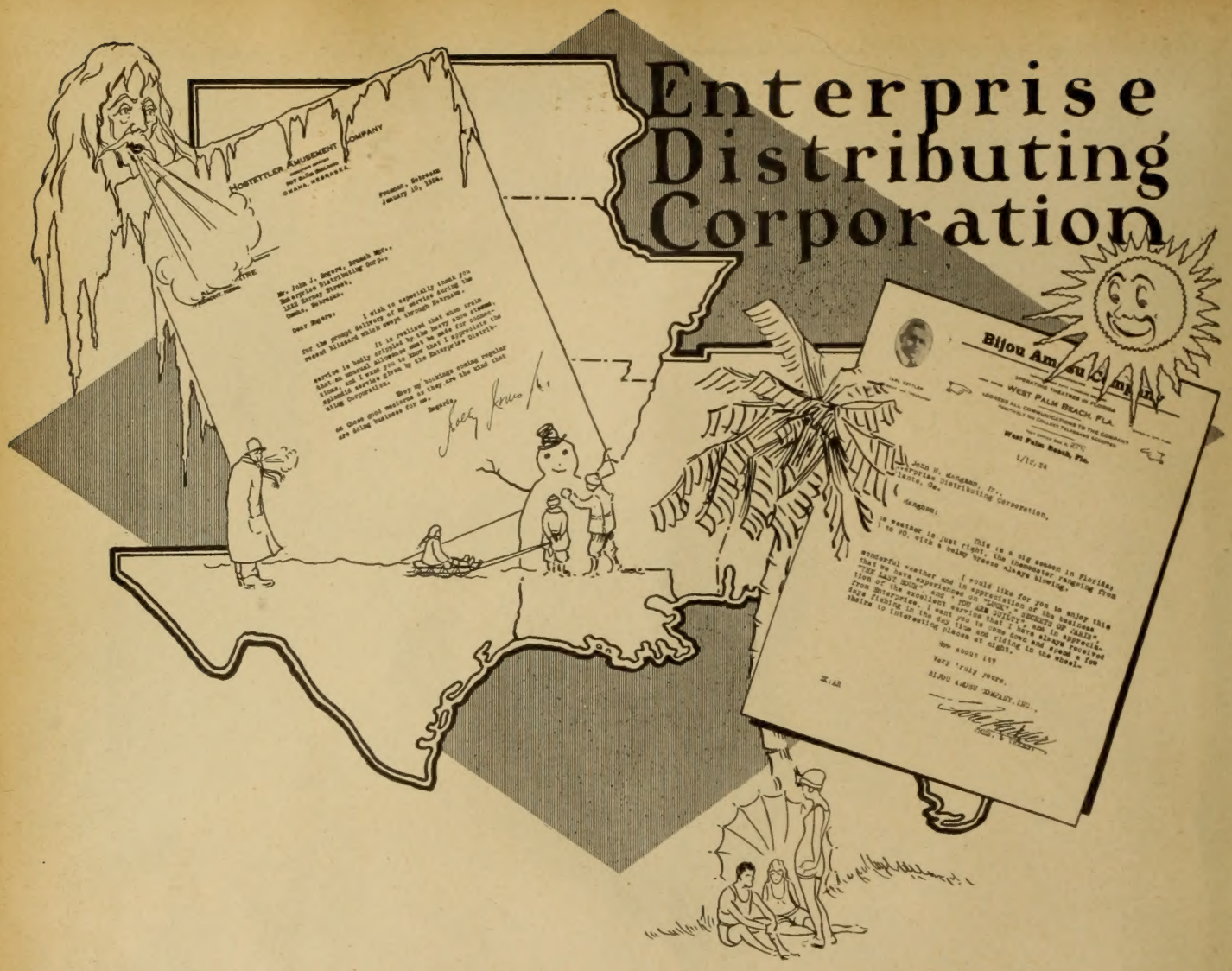
WITH

PAULINE FREDERICK AND LOU TELLEGEN

J. STUART BLACKTON PRODUCTION

VITAGRAPH

Enterprise Distributing Corporation



Be ye hot or be ye cold, you get *an extra measure of service* where ENTERPRISE PICTURES are sold

WHEN Fremont, Nebraska, is in the rages of a blizzard with ice and snow, and a temperature below zero, Palm Beach, Florida, is enjoying a balmy breeze with flowers and sunshine, and a temperature like summer.

IN the vast territory served by the Enterprise Distributing Corporation, there are always extreme conditions; but regardless of varying conditions, there is one thing positively constant, that is—the desire of the Enterprise Organization to render a service as nearly perfect as is humanly possible.

THE Enterprise Distributing Corporation is an Organization made up entirely of Southern and Western men. In the Enterprise exchanges throughout every day in the year these men are giving to the requirements of their customers JUST A LITTLE MORE ATTENTION THAN WOULD USUALLY BE EXPECTED, surrounding each transaction whether small or large with—An Extra Measure of Service.

"RESTLESS WIVES" and "Three o'clock in the Morning"—two of the very latest C. C. Burr Specials—are announced for early release.

Other Enterprise Specials now ready are: "Luck," "Secrets of Paris," "You Are Guilty," "The Last Hour," "Flesh and Blood," and "The World's a Stage."

Enterprise also releases one new Western and one new comedy each week.

Get in touch with the nearest Enterprise Exchange

Atlanta, Ga.,
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John W. Manghan, Jr.,
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Asst. Branch Manager.

ENTERPRISE DISTRIBUTING CORPORATION
WILLIAM K. JENKINS, President JOHN W. QUILLIAN, Vice-Pres.

"PHANTOM JUSTICE"



A
RICHARD THOMAS
PRODUCTION
Presented by
WM. LA PLANTE
WITH
ROD LaROCQUE
and Estelle Taylor
STARS OF
The Ten Commandments
Adapted by
BURNELL MANLEY
Photographed by
JACK W. FUQUA

1924 BELONGS TO F.B.O.

ITS AN F.B.O. PICTURE

CASH in right now on the tremendous popularity of ROD LA ROCQUE and ESTELLE TAYLOR, the two big stars of "THE TEN COMMANDMENTS."

Altho' "THE TEN COMMANDMENTS" has not been shown except in several important cities, yet the fame of ROD LA ROCQUE and ESTELLE TAYLOR has been broadcasted to every nook and corner of the land because of the tremendous publicity of "THE TEN COMMANDMENTS."

Take advantage of this break. Advertise these two big stars in "PHANTOM JUSTICE," one of the greatest mystery crook melodramas of the season.

Here's a real money making opportunity for you. If you miss the money of this, don't blame us.

FILM BOOKING OFFICES
OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Play

POISONED PARADISE

and win!



. whirling love story of
aris and Monte Carlo that
licks into the compart-
ıent that pays big money.



B.P. Schulberg presents a

GASNIER

production

With a Preferred Cast

Kenneth Harlan

Raymond Griffith

Clara Bow

Carmel Myers

From the novel by

Robert W. Service

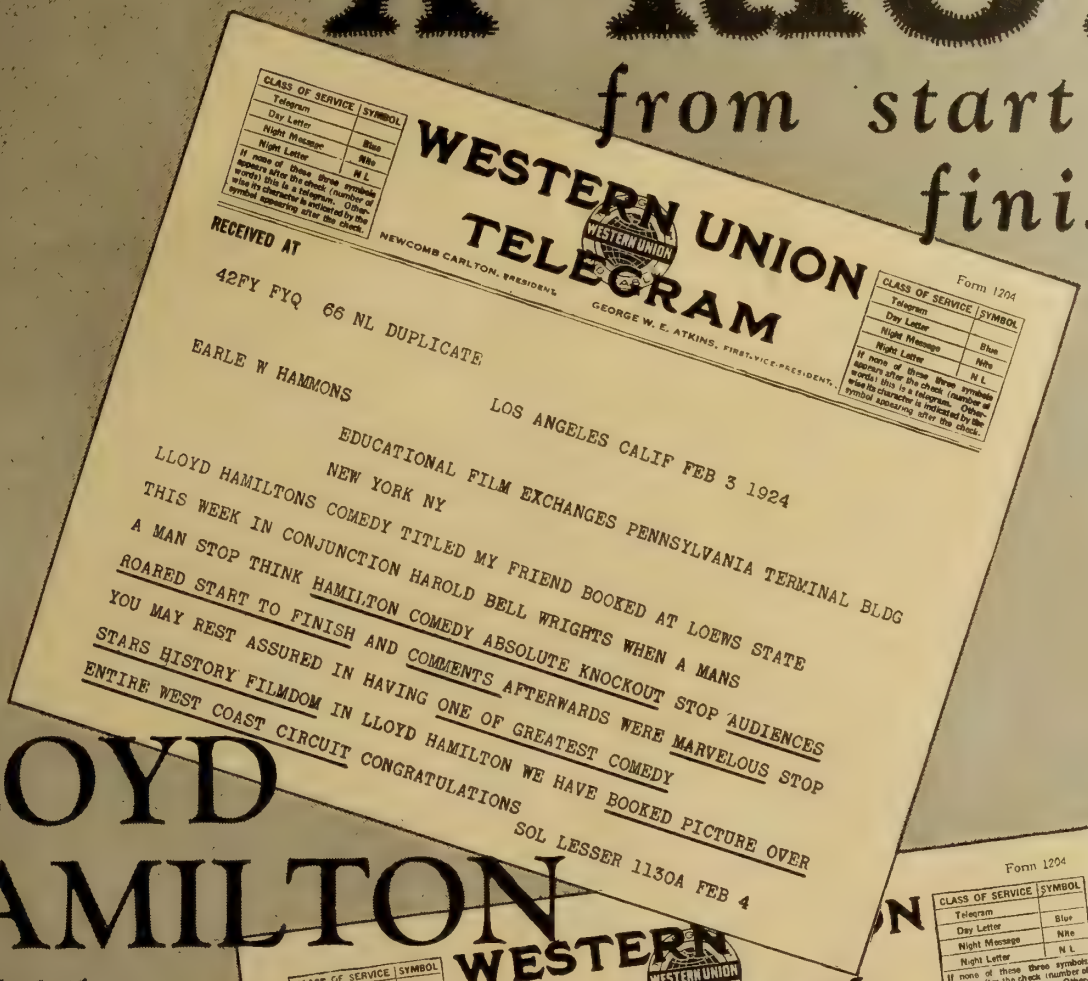
Scenario by Waldemar Young

Preferred Pictures

Corporation

B.P. Schulberg Pres. J.G. Bachmann. Treas.

"A RIOT from start to finish"



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT. GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	NRe
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

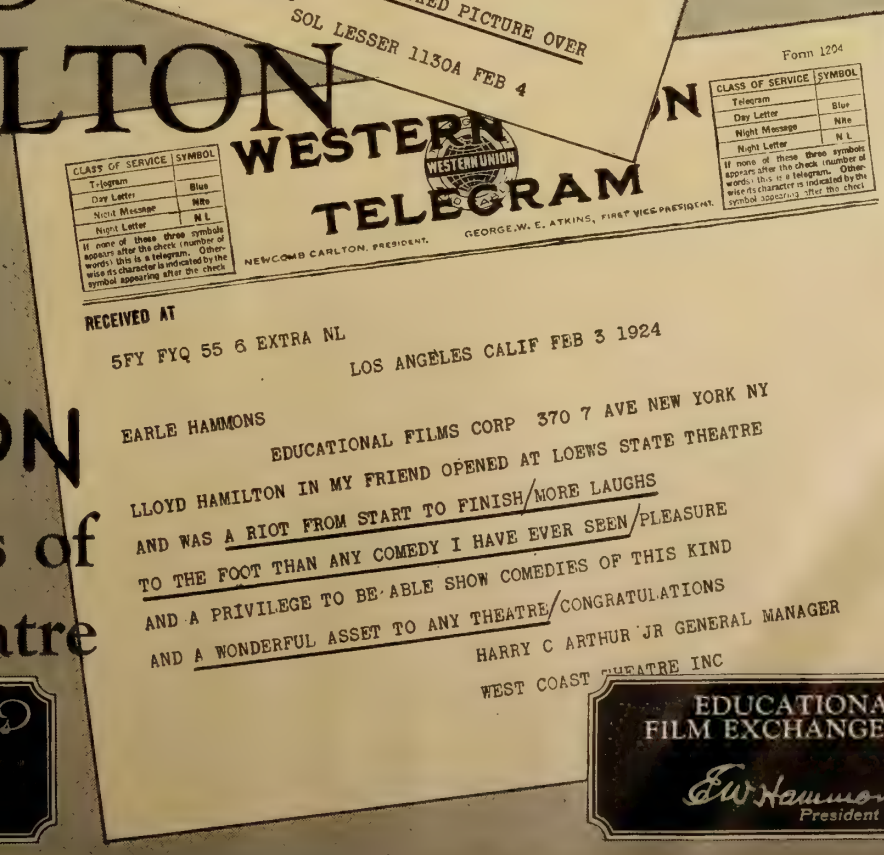
42FY FYQ 66 NL DUPLICATE

EARLE W HAMMONS LOS ANGELES CALIF FEB 3 1924

EDUCATIONAL FILM EXCHANGES PENNSYLVANIA TERMINAL BLDG NEW YORK NY

LLOYD HAMILTONS COMEDY TITLED MY FRIEND BOOKED AT LOEWS STATE THIS WEEK IN CONJUNCTION HAROLD BELL WRIGHTS WHEN A MANS A MAN STOP THINK HAMILTON COMEDY ABSOLUTE KNOCKOUT STOP AUDIENCES ROARED START TO FINISH AND COMMENTS AFTERWARDS WERE MARVELOUS STOP YOU MAY REST ASSURED IN HAVING ONE OF GREATEST COMEDY STARS HISTORY FILMDOM IN LLOYD HAMILTON WE HAVE BOOKED PICTURE OVER ENTIRE WEST COAST CIRCUIT CONGRATULATIONS

SOL LESSER 1130A FEB 4



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT. GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	NRe
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

5FY FYQ 55 6 EXTRA NL

LOS ANGELES CALIF FEB 3 1924

EARLE HAMMONS

EDUCATIONAL FILMS CORP 370 7 AVE NEW YORK NY

LLOYD HAMILTON IN MY FRIEND OPENED AT LOEWS STATE THEATRE AND WAS A RIOT FROM START TO FINISH/MORE LAUGHS TO THE FOOT THAN ANY COMEDY I HAVE EVER SEEN/PLEASURE AND A PRIVILEGE TO BE ABLE SHOW COMEDIES OF THIS KIND AND A WONDERFUL ASSET TO ANY THEATRE/CONGRATULATIONS

HARRY C ARTHUR JR GENERAL MANAGER WEST COAST THEATRE INC

LLOYD HAMILTON

Add his six two-reel HAMILTON COMEDIES to the assets of YOUR theatre

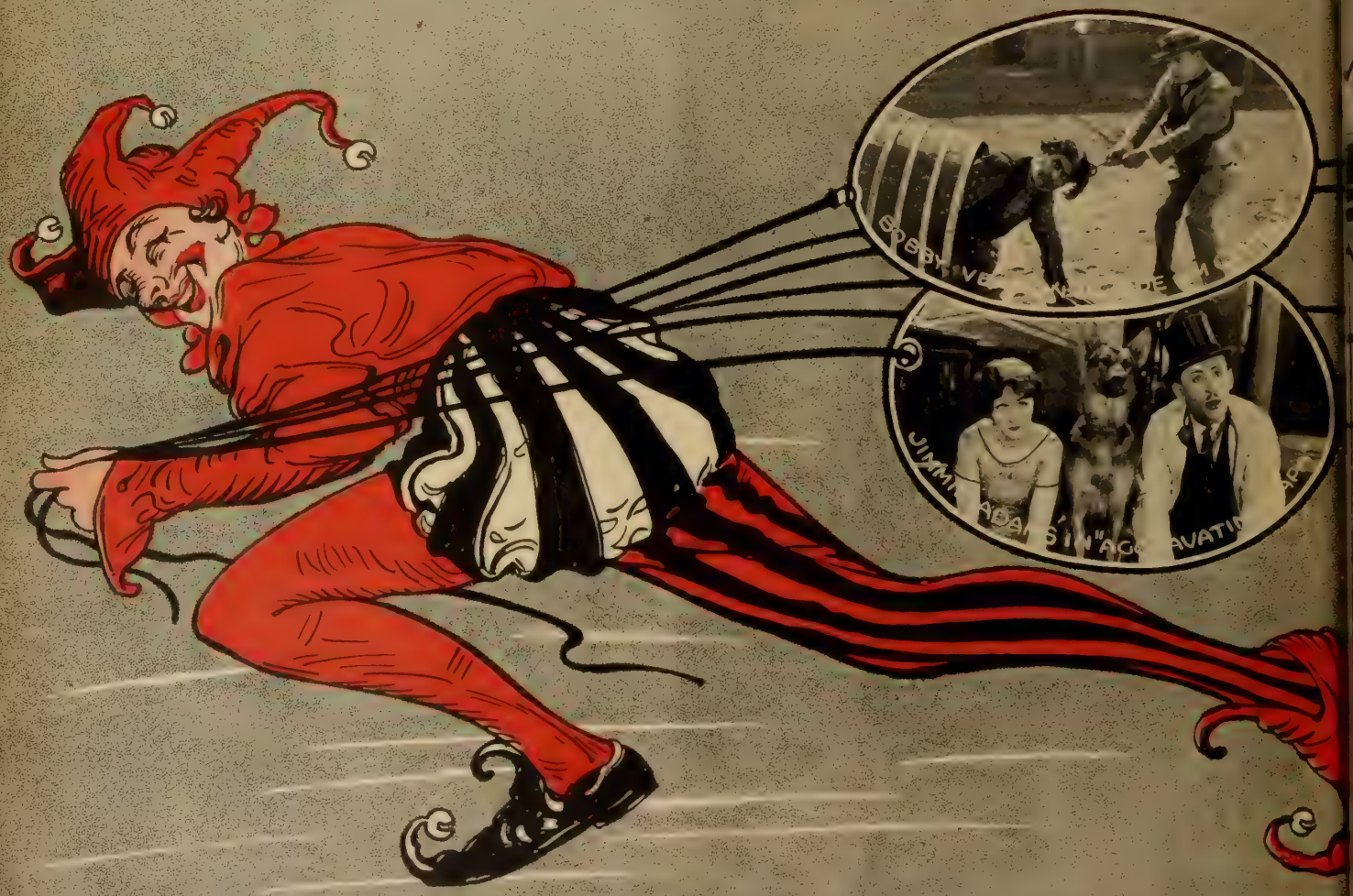
Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

"Fast and Funny"

Christie

The Best Bet for



"In the Front Line of Laughmakers"

Comedies

A Balanced Program









You can get them only from "Educational"

No. 1 OF F.B.O.'S WONDERFUL NEW SERIES OF BIG SIX WESTERNS

presenting

THE INDUSTRY'S LATEST AND GREATEST WESTERN SCREEN STAR

FRED THOMSON IN THE MASK OF LOPEZ

Presented by

MONOGRAM PICTURES CORP.

ANDREW J. CALLAGHAN PRES.

NO Western Star in the history of Western pictures looms up as big as FRED THOMSON does in F. B. O.'s BIG SIX SERIES of Western specials, presented by Monogram pictures and produced by Harry J. Brown.

BOOK THE ENTIRE SERIES OF SIX WHILE YOU HAVE THE CHANCE

No Western pictures now on the market surpass these new offerings from F. B. O. Grab 'em while they're hot. See them at your nearest F. B. O. Exchange.

SPECIAL 3 Sheet Cut-outs

SPECIAL Lobby Photos

SPECIAL Advertising



FILM BOOKING OFFICES

OF AMERICA, Inc. 723 Seventh Ave., N. Y. City

1924 belongs to F.B.O.



WHAT THE CRITICS SAID:

NEW YORK SUN and GLOBE:

"My Man" is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well, too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In "My Man" she is lovely.

NEW YORK EVENING WORLD:

Dustin Farnum and Pasty Ruth Miller carry off the honors, and the "he-man" introduces some cave man tactics in his love-making that are novel.

NEW YORK AMERICAN:

David Smith, who directed the picture, has undoubtedly made a good box office attraction.

NEW YORK TELEGRAM and MAIL:

David Smith has turned it into a lively screen play and at the Rialto Theatre this week it goes along like a breeze.

NEW YORK TRIBUNE:

Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too.

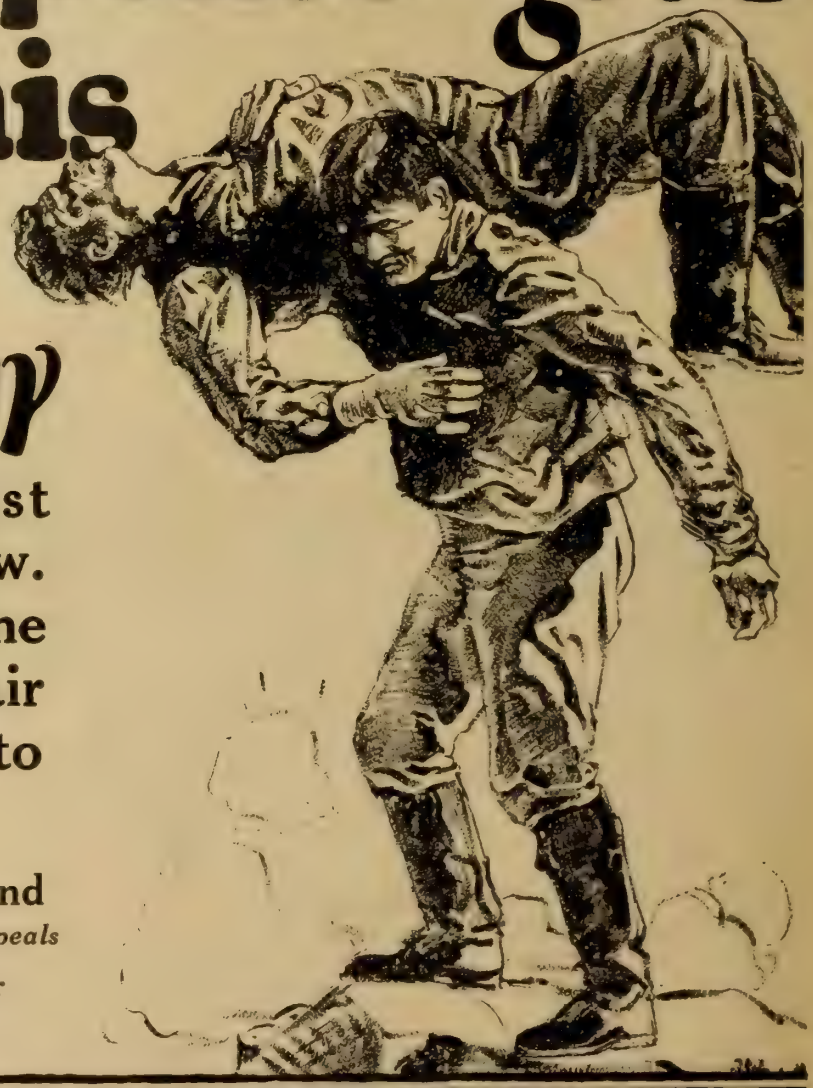
A Picture Your Audience Wants to See

VITAGRAPH

ALBERT E. SMITH PRESIDENT

If they want action and suspense-give them this one

Here's why



"It contains the best fist fight I ever saw. The picture keeps one on the front of his chair from the beginning to the end."

Judge Oscar E. Bland
U. S. Court of Customs Appeals

Nat Pendleton, Champion Wrestler
as Bud Means

Whitman Bennett presents

The HOOSIER SCHOOLMASTER

The Great Mid-Western Classic by Edward Eggleston

featuring

HENRY HULL & JANE THOMAS

Scenario by Eve Stuyvesant

Directed by Oliver Sellers

Distributed by HODKINSON
First run pictures

Six Knockouts!

No. 1

Hunt Stromberg presents

Harry Carey



IN *The*

NIGHT HAWK

A Hunt Stromberg Production

Five Smashing Hits with this great star to come —

"Tiger Thompson"
"The Desert Rose"
"Roaring Rails"
The Man From Texas"
"Soft Shoes"



Directed by
Stuart Paton

Produced by
Stellar Productions, Inc.
Charles R. Rogers
Vice Pres

Distributed by
HODKINSON

A swift moving dramatic comedy that will please them all



Samuel V. Grand presents

BRYANT WASHBURN

in

Try and Get It

with

Billie Dove

Directed by Cullen Tate

Adapted by Jules Furthman *from*
Eugene P. Lyle Jr's. Saturday Evening Post Story "The Ringtailed Galliwampus"

Distributed by HODKINSON—First Run Pictures

Here y'are big boy grab this one and don't hesitate for it means—

M-O-N-E-Y

the best comedy bet of the year



Albert L. Grey presents

LLOYD HAMILTON IN HIS DARKER SELF

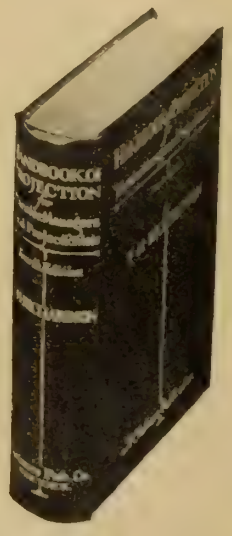
FROM THE ORIGINAL STORY "MAMMY'S BOY" by Arthur Caesar

HIS FIRST SUPER-FEATURE COMEDY

Distributed by Hodkinson — First run pictures

EXHIBITORS

It's How You Show Up At The Show Down That Counts.



When something goes wrong with the projection you want help and you want it mighty quick.

$6.00 WOULD SOUND CHEAP TO YOU THEN.

DON'T PUT IT OFF.

The Best Time To Get This Great Book Is NOW!

Price $6.00 at your dealer or postpaid direct from

Chalmers Publishing Company
516 Fifth Avenue
New York City

HARRY ASHER Presents

ELLIOTT DEXTER

AND ALL STAR CAST IN ONE OF THE BIG PICTURES OF THE YEAR



AN
R. Wm. NEILL
PRODUCTION

—AND OF WHICH THE MOTION PICTURE NEWS SAID

"Inspiring theme . . . inspiring picture . . . climax will knock most folks right out of their seats . . . train wreck never been surpassed for realism . . . admirably acted . . . will 'get' everyone who sees it."

(and to which we add)—

SEE this picture at your F. B. O. exchange. That's all you have to do . . . you'll do the rest yourself instantly. . . . You'll grab it. "BY DIVINE RIGHT" is really one of the few guaranteed big time box office winners of the present year. . . .

FILM BOOKING OFFICES of AMERICA, Inc.

723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

It's the cash a picture brings in that tells the story and

HAROLD

"WHEN A

certainly

It's the big

$6,350.00

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER . . . . . PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE, FORREST ROBINSON, GEORGE HACKATHORNE AND ROBERT FRAZIER
DIRECTED BY . . . . . EDWARD F. CLINE

One of the First National 20 February to June 1924

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

*reports clipped from VARIETY of Thursday, Feb. 14th

N.Y.

...worthy ... exploitation

Estimates for last week:

Cameo—"When a Man's a Man" (First National); 649; 55-85. Opened last week with special advertising plugging the Harold Bell Wright angle. First week showed $6,350.

Capitol—"Name ... (Gold)

A First National Attraction

It's the picture with 50,000,

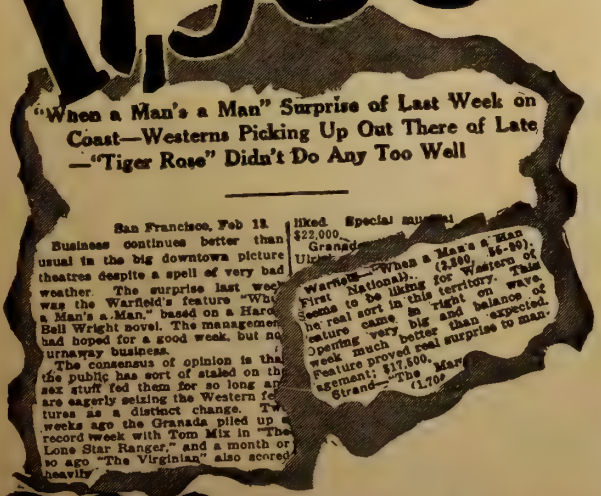
Sol Lesser's Presentation of

BELL WRIGHT'S

MAN'S A MAN"

brings in the cash getter wherever it plays

$17,500.00



"When a Man's a Man" Surprise of Last Week on Coast—Westerns Picking Up Out There of Late —"Tiger Rose" Didn't Do Any Too Well

San Francisco, Feb 13.

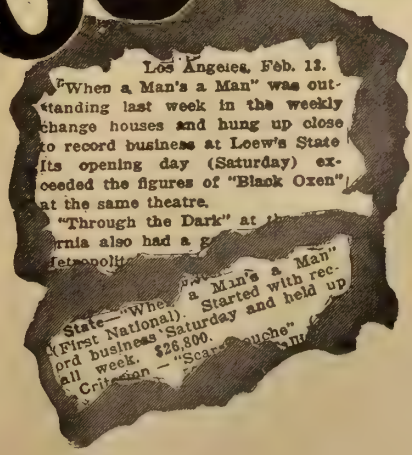
Business continues better than usual in the big downtown picture theatres despite a spell of very bad weather. The surprise last week was the Warfield's feature "When a Man's a Man," based on a Harold Bell Wright novel. The management had hoped for a good week, but no runaway business.

The consensus of opinion is that the public has sort of staled on the sex stuff fed them for so long and are eagerly seizing the Western features as a distinct change. Two weeks ago the Granada piled up a record week with Tom Mix in "The Lone Star Ranger," and a month or so ago "The Virginian" also scored heavily.

Hiked Special ... $22,000. Granada ... Virginian ...

Warfield—"When a Man's a Man" (2,200; $4-$0). First National). Seems to be liking for Western of the real sort in this territory. This feature came in right on wave. Opening very big and balance of week much better than expected. Feature proved real surprise to management; $17,500. ... Strand—"The ... (1,70...

$26,800.00



Los Angeles, Feb. 13.

"When a Man's a Man" was outstanding last week in the weekly change houses and hung up close to record business at Loew's State. Its opening day (Saturday) exceeded the figures of "Black Oxen" at the same theatre.

"Through the Dark" at ... rnia also had a g... Metropolit...

State—"When a Man's a Man" (First National). Started with record business Saturday and held up all week. $26,800. ... Criterion — "Scar... ouche" ...

000 waiting ticket buyers

"Get it all,—Chick!"

A FORTUNE in jewels lay before him on the table. Around the board, with their eyes gripped by their dazzling beauty was: an internationally known crook; a great financier; a Russian nobleman and Jimmie's sweetheart.

The temptation was too great. He forgot his orders; he forgot the warning words of his sweetheart—he forgot everything except the thought of what comforts and luxuries these precious stones would give him for the remainder of his life. The urge was too strong—*he acted like a flash!*

It's a great dramatic touch Tourneur has created here.



One of the First National 20 February to June 1924

M. C. LEVEE *presents* A

MAURICE TOURNEUR *production*

TORMENT

by William Dudley Pelley ~
with **OWEN MOORE**
and **BESSIE LOVE**
Personally directed by
MAURICE TOURNEUR

FIRST NATIONAL PICTURES

A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue New York



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Independent Producer—II

IN the course of a few remarks on the problems of the independent producer last week we made the incidental statement that one of his chief trouble-makers was the desire to be deceived.

During the week we met a sales manager who has had considerable experience dealing with free lance picture makers. He declared:

"Listen, take that part about the independent inviting deception and print it over again—all in capitals. Get the biggest type you can find.

"If the average independent could be sufficiently impressed with that one lesson he would immeasurably aid his own position and foster the sort of distributing organization that is trying to give him a square deal."

* * *

THERE are others who may wonder just what we mean when we say that the independent—with all his real troubles and his sincere search for relief—plays so strong a part in his own destruction.

We'll let this sales manager throw some light on the meaning:

"In my years of dealing with independent producers shopping around for a release I have become convinced that the man who gets their pictures every time is the one who says 'yes' to them loudest and longest.

"You sit in conference with an independent producer. You are supposed to know your own organization, to judge the possibilities of his picture, and to be in touch with market conditions at the moment. Theoretically, at least, you should impart this knowledge to your prospective partner, the producer, and he should weigh it honestly.

"But what really happens? You sense pretty quickly that you are really in competition with the unadulterated flattery and downright deception that some other fellow has handed him.

"You give him sane analysis and constructive advice and know in your heart that he is slipping away from you. In a few moments he will be backing out the door with a pleasant smile but in his heart pitying you because you haven't any pep, enthusiasm or ginger.

"So you throw reason to the winds and go to work to get his name on the dotted line."

* * *

THEN the fine work begins.

"His picture cost seventy thousand. He says it cost one hundred and ten. That's a legitimate part of the act. You tell him that it will gross somewhere between four hundred and seventy-four thousand and a half million. To prove it you work the pencil fast and he admits that you really can write those figures.

"He mentally cuts your figures in half and says to himself, 'Well, that means a gross of two hundred and fifty thousand. If I get that I will be tickled to death.

"Now the truth is that two hundred and fifty thousand is a reasonable, legitimate expectation for his picture. But if you gave him that figure as your probable return he would still work the mental subtraction on you and say, 'That means a real gross of only one hundred and twenty-five thousand. I guess these fellows can't get the big money.

"It's a circle of deception. He knows you are using telephone numbers: you know he knows it. So you double the first figure to be mentioned and let him do his subtraction from that.

"If you don't do it, the other fellow will. Even then, you often lose out because the other fellow had more practise with the pencil and prettier office forms."

* * *

THIS is just one phase of the procedure we have in mind when cautioning the independent. It is a germ that affects every angle of his dealings in arranging a release—from promised advertising backing, alluring first run hints, and so on right through to the accounting methods.

The man from Hollywood, wrapped up in his own work and his ambitions, comes into New York and places a handicap on the distributor who will treat him fairly and squarely, paying a premium to the "yes" man.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

Published Weekly by
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Manager of Circulation: Dennis J. Shea.

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Other publications: Cine Mundial (Spanish). Technical books.

This Week

To GEORGE KLEINE and the committee that worked with him on the luncheon to THOMAS A. EDISON—all praise and then some. It was easily the most impressive motion picture function of our memory.

Young old-timers, real old-timers, and up-and-coming recently acquired friends mingled in a gathering that must have warmed the heart of every picture man fully as much as it did that of Thomas A.

The voice of caution tells us not to mention the name of a person present—for with every man mentioned there will be a half dozen unfortunately overlooked.

So we refer you to the news story on the page opposite and for any among the missing pass the buck to the reporter.

Here's something interesting: We sat with a group of technical "cracks" during the showing of "The Great Train Robbery." And you should have heard them marvel at the photography! Some who have only been with us a few years couldn't get over the shock. They'll go slow before sneering again at the old-timers.

There's something worth thinking about in that; when you analyze closely, just how much progress have we made with all our conceit and vainglory?

And for ED. S. PORTER, who conceived, produced, staged, made, adapted and otherwise gave birth to "The Great Train Robbery," there is meat for self-congratulation.

We sat with ROXY ROTHAFEL and had to play "straight" to his try-out of forthcoming radio material. You're not safe around Roxy these days unless you have seen the latest prologue at the CAPITOL—there's one in two scenes this week—and heard last Sunday's air line concert.

Incidentally, with so much pro and con argument on the picture man's place in radio, Roxy takes a definite position: "You can't buck radio. The man who tries it is bucking eternal progress. So why not jump in wholeheartedly and co-operate to mutual advantage?"

Speaking of "functions"—those luncheons of the new independents' association, presided over by I. Chadwick would cause you to take a second thought about the progress of the state righter, and the ultimate possibilities of this organization. These men are going somewhere—and they are going to make right sure it isn't anything like the chaotic mess they are leaving behind.

The way VIC SHAPIRO is starting out on "Cytherea"—pronounced as it is spelled, whatever that is—it looks as if he is aiming to out-Reichenback Harry. More power to you, Vic.

See where the A. M. P. A. is offering a $100 prize for the best fifteen-minute humorous sketch to be produced at the coming T. N. T. affair. Give the money to a stenographer and station him in the lobby of *729* Seventh Avenue.

Count that week lost that HODKINSON doesn't announce the acquisition of some new product. If they hold this pace next September is sure going to see a great line-up placed in the hands of the sales boys.

For our own part, we look forward with a great deal of interest to the Al CHRISTIE Features, with Dorothy Devore in full-fledged feature stardom. Remembering "So Long Letty," we think the Christies can deliver some box-office ENTERTAINMENT in the feature grade as well as in the successful short subjects going through Educational.

The CHRISTIES are wise to one point. They have thumbs down on the "comedy-drama." Box-office results have proven that there isn't a place for any such animal. There is comedy; there is drama. And the CHRISTIES know COMEDY.

Up in Schenectady the Lord's Day Alliance is trying to scalp the picture theatres of their Sunday shows. The treasurer of said Alliance is an uncle of Bill Johnston, of the M. P. News. Twitting Bill with the fact failed to produce the consternation we expected. All he would grant us was an apologetic grin and the confession, "Well, there has to be a black sheep in every good family."

It didn't seem possible that Washington could go through all the turmoil of the oil investigation—free adv. for "Flowing Gold"—without shying a casual brick at the picture industry. So the Famous Players-Federal Trades hearings had to be yanked to the front page again. Somebody is accused of invoking CHRISTIAN SCIENCE.

R. E. W.

Industry Pays Tribute to Edison; Always Serve the Public, He Urges

MANY sons and daughters gathered around the father of the motion picture industry, Thomas A. Edison, on February 15 at luncheon in the Ritz-Carlton, New York City, paid tribute to the genius that started them on the road to fame, fortune and worthwhile accomplishment, and listened to a few words of paternal wisdom.

The occasion was noteworthy as following soon after and celebrating the seventy-seventh birthday of the man to whom speakers referred as the dean of the motion picture industry. He also was termed the man who defeated darkness, the dean of inventors, the greatest man in the world, the man who struck the magic spark, the greatest single benefactor of the race, the greatest citizen of the world and the archdeacon of modern times.

Through the two hours of speeches Mr. Edison sat quietly, smiling and smoking a cigar. His deafness prevented him from hearing the tributes, and so he simply was enjoying the atmosphere of good-will that he knew surrounded him. Later on, when Mary Pickford threw him a kiss, he danced lightly over to her and held her hands until Douglas Fairbanks twisted his mustache and scowled very ferociously. Telegrams and letters, one of the former being from President Coolidge, were read, and some of the earliest pictures were shown.

Mr. Edison had prepared a short message and it was read by George Kleine, chairman of the committee which arranged the affair. It follows:

"A tendency toward stage fright, which has prevented me from becoming a dangerous rival of Fairbanks or Valentino, coupled with my extreme deafness, makes it impossible for me to speak in public. I have therefore asked Mr. Kleine to read these few lines in appreciation of the honor you do me.

"I believe, as I have always believed, that you control the most powerful instrument in the world for good or evil. Whatever part I have played in its development was mainly along mechanical lines. The far more important development of the motion picture as a medium for artistic efforts and as an educational factor, is in your hands. Because I was working before most of you were born I am going to bore you with a little advice. Remember that you are servants of the public, and never let a desire for money prevent you from giving the public the best work of which you are capable. It is not the quantity of riches that counts; it's the quality which produces happiness, where that is possible. I thank you for your kindness in remembering me, and wish you a prosperous, useful and honorable future."

The speakers included Will H. Hays, head of the Motion Picture Producers and Distributors of America; United States Senator Robert L. Owen of Oklahoma; Rupert Hughes, author and motion picture director; United States Senator Edward I. Edwards of New Jersey; Douglas Fairbanks, the screen actor, and his wife, Mary Pickford; M. J. O'Toole of the Motion Picture Theatre Owners' Association; Hudson Maxim, Dr. Lee De Forest, the radio and phonofilm inventor; Terry Ramsaye, referred to as the historian of the film industry, and George L. Eastman, of Rochester who invented the celluloid film strip.

Among others on the speakers' platform were Police Commissioner Richard E. Enright, Benjamin Raymond, Frank A. Munsey, Charles Edison and George Kleine. Scores of prominent persons in the film industry were scattered at the different tables, some of them having been in the picture business for more than twenty years.



(C) Walter, Scott Shinn

THOMAS A. EDISON

Under date of February 13, President Coolidge wrote the luncheon committee as follows:

"Thank you for letting me know of the plan for the testimonial dinner your committee is giving in honor of Thomas A. Edison. On Mr. Edison's birthday I wired him my congratulations and added: 'I assume that as always you are merely doing the day's work. I hope for your sake and that of your clientele, which is all humanity, that you will have many more anniversaries of the same kind to spend in the same way.' Please renew my assurances of felicitation to Mr. Edison, with every kind hope for himself, his great work, and his further happiness."

Telegrams and letters of congratulation also were received from Senator Henrick Shipstead, Senator Henry Cabot Lodge, Editor Tilley of England's Kinematograph Weekly, Col. Bromhead, the British producer; David Lloyd George, Charles M. Schwab, Senator M. M. Neely and Editor Carburn of the Bioscope, London.

Among those present were:

Bert Adler, Thomas Armat, E. M. Asher.

Sally Balance, Leon J. Bamberger, W. A. Barrett, James Beecroft, Harry M. Berman, James H. Birch, George Blair, George Blaisdell, Ralph Block, A. M. Botsford, Peter J. Brady, Richard Brady, Donald Brodie, John Brophy, Calvin Brown, H. Brearley, H. Buckley, Nathan Burkan, Harry Buxbaum.

Herman Casler, John F. Chalmers, C. H. Christie, James B. Clark, John Clark, Miss M. A. Clouser, R. H. Cochrane, George M. Cohan, Harry J. Cohen, Mrs. Harry J. Cohen, Milton L. Cohen, Sydney Cohen, Frank Conklin, Paul Cromelin, Miss Catherine Curtis.

Joseph Dannenberg, Harry Davis, C. M. De Forest, J. S. Dickerson, Mark M. Dintenfass, W. C. J. Doolittle, Mrs. W. C. J. Doolittle.

Arthur M. East, Jack Edelsten, John Emerson.

Martin Fenton, F. I. L. M. Club, First National Pictures, Inc., John C. Flinn, Fox Film Corporation, William Francke, H. B. Franklin, W. R. Fraser, Mrs. W. R. Fraser.

Henry Gaul, Dr. Arnold Genthe, Dr. A. H. Giannini, R. L. Giffen, W. E. Gilmore, Mr. Goertner, Mrs. Goertner, Harry Goetz, Goldwyn-Cosmopolitan Pictures Corp., Leon Grandjean, W. E. Green, Albert Grey.

James K. Hackett, Mrs. James K. Hackett, Mr. Hammer, J. F. Hamilton, Mrs. A. Hansen, I. Haldenstein, Ervin Hall, Mr. Hall, Earl Hammons, Horace G. Harper, Mr. Hawkins, Thomas A. Healy, William Hedwig, D. W. Henderson, Major Hensley, Henry Herzbrun, Richard Hollaman, David P. Howells, Dr. M. R. Hutchinson.

May Irwin.

Aaron Jones, Mr. Jones, Wynn Jones, Millard Johnson, William A. Johnston.

Robert Kane, George E. Kann, Mark Kellogg, J. J. Kennedy, S. R. Kent, A. S. Kilpatrick, M. Kusell, Peter B. Kyne.

Jesse Lasky, Charles H. G. Larrimore, J. A. Leggett, Irving Lesser, Mr. Lewis, Anita Loos, John Lyons.

Edward MacManus, Harry Marks, E. Marshall, H. N. Marvin, Robert S. Marvin, Paul McAllister, Charles E. McCarthy, J. J. McCarthy, Leonard McChesney, Barret S. McCormick, T. McIllvaine, William H. Meadowcroft, Henry Melville, Metro Pictures Corp., Herbert Miles, James A. Milligan, Theodore Mitchell, Motion Picture Operators Union, Motion Picture Theatre Owners of N. Y. State, Robert C. Moore, Tom Moore, Walter J. Moore.

Dennis O'Brien, Thomas A. O'Brien, O. T. O'Neill, M. J. O'Toole.

Pathe, Inc., Richard C. Patterson, Raymond Pawley, Willy Pogany, Edwin S. Porter, E. M. Porter, Max Prager.

James R. Quirk.

Norman C. Raff, John Ragland, Mrs. John Ragland, Dr. Hugo Riesenfeld, Watterson R. Rothacker, S. L. Rothafel, Harry Rowson, E. R. Russell.

N. Salan, Henry L. Salisbury, Jim San, I. W. Saunders, Dr. W. E. Shallenberger, Dr. Albert Shiels, Sime Silverman, Dr. George Slatterly, A. N. Smallwood, A. W. Smith, Myron Stearns, Louis Sterling, Anita Stewart, Gloria Swanson.

Frank A. Tichenor, Theatre Owners' Chamber of Commerce, J. H. Theiss, J. J. Thompson, Dr. William B. Tower, Hawley Turner.

S. George Ullman, Universal Pictures Corp., Charles Urban.

William Vogel.

William E. Waddell, J. H. Ward, Warner Brothers, Percy Waters, Robert E. Welsh, Carl Wilson, George Williams, J. D. Williams, Mrs. J. D. Williams, Sumner Williams, J. E. Williamson, John Griffith Wray, William Wright.

H. J. Yates.

Hugo Ziegfeld, Mr. Zierler, Adolph Zukor.

To Radio "Naked Truth"

The All Mighty Press Agents are going to whoop it up on the night of March 29 at the Hotel Astor so that they will be literally heard all over the United States, Canada and England.

In other words, the Associated Motion Picture Advertisers, Inc., filmdom's invincible organization of publicity purveyors, has completed arrangements whereby Station WJZ will broadcast by radio the program of entertainment that will feature their annual festive gathering and at the same time provide the general public with an earful of "naked truths" about the movies.

Double-Headed Record

According to reports from G. R. Ainsworth, branch manager for Hodkinson at Pittsburgh, supported by a statement from Mr. Bair of the Bair & Bush Theatres, "The Drivin' Fool," the Hodkinson comedy feature starring Wally Van and Patsy Ruth Miller, has scored a double-headed victory at Altoona, Pennsylvania, by breaking the house records at both the Lyric and the Colonial theatres.

Woods With Hodkinson

Frank E. Woods, for many years supervising director for Famous Players-Lasky and more recently independently producing for the United Artists program, has signed with the Hodkinson Corporation for the release of his next production that is now being made at the Pickford-Fairbanks Studio in Hollywood. Dorothy Mackaill, who has recently come forward as a rising young star, will be the featured player in the picture he is now producing for Hodkinson release. John Harron will head the supporting cast under the direction of John G. Adolfi.

Pick Entire Cast

Richard Talmadge's third production for Truart, which is being made by Carlos Productions under the direction of James Horne, is now well under way. The cast for this picture has been completed and is made up of the following players in support of the star, Mildred Harris, Sheldon Lewis, Charles Clary, Douglas Gerrard, Lydia Yeamans Titus, Snitz Edwards, Tom Kennedy, Mark Fenton, Marshall Ruth, Katherine Lewis and Max Ascher.

Truart Film Ready

Final scenes were shot this week on "In Fast Company" being made by Director James Horne, starring Richard Talmadge in his third Carlos Production for Truart Film Corporation. After a week's rest, Talmadge will immediately start work on another Truart picture as yet untitled.

"Select," Not "Censor"

William A. Barrett Advocates Choosing Rather Than Banning

Selection rather than censorship of motion pictures is the fundamental method of approach to the problem of securing proper films, Wilton A. Barrett, executive secretary of the National Board of Motion Picture Review, and vice-chairman of the Committee for Better Films, told the Rhode Island Congress of Mothers and Parent-Teacher Associations at a meeting in the Rhode Island College for Women in Pawtucket.

Censorship is not an effective means of solving the problem of moving pictures or of bringing about the co-operation of the producer and public for the showing of films of greater merit, Mr. Barrett pointed out. By the board's method of procedure pictures are separated on the basis of audience suitability, and are listed in that way. The board is an organ created to voice the approval or the disapproval of films by the thoughtful public, and in no way is controlled by the producers of pictures, he said.

Approximately 98 per cent. of all films go before the board, Mr. Barrett said, adding that the better films movement must be backed by the organized support of a public opinion that is articulate. Patient and scientific investigation of the facts about motion pictures rather than an impatient, emotional investigation by those who take the evidence of hearsay rather than of accredited facts as the basis of censure will disclose that there is a conscientious and consistent effort being made to raise the artistic and dramatic standard of the motion picture to a high place.

Trotta to Wed

The marriage of Miss Rose Rispoli, daughter of Mr. and Mrs. Michael Rispoli, of New Rochelle, and Vincent Trotta, art manager of Famous Players-Lasky Corporation, will take place Thursday, February 28, at 6 p. m., at the Reformed Church, Flushing, L. I. The wedding ceremony will be followed by a reception at the Flushing League Building.

"Beau Brummel" in March

Warner Brothers to Show Fitch Play in Screen Version

The Broadway premiere of "Beau Brummel," Warner Brothers screen version of the famous Clyde Fitch play, is set for sometime in March, according to the announcement from the home office. John Barrymore will be seen in the title role.

H. M. Warner, after witnessing the production in the West, wired as follows:

"Saw Brummel last night. Consider it one of greatest pictures ever produced."

This is an augury of its appeal, which is expected even to eclipse "The Marriage Circle," as Mr. Warner is usually chary of such unqualified praise.

Start New Jones Film

Production was started this week on "The Circus Rider," the latest program feature in which William Fox will star Charles Jones. William Wellman is directing this picture at the Fox West Coast Studios. The story was written by Louis Sherwin and the screen adaptation is the work of Doty Hobart.

For General Release

Following its brilliant Broadway premiere, "The Marriage Circle" started on its nation-wide round of theatres. Hundreds of prints have been simultaneously released from Maine to California. on this Ernst Lubitsch Production and Warner Brothers Classic of the Screen. Its success, or lack of success, in appealing to the millions of patrons throughout the country will demonstrate once for all whether or not the exhibitor wants to feature good highclass sophisticated plays, according to H. M. Warner.

T. N. T.
Hotel Astor, March 29



BETTY COMPSON IN "MIAMI," THE ALAN CROSLAND PRODUCTION RELEASED THROUGH HODKINSON

Christian Showed Undue Interest in F. P.-L. Case, Senate Is Told

By CLARENCE L. LINZ

ALLEGED interest of George B. Christian, former secretary to the late President Harding, in the investigation by the Federal Trade Commission of the Famous Players-Lasky Corporation, was raised as the chief objection to his being made a member of that Commission by its Chairman, Huston Thompson, before the Senate Interstate Commerce Committee.

In response to questions put to him by Senator LaFollette, of Wisconsin, Mr. Thompson outlined the manner in which the Commission had proceeded with its complaint against the film company and then related that previous to the taking of final action on the proposal to issue the complaint, he received a telephone call to come immediately to the White House and met Mr. Christian.

"He took me into the President's (Harding's) room, and he said, 'I understand that you have issued a complaint against the Famous Players-Lasky Corporation,'" related Chairman Thompson. "'What do you mean by issuing a complaint without giving these people a hearing?' and I said, 'Well, Mr. Christian, we have not issued a complaint. We are thinking about issuing a complaint,' and I said, 'I don't know where you have gotten this statement, but the Commission is in the process of issuing a complaint,' and I told him how we had worked up to a complaint, and he said, 'I just wanted to know what you were doing and I wanted to know why you had done this.'

Reported to Fellow Commissioners

"Mr. Christian appeared very serious in the matter, but he did not have anything further to say, and there was not anything further for me to say, and so I left and returned to the Commission and called by fellow commissioners together. I then repeated to them what had happened.

"I may say that we had been brought into court in a previous case where we had been stopped for some time by people who claimed that they had the right to stop us before we issued a complaint. Our position was that that was wholly a matter of discretion, that we might never issue a complaint. But we were being held up in a case; in fact, we were being held up in two cases.

"I did not know what was going to happen. Nor did the other commissioners. We had had an extremely thorough investigation."

Mr. Thompson informed the senators that previous to the issuance of this complaint the Commission's men in the field coming back to Washington reported to it from time to time that this complaint would never issue, that the Commission would never bring it out, things would happen that they would not care to bring it out.

"Did it ever occur to you that there was any impropriety in Mr. Christian sending a message to such a responsible person as a member of the Federal Trade Commission to come up to the White House to see him, instead of coming down to see him, instead of coming down to see the Federal Trade Commissioner himself?" inquired Senator Bruce (Democrat), of Maryland.

"Well," replied Mr. Thompson, "that is not customary. At least, it is not customary to go to the White House, at least. I never knew it to be so on a proposition of this kind, but it is not customary to ask the Secretary or the President to some down to any department."

The witness declared that the feeling of the commissioners was that this was a pressure that was being brought to bear upon them. He stated further that he is confident that Mr. Harding did not have anything to do with this. He did not know what the interest of Mr. Christian was in the matter, he said.

"In view of our experience of having been held up in other cases, and knowing that we had not issued a complaint, I feared that some move would be made to stop us from issuing a complaint, that is, we would be taken into court and stopped from proceeding," he said.

"The question was then up in several courts as to whether we had complete jurisdiction or discretionary power to the point of issuing a complaint. There is no publicity until the complaint is issued. That question was up and we were then being held up in a case by the court."

No Reason to Suspect Christian

"Had you any reason to suspect that Mr. Christian was connected professionally with this business when you had that interview with him?" inquired Senator Bruce.

"I did not," the witness replied. "My impression was that there was somebody else behind Mr. Christian, because when he asked the question, 'Why have you issued the complaint?' we had not issued a complaint, and I thought that somebody who knew that case better than he did would not ask that type of question." He added that he had no reason since then to suspect that Mr. Christian had any professional connection with the case.

"Did you infer from Mr. Christian's attitude and action in this matter that his purpose was to deter the Commission from action and had attempted to impress you, by calling you to the White House, to that effect?" inquired Senator Howell (Republican), of Nebraska.

"My feeling was that somebody had approached Mr. Christian, and that, knowing the circumstances, that it had been said that we would be stopped, this was pressure," he replied. "I felt that somebody else was using him to use his official position to impress us.

"I may say this is a very unpleasant duty for me. I do not know Mr. Christian other than meeting him in that instance."

Senator LaFollette informed the Committee that information which had led to the subpoenaing of Mr. Thompson was given him by a former member of the Commission who has since retired, but who was a member of the Commission at the time this occurred.

Senator LaFollette asked Mr. Thompson to state whether former Governor Folk, of Missouri, after having been entered of record in the case as one of the attorneys for the Famous Players-Lasky Corporation, made any statement to him regarding his appearance for the company thereafter.

"He stated that while he was on record as attorney, that he was through with the case so far as his retainer was concerned; that he had been requested to do things that he had declined to do," answered the witness.

Mr. Thompson explained how the investigation, started in 1920, was conducted, as follows:

"We made our field investigation. That consisted in sending men out throughout the country to check up the facts which were presented to us, and they made their report. While that investigation was going on Governor Folk was retained by the Famous Players-Lasky Corporation—at least he told me that—and frequently he came in to ask if information could be furnished by us or to urge action, that is, that the case move, and through the record there are letters from Governor Folk.

Chief Examiner Gets Case

"We finished our field investigation and the case went to our Chief Examiner, who made his report on it.

"It then went to what we call the Board of Review, which is composed of two lawyers and an economist, and they investigated the case and they made their report on it.

"It was then assigned to one of the Commissioners, as is always done. The cases come in rotation to the Commissioners. The case went, I believe, originally to Mr. Pollard, who is no longer a member of the Commission, and from him was transferred, I believe, to Mr. Murdock after Mr. Pollard retired from the Commission.

"After the Board of Review had made their recommendation and the case was brought to the Commission and the Commission had voted for a complaint, there were parties who came down and wanted to eliminate what they thought was a certain part of the case, came down from New York City, and I refused, with the other Commissioners—I can only speak for myself here—to consider the requests made on the part of these people, because, as I said, there was an attorney on record, and the only approach to the Commission was through the attorney of record, and I called Governor Folk in, and he then told me—and he then told me—and I hesitate to say things here now—this is in sense derogatory about a dead man—but he stated that while he was on the record as attorney, that he was through with the case so far as his retainer was concerned."

It is not likely that the controversy will remain longer in the limelight as advices received at press time stated that Mr. Christian "refuses to associate with Mr. Thompson on the commission" and that, on his request, President Coolidge has withdrawn his nomination as a member of that body.

Adolph Zukor, president of Famous Players-Lasky Corporation, has denied any knowledge of any interest on the part of Mr. Christian in the Trade Commission investigation.

New Children's Bill

According to Assemblyman F. A. Miller, who on January 15, introduced a bill amending the penal law to the end that unaccompanied children in New York city might be admitted to the motion picture theatres of the metropolis under certain conditions, there is now to be a bill along similar lines and statewide in its provisions. A hearing on the Miller bill was set down for one day last week, but it attracted little or no attention, when at that time Mr. Miller stated that another bill was being prepared of statewide character. The bill will permit theatre owners to admit unaccompanied children but these must be segregated and in charge of a matron, there also being an annual license fee of fifteen dollars.

Frazer in Negri Film

The cast of Pola Negri's current picture, "Men," which Dimitri Buchowetzki is producing at Paramount's West Coast studio, has been completed with the selection of Robert W. Frazer as Miss Negri's leading man. Frazer has been in pictures for nearly ten years.

Good Exploitation

A twenty-four page pressbook replete with information and suggestions to exhibitors will be issued by Preferred Pictures Corporation on B. P. Schulberg's newest Gasnier production, "Poisoned Paradise," which is scheduled for release the latter part of February.

Particular emphasis has been placed on the exploitation value in the fact that this well-known story of Monte Carlo is banned in Europe because it treats too frankly of the far-famed gambling resort. The line, "the forbidden story of Paris and Monte Carlo," is played up on an unusually effective assortment of posters, newspaper ads and other accessories.

Rau Back at Desk

"Billy" Rau, veteran unit production manager at Universal City, who for months has been absent from his desk on account of illness which necessitated weeks in the hospital and a long trip to regain his health, is again managing units at Universal City. He resumed his old desk last week.

New State Right Film

Exclusive Features, Inc., of 130 West 46th street, New York, are getting ready to release a new State Right offering, "Pals in Blue," in which Tom Mix is the star. This picture has been retitled and re-edited by Frank P. Donovan and Jack Weinberg and offers everything the State Right buyer wants in the way of thrills, action, plot, story and box-office pulling power, the sponsors claim.

Released to Showmen

"The Great White Way," Cosmopolitan's surprise picture which has played for three months at the Cosmopolitan Theatre, New York, closing its engagement last week, was released on Saturday, February 16 for general presentation in the leading cities of the country.

The first date for this picture which has played such a brilliant success in New York was Saturday February 16 at the California Theatre, Los Angeles. On the following Saturday February 23, it will begin an engagement at the Strand Theatre, San Francisco.



MARY PICKFORD AND SOME OF THE PRINCIPAL CHARACTERS AS THEY APPEAR IN HER LATEST UNITED ARTISTS PRODUCTION, "DOROTHY VERNON OF HADDON HALL."

Mary and Doug, New York Visitors, Hope for End of Internal Discord

By SUMNER SMITH

MARY AND DOUG—officially Mr. and Mrs. Fairbanks—came to New York City last week to arrange for the premieres of their latest pictures, "Dorothy Vernon of Haddon Hall" and "The Thief of Bagdad." Miss Pickford's picture is to be tried out in some small theatre in the local territory before its official premiere on Broadway, she said. Fairbanks' picture will come later. Soon both will go abroad for a vacation of undetermined length. They will ultimately spend six months of a year producing pictures and reserve the other six months for rest and recreation, "America's Sweetheart" said.

Can you imagine Mary Pickford talking retirement? She wasn't seriously considering it for the near future, of course, but she has none of an artist's conceit that her star will never dim, and she is not one who exists only in the present. It has been her vision into the future of motion pictures that has aided in elevating her to her high rank among the world's artists, as well as her ability as an actress. Those wishful girls who, without training or more than pretty faces, complain because others succeed on the screen, would do well to hear Mary talk. They would learn that there are more brains packed under her blonde locks than under the marcelled waves and bobbed hair of a thousand like themselves. Mary impresses as one who could fill any job from that of publicity purveyor to director to producer. And to exhibitor, even. She knows the technical end of making pictures and exhibiting them as do few others in her walk of life.

But to return to this retirement stuff.

To Make Irish Story

"I want to make an Irish film, perhaps make it as my last," Mary told the crowd of newspapermen in the Ambassador Hotel. "I've been collecting ideas for it for a long time. On this trip abroad Doug and I are going to visit Ireland. I am Irish and love the Irish people, their sentiment and their appreciation of the beautiful, and I think that I couldn't do better than choose an Irish film for my farewell."

"We hope that your farewell will be like Harry Lauder's—once a year," someone said.

"Thank you," Mary said, "but I'm going to do several pictures before that happens."

"Have you got the stories?"

And right here is where students in the art of photoplay composition can take heart, for Mary replied, "No, it's terribly hard to get good stories."

"Why don't producers start a school for writers?"

"That's one solution of a serious problem," she acknowledged, "but the trouble is that one producer will spend considerable time and money developing a writer and then another producer will steal him away by offering more money. That robs us of the incentive. It's happened to me.

"My idea would be take, say, five good prospects in the hope that one or possibly two, of them would make good. I'd have one live in the London slums and study the people there, place another perhaps at Monte Carlo, and so on, so that motion pictures would get sympathetic stories of real people, not just stories of imaginary folks. The best stories are those written about people the writer knows."

Then the conversation turned abruptly to an equitable business arrangement between distributor and theatre owner. Miss Pickford thought that percentage—fair percentage—would prove the solution of the problem. She hopes that it can be worked satisfactorily to all interests.

Miss Pickford talked interestingly about her fellow artists in Hollywood. With a keen sense of humor she compared methods of production. Doug works by a chart, most systematically, while Charlie Chaplin more or less goes on the lot and experiments. Charlie, she said, while producing a picture never gives his mind a moment's rest from it. He's thinking of it, and talking about it, and comparing ideas both night and day. She says that Chaplin's name will be known a hundred years from now.

For Lubitsch, and she referred to him frequently, Miss Pickford had the most lavish praise. She sees him as a potential dominating force in motion picture art, pointing out his accomplishments to date and the fact that he is only 32 years old. His ability to immediately adapt himself to American methods and technique on arriving here, and to produce pictures of varied moods and atmospheres, she considers an index to his remarkable genius.

There has been as yet no Sarah Bernhardt of the "movies," the star said. No really great, outstanding emotional actress has been developed, though Lillian Gish possesses tremendous powers of appealing to the emotions, she believes. Whether Mary herself will essay new characterizations she did not say, and she modestly turned the conversation when the question was put directly to her.

All this time Doug was talking in another room and playing with his Irish terrier. Charlie Moyer of United Artists hailed him and he joined his wife and her listeners.

About the first question put him concerned "peace" in the motion picture industry.

"I think it will come within five years at the most," he said. "The distributor and the theatre owner have got to pull together for the good of all, and each factor in the present business competition is showing an increasing willingness to do so."

Ingenious Stunts

Then Doug described some of the ingenious production stunts utilized in making "The Thief of Bagdad." It seems there weren't enough elephants obtainable, so mechanical elephants were made. He laughingly illustrated how they walked.

"And I defy anybody," he said, "to tell them from the real thing. In fact, they film much more realistically than the real elephants did."

Doug spoke of studying Maxwell Parrish's color and lighting effects and utilizing special Eastman stock in certain parts of the production that is described as "giving the impression of colors." One very beautiful scene will be that of "The Thief" diving to the bottom of the ocean, tinted bubbles rising as he sinks. A highly technical description of this special stock was given, emphasis being laid upon the fact "the impression of color" will be given by stock that registers only red, or green, and so on.

Both Mary and Doug are the picture of health and happiness. The surpassing interest they take in life and their work particularly, keeps them enthusiastic. No blase viewpoint is theirs, but a fresh, keen curiosity as to how this old world revolves and its people cavort. And Mary says, "I don't see how you New Yorkers get along with so little sleep. I get nine hours every night out in California. The only time I'm likely to miss out is when Doug and I go abroad and he starts dragging me around from one place to another. Doug's never satisfied to stay in one place very long when he's on his vacation."



Scenes from "Oh! Captain!" an Educational Cameo Comedy with Cliff Bowes, Sid Smith and Virginia Vance

T. N. T.
Only Once a year, Astor, March 29

Jean Tolley, Metro's New Star, Appears in "Uninvited Guest"

A NEW screen luminary blazons forth this month. The occasion is the Metro release of the new J. E. Williamson Ralph-Ince production, "The Uninvited Guest," a picture depicting in part the wonders and mysteries of deep-sea life in tropical waters. And the new star is already known to many in this country as "the most photographed girl in the world." She is Jean Tolley.

Miss Tolley's rise to prominence in the motion picture world is full of the stuff that goes to make strange adventure and to bear out the fact that "truth is often stranger than fiction." Jean Tolley was born in Milan, Tennessee on November 10, 1903. She is the daughter of the Rev. Dr. Henry Tolley and Mrs. Viona Tolley.

Jean studied at Ogontz Seminary in Philadelphia where she learned French among other modern languages, and a great deal about art, swimming, tennis, hockey, riding, military drill, first aid, astronomy. Then came the war. Jean was assigned to the Union Protestant Infirmary in Baltimore. Then suddenly her father died. There was not much money left. The minister's little family was thrown on its own resources. Jean remembered that she had often been told by her class mates at school and by others that she was beautiful. She would go into the movies. The movies seemed a quick and very profitable means. So Jean came to New York. She began to make the rounds of the studios. The first several days her eyes were alive with anticipation. But after a while hope went a-glimmering.

At last the little fund of money she brought with her from Milan became exhausted. Her landlady threatened to throw her out. She returned to her room despair tugging at her heart. Jean found a little note from Underwood and Underwood, photographers whom she had once interviewed, asking her to call at their offices. It was the proverbial last nickel that brought her there.

They made a test picture of her for advertising purposes. Miss Tolley photographed so well that contact was made immediately with several great national advertisers. Soon Miss Tolley's beautiful features adorned the covers of every "Happiness" box of candy. Then she was picked to be the enticing feature of the advertising of a noted toothpaste.

Then one day through a mutual acquaintance she met Ralph Ince, the noted director. Mr. Ince was immediately struck by her great beauty and when he learned that she was adept at all sports, that she was as much at home in the water as on dry land, and that she photographed exquisitely, he was happy. Mr. Ince together with J. E. Williamson, submarine engineer and inventor, was planning to make a big picture called "The Uninvited Guest" from the story by Curtis Benton. Part of it was to be in natural colors by the famous technicolor process. The cast had to be perfectly at home in the dangers that beset tropical waters because most of the action involved the characters either diving to the bottom of the sea or floating in the neighborhood of sharks and octopi. But what woman would essay the part? What woman was brave enough to attempt it? Jean filled the bill.



JEAN TOLLEY
Metro's New Star Who Appears in "The Uninvited Guest"

"Lilies of Field" Goes to 100 First Runs March 16

"LILIES OF THE FIELD," the initial production of Corinne Griffith Productions, Inc., distributed by First National Pictures, will probably equal if not surpass all present records for simultaneous first runs, according to First National.

This picture, with Corinne Griffith and Conway Tearle in the featured roles, was completed several weeks ago. Its general release date has been set for the third week in March. According to the First National Home Office, fully one hundred first run theatres will present the picture beginning March 16.

The drive for simultaneous first runs on this picture was assisted by the proclamation recently issued by Robert Lieber, president of First National, declaring March 16 to be be "Lilies of the Field Day" and calling upon all exhibitors to observe it and assign a play date to the picture for that week. First National's national advertising campaign in the Saturday Evening Post and other media materially assists the exhibitor by selling the public well in advance, and tying up the release date with the picture.

"Lilies of the Field" is an adaptation of the stage play of the same name by William Hurlburt. It is directed by John Francis Dillon, who directed Colleen Moore in "Flaming Youth." The cast in support of Miss Griffith and Mr. Tearle includes Craufurd Kent, Myrtle Stedman, Charles Gerard, Alma Bennett, Charles Murray, Sylvia Breamer, Edith Ransom, Cissy Fitzgerald and Phyllis Haver.

SWAP
Something you don't want
For something you need
An inch advertisement in
The WORLD'S MARKET PLACE
will do it. And an inch costs but
Five Dollars.

McDonald to Direct

J. K. McDonald will make at least two more pictures for First National under a new contract awarded him by that company in recognition of the success of his first two productions. The forthcoming story is tentatively titled "The Goof." It is a comedy in which Lloyd Hamilton and young Ben Alexander will share starring honors.

Now Heads Big Drive

First National's Chicago Office Now Occupies First Place

Under the leadership of Manager Clayton E. Bond, the Chicago office of Associated First National Pictures has jumped from twelfth place to first place in the national business drive now being conducted by First National. According to Mr. Bond, its prospects for winning the coveted prize award are considered bright.

This marks one of the rare occasions when a Chicago office has assumed leadership in a national contest, and its position in the present race is a strking commentary on the strength of the sales force Mr. Bond has assembled around him and on his own ability as an exchange executive.

Mr. Bond has been with First National since June, 1920, assuming management of the office in 1922. He is one of the most popular managers on film row and has been identified with the Illinois territory since 1912.

Showing for Charity

Associated's "Copperfield" Aids Philanthropic Movement

Staten Island Social Service, Inc., which carries on community welfare work throughout the length and breadth of the island, has just finished a highly successful campaign, in which the sole contributor to the purse needed for increasing activities was a photoplay.

On February 8 and 9, seven benefit performances of the Associated Exhibitors' attraction, "David Copperfield," were given at the Richmond Theatre, at Richmond, with results that were gratifying to the organization.

Through the courtesy of Mr. Moses, manager of the Richmond Theatre, ten prizes were offered children in the grade schools who sold the largest number of tickets to the performances. Twenty dollars in gold—four $5 gold pieces—were awarded to the leading five ticket-sellers, and reserved seat tickets were the prizes to the others.

Goldwyn's Elinor Glyn Picture to Go Direct to Exhibitors

GOLDWYN'S production of the Elinor Glyn picture, "Three Weeks," directed by Alan Crosland, will be released directly to the exhibitors without first being road showed.

The producers believe they would have been justified in sending "Three Weeks" to legitimate theatres at their regular scale of prices in order to derive a bigger immediate revenue from it. The distributing company has decided, however, to release the film direct to exhibitors as it did in the case of "Name the Man!", which is also of big enough calibre for road showing.

The producers and the distributing corporation feel that "Three Weeks" is going to be a box-office sensation of the year and believe that it is no more than just that the exhibitors who have been showing their product for the past year should share, from the first, in the tremendous business which they are confident this picture is going to do.

In addition to having a picture based upon one of the most sensational novels, which has been translated into nearly every tongue in the world, and which still sells at the rate of 50,000 copies a year, "Three Weeks" is acted by an excellent cast. Elinor Glyn selected Miss Pringle for the chief role in her picture.

Idealism of Woodrow Wilson Inspired Theme of New Film

THE broad idealism of former President Woodrow Wilson, the force of which is felt now more than ever before, has inspired Emilie Johnson, scenario writer and mother of Emory Johnson, the producer, to write a story which will soon be picturized in scenes of striking drama.

The production is "Swords and Plowshares," the tentative title of Johnson's next big production for release by Film Booking Offices.

Johnson is now completing the seventh week of work on the picture, the theme of which is the need of universal peace and brotherly love.

Mrs. Johnson obtained her inspiration from the courageous efforts of the late President to impress upon the mind of the nation the urgent need of organized peace among the countries of the world.

"The world would be a better place in which to live," commented Mrs. Johnson recently in discussing the death of Mr. Wilson, "if public officials had more of the fine, broad idealism which characterized the career of our late President."

Wilson Selects Cast

The cast for "The Days of '49," the Transcontinental Series which Ben Wilson has begun making for Arrow Film Corporation has just been announced. It is composed of Edmund ("Two Fisted") Cobb, Neva Gerber, Ruth Royce, Wilbur McGaugh and Yakima Canuck.



Bryant Washburn in "Try and Get It." A Hodkinson picture presented by Samuel V. Grand and directed by Cullen Tate.

Youth!

The public wants it!
Give it to them!

"Danny" says:

"'THE AVERAGE WOMAN' SHOULD GET OVER MIGHTY WELL WHERE THEY LIKE 'FLAMING YOUTH' TYPE OF MATERIAL. PAULINE GARON PUTS OVER A GOOD FLAPPER CHARACTERIZATION."

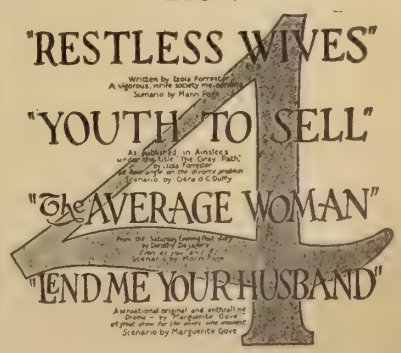


"The Average Woman"

THE POWERFUL CAST

PAULINE GARON
HARRISON FORD
DAVID POWELL
DE SACIA MOOERS
BURR MC INTOSH
RUSSELL GRIFFIN

IT'S ONE OF BURR'S NATIONALLY ADVERTISED BIG 4



Have You Played the Burr Specials?

"THREE O'CLOCK IN THE MORNING"

"THE NEW SCHOOL TEACHER"

BURR PICTURES, INC.
133-135-137 WEST 44th ST.
NEW YORK CITY

Released by the Best Independent Exchanges Everywhere!



Scenes from "Busy Buddies," an Educational-Christie comedy, with Neal Burns and Vera Steadman. The production was directed by Al. Christie and is distributed by Educational Film Exchanges, Inc.

To Film Locke Novel

"The Mountebank" to Be Brenon's Next Paramount

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who arrived in New York this week after having spent the last two months in Los Angeles, announced yesterday that Herbert Brenon, who has just completed filming Mary Roberts Rinehart's story and play, "The Breaking Point," is on his way east to begin production in the Long Island studio on "The Mountebank," from W. J. Locke's novel.

Mr. Lasky also made it known that the title role of the clown who becomes a brigadier-general has been awarded to Ernest Torrence, whose remarkable record of successful characterizations makes him admirably fitted for the part. Anna Q. Nilsson, whose most recent success has been in "Ponjola," will play the feminine lead, the role of Lady Auriol.

Set Release Date

Definite release dates for the new Hodkinson pictures announced this week, places the James Kirkwood-Lila Lee production "Love's Whirlpool" as the first to go to the exhibitors during the month of March. It is set for release on March 2; followed by the Samuel Grand super-comedy special, "Try and Get It" with Bryant Washburn and Billy Dove on March 9.

"His Darker Self" the blackface comedy feature starring Lloyd Hamilton is set for definite release on March 16.

"Mailman" Eulogized

Editorial Writers Lavish Praise on F. B. O. Feature

The latest Emory Johnson production, "The Mailman," starring Ralph Lewis and being distributed by the Film Booking Offices, is receiving editorial comment in the columns of a number of metropolitan newspapers. The Boston Post ran a long editorial under the head, "Pay for Postal Workers," during the showing of "The Mailman" in Boston, while the editorial writer for the Davenport (Iowa) Democrat and Leader made in part the following comment:

"A popular ditty of a few years ago, if we remember right, voiced the inquiry, 'How'd you like to be the mailman?' We confessed that we would not like it, or at least we could conceive of many easier jobs, if we had to surmount some of the obstacles the mailman meets and overcomes, as shown in the screen story of the mailman's daily dozen of daring deeds now running at the Family.

Gets Arrow Film

"Lost In A Big City," the Arrow Special starring John Lowell and featuring Jane Thomas and Baby Ivy Ward, has been secured by the De Luxe Film Company of Philadelphia for eastern Pennsylvania, southern New Jersey and Delaware. De Luxe is working out an extensive exploitation campaign for the larger places in their territory.

Pronounced as it is Spelled
CYTHEREA

Praise for "My Man"

Critics Rank Vitagraph Production in Top Class

New York newspaper critics reported most favorably on "My Man," the picturization of George Randolph Chester's novel, at its showing at the Rialto Theatre last week. This feature was produced by David Smith for Vitagraph with Patsy Ruth Miller and Dustin Farnum in the leading roles of an all star cast.

The New York Sun and Globe: "'My Man' is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In 'My Man' she is lovely."

New York Evening World: "Dustin Farnum and Patsy Ruth Miller carry off the honors and the 'he-man' introduces some caveman tactics in his lovemaking that are novel."

New York American: "David Smith, who directed the picture, has undoubtedly made a good box-office attraction."

New York Telegram and Mail: "David Smith has turned it into a lively screen play and at the Rialto Theatre this week it went along like a breeze."

New York Tribune: "Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is too."

Film Shows Headhunters

Hurley's Pictures at Carnegie Hall—Akeley Slams Producers

Captain Frank Hurley lectured and showed motion pictures on his recent expedition to New Guinea on Sunday evening, February 17, at Carnegie Hall, New York City. His film record of what he calls "The Lost Tribe," a colony of headhunters and cannibals, was interesting and in parts made doubly attractive by the use of color. The entire trip by yacht and aeroplane from Australia to New Guinea was covered in considerable detail, some of the "shots" revealing submarine life.

Before enjoying the picture the audience had to listen to an attack on film distributors by Carl E. Akeley, curator of the Museum of Natural History. Mr. Akeley dwelt for some time on a charge that distributors impair the scientific merits of travel pictures by editing them solely with an eye to thrills. Then he enlarged his attack to include directors, telling a story that purported to prove that one director wanted more than twelve apostles in his biblical picture. Another story charged an exhibitor with using the following electric sign, "The Thrilling Adventures of J. Christ."

Editing "Blood and Gold"

Albert Parker, who directed "Blood and Gold" for Distinctive Pictures Corporation, has completed the first cutting and assembling of this picture. Parker's plans for the future have not been announced.

"Blood and Gold" is the working title of an original story by John Lynch, veteran writer for the screen. It features Conrad Nagel, Alma Rubens and Wyndham Standing. It is probable that a new name will be chosen for the feature within the next few weeks.



Scenes from "Wide Open," an Educational Mermaid Comedy featuring Lige Conley. The production was directed by Fred Hibbard.

"Yolanda" Premiere

Brilliant Assemblage Witnesses Cosmopolitan Super N. Y. Debut

The world premiere of "Yolanda," starring Marion Davies took place February 19 at the Cosmopolitan theatre, New York.

Miss Davies' newest Cosmopolitan production adapted by Luther Reed from Charles Major's famous story, and directed by Robert G. Vignola, was shown to a most distinguished audience. An international aspect was given to the opening by the presence in the audience of practically every Consul General representing foreign governments stationed in New York.

Prominent also in the list were the names of city officials, leaders of society, motion picture stars and celebrities of the theatrical and musical worlds.

Signs Stars Again

Co-incident with the announcement of an even larger production schedule for the year 1924-25 than the eighteen classics outlined under the 1923 program, comes word from the Warner Brothers studio that Marie Prevost and Monte Blue, whose contracts expired this month, have been signed to new contracts covering a period of years. Both of these players by their stellar work during the past year have come into the circle of prominent stars.

"Daddies" Proves Itself a Top Notcher at Its Strand Premiere

THAT David Belasco's "Daddies" has been improved in the screen version, that it abounds in humor, and that a more amusing comedy has not been seen this season on Broadway, was the verdict of New York photoplay reviewers, after witnessing the world's premiere at the Mark Strand Theatre last week of Warner Brothers' "Daddies."

This buoyantly humorous screen comedy of a set of bachelors who land willy-nilly into the nets of matrimony, went into the Strand after the successful showing the previous week of the Ernst Lubitsch production, "The Marriage Circle." Each proved a decided success.

The reviewers expressed themselves as follows:

Herald: "A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season. Much of the success of 'Daddies' is due to the work of Claude Gillingwater, Willard Louis and Harry Myers, the three confirmed bachelors. These highly efficient comedians were at their best."

Louella O. Parsons in the American: "We have an idea most people will like 'Daddies.'"

Sun and Globe: "You should see the old bachelors trying to amuse the kids. And you should see the kids make life hell for the old bachelors. Harry Myers as usual gives one of his amusing characterizations. 'Daddies' is amusing."

Journal: "The comedy is lightly handled, very well acted and amusing."

Evening World: "Mae Marsh was the same old heart-string puller. There is comedy in this picture. It's bound to be a success."

Telegram: "The transfer of 'Daddies' with its happy youngsters from the stage to the film was a happy choice. It is even better in 'the movies' than it was in the 'speakies.' And that is high praise."

Telegraph: "Warner Brothers have managed to instill into Mr. Belasco's erstwhile play a comic flavor which, pictorially, is as entertaining as the original stage version by John L. Hobble."

First Print Ready

Gasnier's "Poisoned Paradise" Received by Preferred

The first print of "Poisoned Paradise," Gasnier's recently completed production for B. P. Schulberg, was received this week at the offices of Preferred Pictures Corporation. A number of the Preferred franchise holders came to New York for the first screening of this picturization of Robert W. Service's novel and their enthusiasm over its box-office qualities was unanimous.

"'Poisoned Paradise' represents," said Mr. Schulberg, "one of Gasnier's greatest achievements. Not only did we try to make this picture lavish from a production standpoint but we did our best to make the utmost of the strong story that Robert W. Service gave us. From start to finish the picture carries humanness.

"'Poisoned Paradise' is going to be the final proof that Clara Bow is the wonderful little actress that everyone in Hollywood thinks she is. Her work in the leading part far excels the performances she gave in 'Down to the Sea in Ships' and in 'Black Oxen,' which have already attracted the attention of the public and the exhibitors."

Beating Broadway

Straight From the Shoulder wants no credit for enterprise, but claims a justifiable pride in the possession of exhibitor friends who do all in their power to make the dependable tip department of MOVING PICTURE WORLD the best source of exhibitor information available.

By no means the least of these good friends is Al Hamilton, whose Rialto Theatre in South Norwalk, Connecticut, obtained, through Al's enterprise, the world's premiere showing of Griffith's latest and biggest production, "America." Al comes across with a tip on the picture before it hits Broadway. Look it up. It's straight goods—and so you will find are all the tips which sincere exhibitors send in to help you book your show.

Woods Signs Harron

Will Star Opposite Dot Mackaill in Woods-Hodkinson Production

Frank E. Woods announced this week that John Harron has been signed to appear opposite Dorothy Mackaill in the production he is starting this week at the Fairbanks-Pickford studio for release through the Hodkinson Corporation.

The Woods production is the first "outside" picture to be made at this studio. Heretofore only Mary and Doug's pictures were given the advantage of the special equipment housed in the F. and P. studio.

Producing Track Yarn

Irving Cummings will start production at Universal City in a few days of Gerald Beaumont's famous Tia Juana race track story, "When Johnny Comes Marching Home."

C-Y-T-H-E-R-E-A
means LOVE!



Scenes from "Sporting Youth," a Universal-Jewel production starring Reginald Denny.

St. Paul Sees Gish Film

"White Sister" Enthusiastically Received at the Garrick

Lillian Gish in "The White Sister," which Metro releases this month, was received with great enthusiasm in St. Paul recently where this feature played at the Garrick Theatre.

"Lillian Gish adds another pathetic and beautiful characterization of film history in 'The White Sister,'" said the critic of the Pioneer Press. "It is a picture of delicate colorings and deep emotions. Miss Gish displays all her old charm."

The critic of the Daily News said: "'The White Sister' was greeted as it deserved to be greeted—by large, uncommonly enthusiastic crowds. For it is an enthralling photoplay, sincerely and magnificently made. Beautifully picturesque and occasionally very spectacular, it is characterized nevertheless by an admirable simplicity."

Director Editing Picture

Director Monta Bell is busily engaged in cutting and titling "Broadway After Dark," recently completed at the Warner Bros. West Coast studios. In the cast are: Adolphe Menjou, Norma Shearer, Anna Q. Nilsson, Edward Burns, Carmel Myers, Vera Lewis, Willard Louis, Mervyn LeRoy, Jimmy Quinn, Edgar Norton, Gladys Tennyson, Ethel Miller, Michael Dark, Otto Hoffman and Lon Harvey.

Gets Rights to Novel

Screen rights to Ernst Pascal's novel, "Dark Swan" have been secured by Warner Brothers, according to the announcement from the home offices. This novel is a recent publication, its release being dated less than a month.

Mooney Finds "Pep"

Cleveland Sales Meeting Essence of Enthusiasm, He Wires

Paul C. Mooney, vice-president of the Hodkinson Corporation, now en tour of the country, reports that the first of the series of sales conventions held in Cleveland disclosed "more pep and enthusiasm among the Hodkinson field force than he had ever seen in any body of men during his motion picture experiences."

In a telegram to John C. Flinn, Mr. Mooney says: "Just finished a very enthusiastic sales conference with Central Division Manager Mayberry. Webster of Cleveland, Hurn of Cincinnati, Peckham of Detroit, Ainsworth of Pittsburgh and Wagner of Buffalo all present.

"We screened 'His Darker Self' to the unanimous opinion great comedy that should play the biggest and best theatres. We discussed future policies and coming releases and I never saw a more pepped up group of men in all my life. Exhibitors and newspapermen present congratulated us on acquisition of stars, directors, etc. I can see nothing ahead of us but success if the field organization makes good on its pledges."

Contracts for 26 Westerns

In keeping with Arrow's reputation for releasing only first class Westerns, Dr. Shallenberger just announces that they have contracted for the production of a series of 26 Western Features to be distributed in the independent market under the Arrow brand.

The first of this series will be four starring Ben Wilson. In support will be Marjorie Daw, Reed Howes, and Yakima Canuck, the champion American Cowboy.

LOVE *means*
CYTHEREA!

Big Circuit Bookings

Metro's "Man Life Passed By" and "Fool's Awakening" Go Strong

The popularity of these two Metro Premier Features, "The Man Life Passed By" and "The Fool's Awakening," which Metro released lately, is indicated by the fact that they have been booked by all the big circuits and into independent theatres all over the country.

Both these pictures have been booked into the theatres of the Southern Enterprises circuit, comprising more than fifty houses through the South; the Loew theatres, more than fifty in number, through the East; the Finkelstein and Rubin houses through the Middle West; the Jensen and von Herberg houses in Oregon, and into first run theatres in all the key cities.

Exhibitors everywhere in letters and wires, the Metro offices say, have expressed their great satisfaction with these pictures.

David Smith Chosen

Selected by Vitagraph President to Film "Captain Blood"

David Smith, whose recent productions for Vitagraph, "My Man," "The Man from Brodney's," "Masters of Men," and "The Midnight Alarm," have won favorable notices and enthusiastic comment in the trade, will direct "Captain Blood," Rafael Sabatini's novel, which President Albert E. Smith purchased while in London last fall.

The selection of David Smith was announced at the executive offices last week by President Smith. Plans for the production have been going forward rapidly. C. Graham Baker submitted the first outline of his continuity to Mr. Smith and George H. Smith, managing director of Vitagraph in London, turned over to President Smith the results of research work which was started after the purchase of the novel last September. This data includes drawings by expert craftsmen of the models of the ships which sailed the Spanish Main in the seventeenth century and which will be used in the construction of a fleet of vessels for the battle between pirates which is one of the great pictorial features of the story.

Production will begin about April and "Captain Blood" will be one of the early fall releases.

April 13 Is Release Date

Set for Pathe-Hal Roach Picture, "King of Wild Horses"

The new Hal Roach feature production, titled "The King of Wild Horses," has been definitely scheduled for release by Pathe on April 13.

"The King of Wild Horses," is described as the love story of a wild stallion, embodying a wealth of dramatic incident and a spectacular forest fire in which man and beast are hopelessly trapped until the former discovers a way to safety for himself and his brute companion.

The supporting cast includes Edna Murphy, Leon Barry, Frank Butler, Charles Parrott, Pat Hartigan and Sidney de Grey. Fred Jackman directed the production, which was filmed for the most part in the picturesque mountainous country of northwestern Colorado.

Mack Sennett in Cast

Will Play in Comedy He is Making for Pathe

Word from the Mack Sennett Studios reports favorable progress on the production schedule for Pathe. A comedy subject titled "The Kid From Hollywood" is now in production under the direction of Roy Del Ruth, which will bring no less a celebrity than Mack Sennett to the screen in the role of an actor. The story involves such well-known studio characters as the famous director, child star, handsome male lead, leading woman, the evil-eyed villain and masterful producer. Mack Sennett was persuaded to enact the producer's role.

Harry Langdon in his present subject, now in production under the title of "The Cat's Meow," enacts the part of a policeman whose tour of duty extends through New York's famous Greenwich Village. In the supporting cast will appear Alice Day, Madeleine Hurlock and Kalla Pasha.

Preliminaries are under way for the launching of Ben Turpin's next comedy production. This it is stated, will be a burlesque version of "The Virginian."

Praise "Scaramouche"

Two Jacksonville, Fla., Critics Tax Vocabularies to Laud It

"Scaramouche" was shown at the Duval Theatre in Jacksonville, Florida, last week and the two papers there gave it lengthy reviews.

The Times-Union said in part: "Ingram's greatest screen production. It is a beautiful production from a scenic and photographic point of view and a vivid picture of that time of the world's history. A cast of unusual excellence."

The critic of the Jacksonville Journal said: "For completeness, perfection, continuity and interest, Rex Ingram's 'Scaramouche' has perhaps never been equalled in photoplay history. It is more than a motion picture. It is a visualization of a period in the world's history that everyone must be thrilled by. One sees it all."

Pony Becomes Author

Bill Hart's Famous "Paint" Horse Tells His Story

An unusually interesting little book, which will well repay for the hour or two of anybody's time that it takes to read it, is "Told Under An Oak Tree," which is just off the press. The fly-leaf tells us that it was written by Bill Hart's Pinto pony and edited by William S. Hart.

This delightful little volume is the story told by Hart's celebrated "Paint" horse to the other occupants of the pasture, a horse, a mule and a dog. The Pinto pony recites for their benefit some of his most striking experiences in his master's pictures, incidentally explaining why because of accidents he had to take an enforced rest. He will again appear with Hart in "Singer Jim McKee" for Paramount.

It is a thrilling little narrative, rich in human interest touches and brings out in a striking way the intense affection existing between the horse and his master. You will enjoy reading it.



Scenes from "Hard Knocks," a one reel comedy starring Charles Chase. Produced by Hal Roach for release by Pathe.

To Be Meighan's Best

New Type of Role for Star in Coming Production

James Oliver Curwood's most popular novel, "The Alaskan," will be Thomas Meighan's next Paramount picture, according to an announcement made yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation in charge of production, who has just returned to New York after having spent the last two months in Hollywood.

"'The Alaskan,'" said Mr. Lasky, "is expected to be one of the biggest Thomas Meighan productions, and when it is released next Fall we expect that it will be one of the outstanding successes of the new season. It will mark a sharp departure in the type of stories Mr. Meighan has been doing—as a matter of fact, I believe this is the first story of the great Northwest that Thomas Meighan has ever done. James Oliver Curwood has attained tremendous success as a writer of stories which later became motion pictures, and in 'The Alaskan' I think he has written the best picture story of his career."

Mr. Meighan will begin production on "The Alaskan" after the completion of "The Confidence Man," on which he is working.

Join Hodkinson

The Hodkinson Corporation announces the appointment of "Doc" Smith, former star salesman for Pathe and Universal, as a member of their field organization in the Pittsburgh territory, and the appointment of Henry Wilkinson, former Buffalo branch manager for Realart, as a member of the sales staff in Hodkinson's Buffalo branch.

Opens with F. B. O.

"Judgment of the Storm" Chosen for New Seville

The New Seville Theatre, Inglewood, California, opened its doors to the public, February 8, with the Film Booking Office release, "Judgment of the Storm," as the chief attraction. Oscar A. Kantner and C. Robison, managing directors, selected the first Palmer Photoplay Corporation production to open their new house after having viewed nearly every picture on the market. An added attraction at the opening was the personal appearance of Lucille Ricksen.

Nothing has been spared in the creation of the Seville Theatre, and the thoroughness with which it has been erected and the detail which has been carried out in its designing, decorations and modernized conveniences are worthy of the highest possible commendation upon the part of the designers and builders.

Mr. Kantner has been identified with the motion picture industry for the past eight years, the greater part of that time being associated with the Famous Players-Lasky Corporation in various parts of the country.

Mr. Robison, who is well known in theatrical circles, both on the west coast and middle west, has been associated with the motion picture industry for a number of years, starting his career with Paramount as a salesman.

Title Announced

"Wandering Husbands" is the final title selected for the second James Kirkwood-Lila Lee production in the series of Hodkinson releases. "Wandering Husbands" will follow "Love's Whirlpool."

CYTHEREAN
Love Is
RARE LOVE



Mary Philbin in "Fool's Highway," a Universal-Jewel production.

Russians at F. P.-L. Lot

Applaud Scene in Making of New Valentino Film

This week when thirty-four members of the famous Moscow Art Theatre, who are playing in New York, visited the Paramount Long Island studio, the building resounded with applause at the end of a scene which Sidney Olcott was directing for "Monsieur Beaucaire," Rudolph Valentino's new Paramount picture.

The Russian players saw the scene in the Queen's boudoir in the Palace of Versailles, where Lois Wilson as the Queen and Bebe Daniels in the role of Princess de Bourbon-Conti received Mr. Valentino, the Duc d' Orleans, and King Louis XV, played by Lowell Sherman.

"I have seen nothing in the American theatre since coming to this country that can equal the thorough manner in which you do your work in the cinema studio," said Constantine Stanislawsky, the director of the Moscow players. "Mr. Olcott is a marvelous director. His precision and deftness are a joy to watch."

No Action on Censor Bill

The censorship situation in New York state continues to remain unchanged at least insofar as the progress of bills already introduced in the state legislature is concerned. The bills calling for the repeal of the present law still remain in committee and so far as can be learned there has as yet been no request for a public hearing. In view of the fact that the session will be over by the first week in April, it is commonly supposed that the bills, which were at first rumored to go to the bat early in the session, will be given attention during the closing weeks, when much legislation is always jammed through.

Three New Goldwyns

Seastrom, Neilan, Vidor Picked to Direct These Features

Preparations are under way at the Goldwyn studios in Culver City, California, for three new productions. Victor Seastrom has selected a story for his next production and is actively at work on the preliminary preparations. Announcement will soon be made of the name of the story.

Marshall Neilan, who had a leave of absence to direct Mary Pickford in her latest production, has returned to the studio and is about ready to begin work on his next Goldwyn picture. His latest production for Goldwyn was "The Rendezvous," a story of Siberia, written by Madeleine Ruthven, in which Conrad Nagel and Lucille Ricksen had the leads.

King Vidor is also in the midst of preparations for his third Goldwyn production.

Rupert Hughes, having completed the editing and titling of "True as Steel," a story of women in business, has gone to New York for a short stay.

Hepworth Enthusiastic

"Comin' Thro' the Rye" Shatters London Records, Head Cables

Hepworth Productions, Inc., is the recipient of a cablegram from the concern's president, Cecil M. Hepworth, who is now in England.

"'Comin' Thro' the Rye,'" he wires about his organization's production, "now playing at the Scala Theatre, London, shattered every house record for ten years."

The company, its general manager, Joseph di Lorenzo, announces, is planning a nation-wide campaign for the production in America. Alma Taylor and Shayle Gardiner, English screen artists, will make their debuts in this country, the announcement states, when the picture is released here.

Three Kinds of LOVE!
PUPPY LOVE, SURFACE EMOTION,
CYTHEREAN

New Film Regulations

Producer Benefits by Treasury Department Amendment

Treasury Department regulations regarding the return to this country of moving picture film exposed abroad, and the manufacture of a film of which 60 per cent. or more is produced in this country, have been amended so as to provide that, for purposes of comparison to ascertain whether 60 per cent. of the film actually was produced in this country, the film exposed abroad and found in the picture is to be compared with the total number of feet in the completed picture.

Paragraph 1453 of the tariff law provides that such film exposed abroad, for use in film of which 60 per cent. or more is produced in this country, is to be given a rate of duty of 1 cent. a linear foot. The amended ruling has just been announced by McKenzie Moss, assistant secretary of the Treasury in charge of customs.

The question was raised by the collector of customs at New York, who pointed out that the department's original ruling to the effect that the film exposed abroad should be compared with the total number of feet in the completed picture would usually work at the disadvantage of the producer, and would make most pictures liable to full duty. The collector pointed out that if 20,000 feet were exposed abroad, of which 8,000 feet were rejected as light-struck, etc., leaving 12,000 feet used in the completed picture, and 24,000 feet were exposed in the United States, of which 6,000 feet were rejected, leaving 18,000 feet used in the picture, or a total length of 30,000 feet, the 12,000 feet exposed abroad would be 40 per cent. of the total, and the picture would be entitled to the benefit of Paragraph 1453. But if the department's original regulations were followed, the 20,000 feet exposed abroad would be compared with 30,000 feet in the completed picture, making the picture 66 2-3 per cent. foreign production, and rendering it subject to the full duty.

As a result of this showing, the Treasury's regulations have been amended so as to provide for a comparison of the amount of foreign film found in the completed picture with the total footage of the picture.

Waterloo's Live Wire

Alexander Frank, manager of the Plaza Theatre in Waterloo, Iowa, who last week put his house on a two-a-day basis, opened with Metro's "Strangers of the Night" and scored an immediate success with his new policy. According to the reports of the press which reached Metro officials here from S. MacIntyre, manager of the Metro exchange in Omaha, Mr. Frank plans to reap the benefit of the bigger productions.

Public Demonstration

Woodland's Talking and Singing Pictures, said to be a new process of synchronizing motion pictures and the human voice, will have its first public demonstration at the Civic Theatre, Liberty Avenue and 114th Street, Richmond Hill, Queens, on February 25 and 26. The claim is made for these talking motion pictures that they are not as complicated in method as the other systems that have been hitherto shown publicly and that the synchronization is perfect.



BARTINE BURKETTE
Returns to the screen after an absence totaling nearly twenty-six months in ingenue roles of Century Comedies.

Grand in Hollywood

President of Grand-Asher Corporation Meets Independent Producers

For the purpose of meeting independent producers and signing with them for at least eighteen features and a number of special productions, Samuel V. Grand, president of the Grand-Asher Distributing Corporation, accompanied by Edward M. Jones, attorney for the organization, arrived in Hollywood from New York this week.

According to Mr. Grand, the system of distribution which will be put into effect by Grand-Asher Distributing Corporation is a development of and improvement upon that recently outlined by General Manager Samuel Bischoff. On or before March 15, he states that it will be in full working order and will afford practically 100 per cent. distribution for independent productions.

Under the new system, Mr. Grand states, agreements have been entered into with leading independent film exchanges in every territory of the United States, which will accept and distribute to the fullest extent, product released through Grand-Asher. The first special to be made will be R. William Neill's all-star production, "Rose of the Ghetto."

Hoy in New Offices

The Hoy Reporting Service has recently removed to more spacious quarters on the 10th floor of the Bethlehem Building at 1650 Broadway, New York, where enlarged facilities will enable additional service to be rendered to the various units of the industry which operate through the Hoy Service. The new location will serve as headquarters of the Independent Motion Picture Producers & Distributors Association, also the Motion Motion Picture Equipment Dealers Association.

Acquires Blinn

Holbrook Blinn has just been added to the cast of "Janice Meredith," the forthcoming Cosmopolitan super-production, adapted to the screen by Lillie Hayward from Paul Leicester Ford's stirring story of American Revolutionary days, in which Marion Davies will appear. He will portray a leading role.

J. B. Rock Is General Manager of Vitagraph; A. V. Smith, Assistant

JOHN B. ROCK has been appointed general manager of Vitagraph, Inc., to succeed the late John M. Quinn, according to an announcement made by President Albert E. Smith at the executive offices in Brooklyn. The announcement was in the form of a telegram addressed to all members of the Vitagraph organization by the president. It read:

"The history of Vitagraph is well known to all. Started a quarter of a century ago by William T. Rock, J. Stuart Blackton and myself, Vitagraph for many years stood at the head of the industry. The death of Mr. Rock in 1916, plus the loss of Mr. Blackton in 1917, handicapped Vitagraph for a time. Last year I announced Mr. Blackton's return to the fold and now I take great pleasure in informing you that John B. Rock will try and fill his father's shoes by filling the vacancy caused by the death of Mr. Quinn, who, I am sure, if he knew, would be happy at my choice."

The return of Mr. Rock to active service in Vitagraph, who he represented for ten years, from 1906 to 1916, in Chicago, restores to the film industry three pioneer names. His father, William T. Rock, was active in Vitagraph from 1897 when he with Messrs. Smith and Blackton organized the company, until his death in 1916.

Mr. Rock assumed charge in his new office immediately. The business policy of Vitagraph, inaugurated by President Smith years ago, of stability in organization and fair and equitable dealings with exhibitors, will undergo no change under Mr. Rock's management.

At the time of the announcement of Mr. Rock's appointment, President Smith also announced that A. Victor Smith would return to active service as assistant to Mr. Rock. A. Victor Smith is well known to the trade as well as in the production field of pictures. He served as general sales representative and as assistant to the president and production manager at the Brooklyn Studios. He left that office to enlist with the Motor Transport Corps in 1917, where he served as Adjutant in the Chief Purchasing Office, A. E. F., after which he returned as special sales representative in the home office.

"I am sure Vitagraph men all over the world will welcome the return to active service of the son of one of the founders," said President Smith before his return to Los Angeles last week. "There is hardly a picture making unit in the United States that has not within its membership at least one 'Vitagrapher.' For many years our own staff has been as of one family. For that reason, and because Vitagraph has an established reputation for stability in personnel, I am more than happy that Mr. Rock returns to active duty.

"My short visit east in spite of the sad mission which brought me to New York has given me no little gratification in my review of the business progress Vitagraph is enjoying. I find that every man in the organization is on his toes and the business prosperity for the year which I predicted last December seems more than assured to our industry by the returns and reports of Vitagraph salesmen during the first month and a half of 1924."

Shearer Makes Trip

B. F. Shearer, of B. F. Shearer, Inc., Seattle, leaves shortly for Chicago, where he will stop at the Sherman from Feb. 20 to March 1.



NEW OFFICIALS OF VITAGRAPH, INC.
John B. Rock, son of the late William T. Rock, one of the founders of Vitagraph, who has succeeded the late John M. Quinn as general manager of that organization, and A. Victor Smith, brother of Albert E. Smith, president of the company, who has been appointed assistant to John B. Rock.

Talbot Completely Revises His Motion Picture Volume

By EPES W. SARGENT

ALTHOUGH presented as "Moving Pictures, How They Are Made and Worked," the work of Frederick A. Talbot in his 1923 version is so completely different from the letter-press of the original as to be entitled to consideration as a new—and vastly better—production of that author. It is published by J. B. Lippincott, 414 pages and index, at $3.50.

In the original 1912 edition of the Talbot book there were so many inaccuracies that, as pointed out at that time, the book was scarcely to be entitled to rank as an authority, though it has been accepted as such since that date by those who were not in a position of personal knowledge to judge its accuracy for themselves.

At the same time the writer's style was so lucid and his basic plan so complete that his failure to obtain authentic facts was a subject for genuine regret. For this reason the appearance of the new volume is doubly welcome, since it supplies the most recent data in easily assimilable form written from a vastly broader viewpoint than the earlier volume.

The errors of the initial venture were those of ignorance rather than of intent, though complicated by an unwillingness to place full credit where such credit lay beyond the British Isles. To some slight extent this tendency is still to be noted in the new volume, though in vastly diminished degree, and it is evident that in the eleven-year interval between the two books the author has been at great pains to perfect his historical research and provide himself with a firmer foundation of general technical knowledge.

He still insists upon giving to Robert Paul credit for a more important contribution to foundation research than seems to be warranted by facts, but he does admit the greater participation of American inventors in the perfecting of the basic principles, and to a greater degree concedes to French inventors credit for their work along pioneer lines other than the inventions of Marey.

In other words, in broadening his outlook he has produced a far more authentic volume and one which may be accepted as final authority without the mental reservations which made the earlier work such an irritation. He has done his work skillfully and well, with a genuine desire to give full credit wherever it may be due. Whatever slight shortcomings may be observed are due to the fact that the author, working in England, has not had complete access to American files and information.

In the new work, for example, the name of Goodwin now appears among those credited with the production of the present film base. He is completely ignored in the first edition. This chapter has been extensively revised, as has been the history of the early investigators, and for the first time the credit is given Henry Heyl for being the first to use actual photographs in the production of zeotrope pictures, and Coleman Sellers makes his initial bow in this book. Jenkins and Armat probably remain to be discovered in a possible third edition. In all of its angles the historical side has been developed both in fullness and authenticity until it seems ungracious to call attention to the slight lapses. It is pleasant to note that in the new version credit is given Trewey (not "Treuwe") for bringing the Lumiere Cinematographe to London the same season Robert Paul exhibited his device. The detail is unimportant, perhaps, but it makes a record of the French invasion.

Passing the historical phase and coming to the mechanics of production and presentation, the new edition is remarkably complete. Concluded about the middle of last year, the record has been brought absolutely down to date with surprisingly few exceptions.

The record of the talking picture still ends with the camera-phonograph combination and does not take into account the development of the light-sound ray, and some of the niceties of the track cameras for the production of straight effects are not gone into as exhaustively as might be possible were Hollywood to be invaded, but many of these camera attachments are still more or less trade secrets, and he does give a better survey of existing public apparatus than is to be gained from any other existing volume.

In these phases his work shows careful preparation and a conscientious and successful effort to convey the ideas in a clear and understandable style suited to the lay reader but none the less interesting to the technical expert. The preparation of the cartoon picture has not kept pace with the most recent developments. He stops short of the use of several sheets of celluloid upon each of which a portion of the drawing is indicated and ends this section with the figures placed upon the fixed background. This may have been induced through the limitations of space rather than lack of knowledge. In general, however, his information on trick photography does not appear to have held pace with his increased knowledge of apparatus and general methods.

In its illustrative matter many of the plates from the original have been retained, but a very considerable quantity of new illustrative matter has been added, in part replacing and in part supplementing the general illustrations of the first issue, and these pictures are as recent as The Hunchback of Notre Dame and Robin Hood. Economy in the use of old plates does not appear to have been considered by the publisher. Quite the contrary is the fact.

It is pleasant to record the appearance of this new version, for it places in the hands of the reader a book which may now be regarded as an authority—which by no means could be said of the original.

Find Award Difficult

Rothacker Slogan Prize Has Many Contestants

Selecting the prize winner in the Rothacker slogan contest is proving a bigger job than the judges anticipated. Yet the announcement of the awards may be expected in the very near future.

The task of deciding who is to get the gold is a hard one for two reasons: First, the response was too large, so many slogans were submitted, that the list which the judges have to consider is a very long one. Second, so many good slogans were found in the list that elimination is somewhat difficult.

Watterson R. Rothacker offered $100, $50, and $25 in gold for the three slogans best expressing Rothacker Prints and service. The judges are James R. Quirk, William A. Johnston and Martin J. Quigley.









Scenes from "The White Man Who Turned Indian," one of a series of Indian Frontier Stories of and by the Indians. It is produced by the National Film Corporation of America and released by Pathe.

Author Praises Film

"Flowing Gold," Richard Walton Tully's forthcoming production for First National, contains everything that goes to make good box office value according to Rex Beach who wrote the story. Mr. Beach, departing from the usual custom of authors, states that despite certain changes made in his original story the picture has been capably made and that the finished production is one that should have a vast public appeal.

Walt Hiers Co-Starring

According to official confirmation from Los Angeles, another familiar face on the latest program will be seen in one of the coming Hodkinson specials. Walter Hiers has been engaged by Al. Christie to co-star with Dorothy Devore in the coming big feature comedy, "High and Dry" that will be released through the Hodkinson Corporation.

Sign "Gambling Wives"

McConville, Patton and Heffron, who are the works of Independent Films, Inc., Boston, were visited by Dr. Shallenberger, president of Arrow Film Corporation, last week and signed a sales contract for the big Arrow feature "Gambling Wives" for New England.

"Babbitt" Soon

Dorothy Farnum, who was brought to the Warner Bros. West Coast Studios to prepare the screen version of Clyde Fitch's "Beau Brummel" and "Lover's Lane" has been signed by the Warner Bros. to write the scenario for "Babbitt"—Sinclair Lewis' famous novel. "Babbitt" is soon to go into production on the Warner lot under the direction of Harry Beaumont. Willard Louis has already been cast for the role of George Babbitt.

"Cytherea" Started at United Studios by George Fitzmaurice

GEORGE FITZMAURICE, following the arrival here of Lewis Stone, Alma Rubens, Irene Rich and Constance Bennett, has started "shooting" the celebrated Joseph Hergesheimer novel, "Cytherea," at the United Studios.

In accordance with Samuel Goldwyn's recently announced policy of confining his production to the Pacific Coast, Mr. Fitzmaurice has established permanent producing headquarters at the United plant, where the majority of Western-made First National pictures are produced.

The new adaptation of "Cytherea" has been finished by Frances Marion and the picturization will be staged in its entirety in Southern California, where the necessary locales of the story can be reproduced effectively.

Robert Schable continues with Fitzmaurice as business manager, as do Arthur Miller, chief photographer, and Sheridan Hall, assistant directors. Ben Carre, recently art director for Joseph M. Schenck Productions, has been engaged by Fitzmaurice in a similar capacity. The technical experts of the United Studios will augment the producer's staff. Other members of the cast are to be drawn from the ranks of the Los Angeles film colony.

GET THIS CASH

Some fellow exhibitor would be glad to buy the good equipment which your house has outgrown. Advertise it in the WORLD'S MARKET PLACE and watch the offers come in. An inch costs but Five Dollars.

Special English Showing

Not satisfied with having struck a new note in motion exhibition in the United Kingdom by obtaining the consent of the British Home Office to show the film, "Mighty Lak a Rose," to the guards of Dartmoor Prison, London's Sing Sing, Horace Judge, director of advertising and publicity for the Associated First National Pictures, Ltd., recently arranged a preview showing of Richard Barthelmess' late picture, "The Fighting Blade," at Central Hall, Westminster, before an audience comprising many of England's political sphere.

Day and Date Showings

Preferred Pictures' production, "The Virginian," starring Kenneth Harlan, will play the West End Lyric and Capitol theatres in St. Louis day and date, beginning the first week in March. These same houses in addition to the New Grand Central will later show "Maytime" day and date.

T. N. T.

Spillthebeans Show, Astor, Mch. 29



RICHARD BARTHELMESS AND MAY McAVOY IN "THE ENCHANTED COTTAGE," A FIRST NATIONAL PICTURE

Key City Reviewers Praise "The Darling of New York"

A SURVEY of newspaper reviews of "The Darling of New York," the Universal Jewel picture featuring Baby Peggy, shows that the production has been royally received wherever it has been shown. Everywhere the youngster has been heralded as a screen prodigy of great promise since the release of this picture, her first big feature.

The Chicago "American" said: "'The Darling of New York' has innumerable virtues, which will make it a thoroughly enjoyable entertainment, if not for all, at least for the majority of film goers. The part of the kiddie is played by Baby Peggy, who is much more winning than she was in her two-reel comedies."

The Chicago "Herald and Examiner": "She is not only attractive and sweet—as you'll know if you see 'The Darling of New York,'—but she is by instinct an actress."

The "Chicago Tribune": "Well, thank goodness, here's Baby Peggy come into her own again. With the understanding guidance of Mr. King Baggot, who directed the picture, she becomes once more the adorable, huggable baby girl who first charmed producers. Mr. Baggot brings out all the charm of her tears and smiles and the winsome ways that seem such a natural part of her."

The Milwaukee "Sentinel": "It is one of those exceptional stories which are not built around a star, but as a narrative to entertain. From the beginning the interest is caught and sustained."

The Baltimore "Evening Sun": "If you want to give your kiddies a treat, take 'em to see 'The Darling of New York.' The film was written by King Baggot and Raymond Schrock expressly for use by the little Universal star and it fits her very nicely."

The New Bedford "Standard Mercury" (Mass.) said: "If Baby Peggy continues to appear in features as good as this one, she will be the darling of film followers everywhere. The story provides an excellent vehicle for the youngster and shows her off to good advantage."

The St. Louis "Globe-Democrat": "'The Darling of New York' is a fine and wholesome entertainment. King Baggot, the director, has infused the story with realism, romance, fragrance of atmosphere and dramatic qualities. The story, briefly, is one of intense heart appeal, and is produced with much color."



BETTY COMPSON

Who has been told by Alan Crosland that cocoa comes from cocoanuts, but the star looks as if she does not believe it. This photo was taken at Miami, Fla., during the production of "Miami" for Hodkinson release.

"First National Month" Was Great Success, Company Says

"FIRST NATIONAL MONTH," the drive which introduced five First National pictures to exhibitors during January, was the most successful sales campaign in the history of that organization, according to the tabulation of returns recently completed at the home office.

The pictures offered during this drive were "Black Oxen," "Her Temporary Husband," "Song of Love," "Painted People" and "Boy of Mine."

E. A. Eschmann, First National's general manager of distribution, is now in the field and is personally congratulating the managers in the twenty branches he is visiting. "Team work, confidence and enthusiasm were staunch allies during the month," Mr. Eschmann wired, "Everybody put one shoulder to the wheel to get started and both shoulders as the pace increased. Against such an onslaught nothing could stand. And, one of the most satisfying aspects of the drive, is that the exhibitors are at present sharing our satisfaction. These five pictures were played to tremendous business at the box office."

T. N. T.

Great Stars There, Astor, Mch. 29











REGINALD DENNY IN "SPORTING YOUTH," A UNIVERSAL-JEWEL PRODUCTION

Another Glass Play

Sam Goldwyn Plans to Screen "Business Before Pleasure"

Samuel Goldwyn, releasing through Associated First National Pictures, Inc., left New York last Sunday for Los Angeles, where he will produce a second "Potash and Perlmutter" as a result of the success of his first venture in screening a Montague Glass story.

This second production titled "Potash and Perlmutter in Hollywood" will bring Abe and Mawruss back to the screen in a film version of "Business Before Pleasure," Montague Glass' famous stage play which depicts the famous partners engaged in the complexities of the motion picture business.

At the same time, plans will be perfected for the picturization of the Broadway stage success "Tarnish," the film rights of which Mr. Goldwyn has just purchased.

Augment "Fool" Cast

Added to the cast of "The Fool," the screen version of Channing Pollock's famous play, which is now in production at the New York studios of William Fox, are: Downing Clark, Blanche Craige, Rose Blossom, Helen D. Algy, Marie Shaffer, Joe Burk and Fred C. Jones.

Premiere on March 3

"Thy Name Is Woman," Fred Niblo's Metro-Louis B. Mayer production, opens an engagement at the Lyric Theatre, New York, on March 3. It was first announced that the feature would play the Astor, but the Lyric was finally decided upon by Metro officials and this house will therefore see the world premiere of what is considered Mr. Niblo's finest production to date.

T. N. T.

P. Whiteman's Orchestra, Mch. 29

First National Maintaining High Standard, Says Rowland

RETURNED from the First National studios on the Coast, where he spent three weeks conferring with First National production heads and allied producers, Richard A. Rowland stated that the new pictures which he viewed are bound to surpass even the remarkable list of box office winners which First National has offered to exhibitors during past months.

Mr. Rowland spent considerable time with Frank Lloyd, who was making the sea scenes for Sabatini's "The Sea Hawk," and saw enough of the production to convince him that it is destined to be the biggest picture ever released by First National. It is planned to give "The Sea Hawk" a Broadway showing at a legitimate theatre in the spring and it will be placed in long run theatres in other large cities by Frank Lloyd Productions, Inc.

First National's production manager is no less enthusiastic about the Corinne Griffith production, "Lilies of the Field" and Richard Walton Tully's "Flowing Gold," a drama of the oil fields.

Referring to "Lilies of the Field," Mr. Rowland said that following the success of "Black Oxen" it is certain to place Miss Griffith among the greatest stars of the screen, whereas it had been estimated that a full year might be required for the young actress to reach the heights.

"The Woman on the Jury" looks like another big winner, according to Mr. Rowland, and Colleen Moore has a sure box office knockout in "The Perfect Flapper." "I have seen 'Secrets' and feel that in her wonderful portrayal of the elderly woman, the middle-aged mother and the girl, Norma Talmadge surpasses anything that she has ever done," he continued. "These are only a few of the great pictures that are bound to maintain First National's leadership. For next season we have already lined up a marvelous list of stories that it is too early to talk about. Some of them will be a real surprise."

"Incidentally, any rumors to the effect that First National plans an extension of its own producing units, thereby lessening its need for pictures from outside sources are without any basis of fact. We are going ahead with our own productions, but I want to take this opportunity to correct any false impression concerning our policy. The door of First National will always be open to high-class product from independent producers.

"As stated in the past, I believe that more pictures should be made in the East, and my last visit to the Coast in no way altered this decision. Within the next six months I hope to bring several First National units East, where there will be closer contact between headquarters and the producing staffs. This does not mean more production activity on our part, merely a change of base."

Has Special Prologue

"Mademoiselle Midnight" Is Mae Murray's Third for Metro

Mae Murray's new Metro picture, "Mademoiselle Midnight," which is now in production in Hollywood under the direction of Robert Z. Leonard, has a prologue which plays an important part in the story. A special cast consisting of John Sainpolis, Paul Weigel, Clarissa Selwynne, Earl Schenck and J. Farrell MacDonald, and headed by Miss Murray, play the principal roles in it.

In the story proper Miss Murray is supported by Monte Blue, Robert McKim, Robert Edeson, Nick de Ruiz, Nigel de Brulier, Johnny Arthur, Otis Harlan, Evelyn Selbie and Mme. Nellie Comont.

"Mademoiselle Midnight" will be Miss Murray's third production for Metro this season. The other two are "The French Doll" and "Fashion Row," released in the order named.

Brandt Back from Trip

Joe Brandt, president of the C. B. C. Film Sales Corporation, is back in New York after a short visit to some of the near-by exchanges. He is going to leave again in a few days for an extended trip throughout the country.











Scenes from the Daniel Carson Goodman production "Week End Husbands" being distributed by Equity Pictures Corporation. Alma Rubens is the star and is supported by a brilliant cast.

Mr. Richardson Meets the President

By F. H. RICHARDSON

STOPPING off in Washington recently on a return trip from Richmond, Va., as the guest of Associated First National of that city I succeeded—by use of all my conversational gattling guns—in reaching the Secretary of the President. Here seemed my chance to tackle a subject that has long irritated me—the proper photographing of presidential inaugurations and other national events of equal historical importance. I gathered my breath and waded in.

Here is a digest of what was said by us both, the wording being not exact, but the meaning in nowise altered.

Mr. Richardson: Has it never occurred to you, Mr. Slemp, that when events of national interest and importance, such as Presidential inaugurations, are being filmed, the lens of the motion picture camera represents the eyes of, and is actually "looking" for, something like 110,000,000 of people who are unable to be present and who would probably not succeed in getting within gunshot of the "Big Show" if they were present?

This, I think, Mr. Slemp, you will concede to be true, and yet every time I have tried to view a Presidential inauguration in motion pictures I have found the chief actors to be entirely too far away for anything even faintly resembling satisfactory results. Nor is that all, for almost invariably, just at the most critical moment, some Mr. or Mrs. Moneybags, who could afford to visit Washington, and who had sufficient influence to get near the "show," would thrust a big, broad back right square in front of the motion picture camera lens AND THUS ENTIRELY SHUT OFF THE VIEW OF 110,000,000 OR MORE OF PEOPLE WHO MUST, PERFORCE, DEPEND FOR THEIR VIEW OF THE PROCEEDINGS UPON THAT CAMERA LENS.

Slemp Realizes Importance

Mr. Slemp: I can realize the importance of securing satisfactory motion pictures of such events as Presidential inaugurations. You are perfectly right in that, I think. As I understand it, the trouble has been that there are many cameramen seeking good positions. It is manifestly impracticable to allow a dozen or more motion picture cameras in a really good postion at such events; also it manifestly is impracticable to select one or two from so many, when they all represent rival business concerns. What would you yourself suggest?

Easy

Mr. Richardson: The thing is easy. Do not in any way interfere with those who wish to take motion pictures, and who are, as now, able to secure positions for their cameras. Aside from that, however, arrange to have the Government itself station two cameras, in charge of cameramen of recognized ability, in positions to take a semi-close-up, in such way that there can be no possible interference with the view or the view of the camera lens.

Let the Government retain these negatives in its archives for the use of future generations, but sell to any concern engaged in supplying theatres with film as many prints from the negative as may be desired, and SELL THEM AT ACTUAL COST. The "actual cost" is to induce producers to use the Government close-up instead of their own distant and probably obstructed view.

BY THIS PLAN, MR. SLEMP, IT IS POSSIBLE FOR FUTURE PRESIDENTS TO ALL INTENTS AND PURPOSES TO TAKE OFFICE BEFORE MORE THAN A HUNDRED MILLIONS OF PEOPLE, in thousands of cities, towns and villages all over the country.

Valuable to Posterity

Mr. Slemp: I can readily see the value of your suggestion from several viewpoints, one being that the Government would itself have a really good motion picture of such events, which in future years might be as valuable to posterity as would be a motion picture of the inauguration of President Lincoln to us of today. Did such a thing exist, it would be beyond computation in value!

Mr. Richardson: I hope, Mr. Slemp, I have impressed the importance of this matter upon you with sufficient force that it will not be forgotten.

Mr. Slemp: To show you I do think well of the matter, and consider it to be of real importance, I will present you to the President.

This was much more than I had expected, but I trailed obediently after him into the very sanctum sanctorum of President Coolidge.

Well, anyhow, President Coolidge impressed me as a real MAN. True, I saw him but briefly, but in that time I accumulated the idea that what he says he really means, and will stand by, insofar as enormous political pressure, ever present in Washington, will permit.

Just what will come of my effort remains to be seen, but it was suggested that I again bring the matter to Presidential attention before next inauguration time.

"Name the Man" Going Big

Word of-Mouth Advertising Results in Long Line at Box-Office

"Name the Man!", Goldwyn's Victor Seastrom picture, has piqued the public interest and got the fans to talking. This is proved by the continued big business which the film did in its second week at the Capitol Theatre, New York, at the Blue Mouse Theatre in Portland, Ore., at the Blue Mouse in Seattle, at the Broadway Strand in Detroit, at the Imperial in San Francisco and in other cities where it has been retained for a second week.

The public has given the picture a word-of-mouth advertising that has kept the box-office line a long one wherever "Name the Man!" has been shown. Picturegoers have responded to the humanity, the simplicity and the sincerity which Victor Seastrom has put into the production. It is a transcript of life as they know it and they are profoundly moved as the story takes on the breath of life upon the screen.



SCENES FROM "THE YANKEE CONSUL," AN ASSOCIATED EXHIBITOS RELEASE STARRING DOUGLAS McLEAN

Exhibitors Plan Big Meet

Uniform Contract and Working of Arbitration Boards to be Discussed

At the end of a big meeting which was held at the Severin Hotel, Indianapolis, Frank G. Heller, president of the Motion Picture Theatre Owners of Indiana, appointed an Arbitration Committee consisting of G. G. Schmidt, Ed Bingham, both of Indianapolis, and Nathaniel H. Bernstein of Michigan City., Ind., chairman. The committee is to arrange for the calling of a central and nationwide meeting of exhibitors and leaders at Chicago, to discuss and direct the future existence and feasibility of the present workings of the various arbitration boards.

Mr. Heller has invited Will Hays to participate in person in the deliberation of this conference pertaining to the Uniform Contract.

Mr. Heller further invites leaders from other parts of the country to communicate with Nathaniel N. Bernstein, chairman of the Arbitration Committee, Michigan City, Ind., with reference to the nation-wide meeting.

Adopt Resolutions

National Picture Conference Declares Movies Imperil Morality

Resolutions declaring that the world is in grave moral danger from the moving picture industry and must be rigidly controlled, the best method of control, of course, being through the Upshaw million-dollar commission bill now in the House of Representatives, were adopted last week by the National Motion Picture Conference after a heated debate over just how bad the movies are.

It was decided by the conference to hold another meeting next year, arrangements for which will be made by a continuation committee of which the Rev. Charles Scanlon is to be chairman.

Adoption of resolutions calling for censorship came only after many delegates had declared their conviction that censorship by law was not the best way of dealing with the subject. However, approval of the Upshaw bill, introduced in order that it might be recommended by the conference, was a foregone conclusion and the resolutions introduced were adopted with but little difficulty.

Neilan Begins New Film

Blanche Sweet to Play Lead in "Tess of the D'Urbervilles"

Marshall Neilan recently began shooting his fourth production for Goldwyn at the Culver City studios. The production is the picturization of Thomas Hardy's famous novel, "Tess of the D'Urbervilles," which he has had in contemplation for some time.

But two members of the cast have been announced so far: the director's wife, Blanche Sweet, who will play the role of Tess, with Conrad Nagel opposite her in the part of Angel Clare. Other members of the cast are now being selected by Mr. Neilan and the production officials at the studio.

This is the first picture in which Miss Sweet has appeared under her husband's direction in a number of years.

Lichtman Goes to Universal City to Confer with Carl Laemmle

AL LICHTMAN, general manager of exchanges for Universal, is on his way to the Coast to confer with Carl Laemmle, Universal chief, now at "U" City, Cal. He will take advantage of his presence in the West to visit and inspect Universal's far west offices before returning to New York. In all he expects to be gone from his desk in the Universal home office almost a month.

Carl Laemmle is now at Universal City supervising the projecting of plans for Universal's new production schedule, 36 Jewels a year. Heretofore Universal's output of Jewel pictures has never been higher than twelve a year. The enlarged production necessitates changes and additions to the production staff.

It is Lichtman's intention to convince the production staff that Laura LaPlante pictures belong in a class by themselves. He will try to sell them the idea of a special series of Laura LaPlante Specials. They may or may not be called Jewels, but they will be far superior to program pictures. A parallel situation may be noted in the case of Hoot Gibson's pictures, no longer a program output, but closely approximating Jewel quality and Jewel distribution.

Lichtman's decision to raise the standard of Laura LaPlant's pictures resulted from the pre-view of her first individual starring vehicle, "Excitement," shown at the Universal home office just before Lichtman left for his transcontinental trip.

"Excitement" thoroughly lives up to its name. It created a very considerable stir among Universal executives who saw it. "The Ramblin' Kid" and "Sporting Youth" had taught them that Laura LaPlante was a "comer," but they did not expect she would arrive so soon. "Excitement" gave her wonderful opportunities and she took full advantage of them.

It is understood that her second picture, "The Dangerous Blonde," is even better than "Excitement." It is now being edited. She has just started work on a third, by Sophie Kerr Underwood, entitled "Relativity," which deals with troublesome relatives, not with Dr. Einstein's theory of the same name. This name, by the way, probably will be changed.

When Lichtman reaches Universal City he will find the first half year's supply of the Perfect Thirty-six well under way, some of them practically completed.

Fannie Hurst Sees Films as Potential Aid to Mentality

FANNIE HURST talked again on the mentality of the average motion picture audience and urged a deliberate attempt by producers to raise this average rather than cater to it, at the annual luncheon of the National Board of Review on February 23 at the Waldorf-Astoria, New York City. According to her, a composite photograph of the great American public consists of "a delinquent adult and a mentally delinquent grown-up, who, for one reason or another, has been mentally retarded." She declared that pictures are being produced down to that average, "with an eye on the mental status," and that as a result the condition is being greatly increased.

"A mental delinquent is not a mental defective," she declared, "but our attitude is to treat the American public as though it were mentally defective. It is like selling drugs to minors to produce the kind of moving pictures we are putting out."

The only solution that occurred to Miss Hurst lies with organizations like the National Board of Review.

"Organizations which are willing to help the delinquent public raise its standard of taste," she said, "realize that censorship does not attain the desired result, but that selection of better material is the ultimate hope for the delinquent public."

Other speakers were Dr. Ernest L. Crandall, director of the Bureau of Lectures and Visual Instruction in the Department of Education, who spoke of motion pictures as a great force for education; Joseph Dannenberg, editor of the Film Daily; Dr. Chester C. Marshall of the National Committee for Better Films, and Robert Edward Jones, scenic artist.

T. N. T.

Filmdom's Playdate, March 29



Scenes from Chapter Seven of "The Way of a Man," a ten episode serial written by Emerson Hough. Produced by C. W. Patton, directed by George B. Seitz, and released by Pathe.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Canadian Managerial Changes; Ottawa Theatre Drops Prices

When Miller Stewart resigned from the managership of the Metropolitan Theatre, formerly the Allen Theatre, of Winnipeg, after three years' tenure of the position, the whole staff of the theatre was dismissed by the Famous Players Canadian Corp., it is announced. Mr. Stewart is joining the Gordon Amusement Company, Boston, however, of which Charles G. Branham is general manager. Mr. Branham was director of theatres for Famous Players Canadian Corp. up to the end of 1923. J. A. Reich has been appointed manager of the Winnipeg Metropolitan. Until recently Mr. Reich was in Minneapolis, but he formerly had his own theatre in Eastevan, Sask., and was the manager of theatres in Edmonton and Calgary, Alberta, the latter under Ken. Leach.

Startling reductions in admission prices for the Imperial Theatre, Ottawa, have been made by Harry Brouse, owner, and one of the First National originals, starting with February 11. The night price for the orchestra floor was chopped from 37 cents to 25 cents and afternoon prices have decreased from 16 and 27 cents to 10 and 15 cents. Mr. Brouse used page displays in both the Ottawa Journal and Citizen to announce the change and to give a list of coming attractions to show that the quality of the pictures would not be lowered. "Following the trend of the times, we are the first, locally, to reduce admission prices," Mr. Brouse declared.

Arthur Lawand, president of the Lawand Amusement Company, Montreal, has started the construction of a new picture theatre on Park avenue in the north end of Montreal, which is scheduled to be opened to the public next August. The new house is to cost $200,000 and will be modern in every respect, to serve as the first run theatre for the northern section of Montreal. The Lawand company already operates several picture theatres in various parts of Montreal. Mr. Lawand is looking over several other sites locally with a view to the erection of further houses.

The Kenora Theatre at Kenora, Ontario, in the northern portion of the province, was destroyed by fire on February 13 with a loss of $65,000. Joe Deering, owner, resided in an apartment of the structure. The loss is partly covered by insurance.

Joe Franklin, proprietor of the Franklin Theatre, Ottawa, has decided upon a "broadening out" plan which will include the addition of a feature length subject to the present program which has been in practice since last August. Mr. Franklin, therefore, is scanning the picture market for suitable attractions. He is changing from a three-a-day run to continuous performances with Keith vaudeville and a variety of short film subjects. No price change is being made.

To arrange the titles of listed features at the Imperial Theatre, St. John, N. B., into a short story was the requirement of a special competition which has been conducted by Manager W. H. Golding of that theatre, prizes being presented for the best results.

Henry Morton, owner of the Arlington Theatre, Winnipeg, Man., has appointed Sam Swartz manager of the house. Mr. Swartz was formerly assistant manager of the Starland of Winnipeg. Mr. Morton also owns the Park, Gaiety and Monarch theatres of Winnipeg.

The Empire Theatre, La Tuque, Quebec, has been acquired by Oscar Fontaine from Henri Jodoin.

A. J. B. Robert of Three Rivers, Quebec, has gone to Europe for a visit of several months, during which time his Gayety Theatre is under the management of Henri Robert, a brother.

Manager M. O. Allen of the Monarch Theatre, Edmonton, Alberta, stood treat to all the charming young school teachers of Edmonton on February 4, when they witnessed the presentation of "The New Teacher," a release starring Shirley Mason.

The death took place at Montreal, Quebec, on February 7 of W. A. Edwards, one of the pioneer theatre men of Canada, in his 66th year. He started work in theatres at the age of 14 but during the past three years he had been confined to his room with intestinal trouble. He was part owner of His Majesty's and the Francais theatres, Montreal, for years, but both of these houses had been offered for sale some little time ago.

Miller Stewart, manager of the Metropolitan Theatre, Winnipeg, formerly an Allen palace of amusement, reverted to the Monday opening arrangement for weekly programs on February 11. For many weeks the programs had been opening on Saturdays at this house but the policy was changed following the appointment of H. M. Thomas, formerly of Omaha, as Western Division manager of the Famous Players Canadian Corp., which controls the Met., Capitol and other local houses.

One of the first bookings of "Scaramouche" for the distant Canadian West has been secured by Manager Frank Robson of the Empress Theatre at Edmonton, Alberta, for the first week in March.

Traffic Co-operation

Twelve Toronto downtown theatres have entered into an interesting co-operative arrangement with the Toronto Transportation Commission whereby regular or de luxe matinee performances are timed so that all patrons can see the whole show and then board street cars for home before the evening rush homeward by the working classes. The theatre managers have signed an agreement that they will open their regular afternoon programs so that the complete bill will conclude at approximately 4:30 o'clock, and a co-operative announcement has been published requesting that patrons attend the theatres at the designated early hours in order to see the bill from the start.

Among those who have entered into the time agreement include Manager N. K. Miller of the Pantages, Manager Clarence Robson, Hippodrome and Regent; Ben Cronk, Tivoli; Jerry Shea, Shea's Theatre; Sol Solman, Royal Alexandra; L. Bernstein, Loew's Theatre; also the Grand, Princess, Uptown, York and Empire theatres.

Ray Tubman, manager of the Palace Theatre, Calgary, Alberta, has instituted a reduced scale of prices for that theatre, starting February 11, general admissions for evening shows being from 15 to 35 cents, with loge seats 45 cents. The standard of pictures will continue as high as ever.

The first big run of Chaplin's "A Woman of Paris" in Eastern Canada took place at Toronto, Ontario, during the week of February 11 when it was presented as a road show in Massey Hall, the large local auditorium, at special prices.

Indiana

The peaceful and prosperous little Hoosier city of Rochester, in the northern part of the state, is about to be precipitated in a blue war similar to that waged in several other Indiana cities as the result of opposition by the Rochester Ministerial Association to Sunday picture shows.

Charles Kreighbaum, proprietor of the new Char-Bell Theatre, which will be opened within the next few days, announced recently that he would operate the theatre on Sundays. The announcement was followed by the adoption of a resolution by the ministers of the city condemning the proposed move as a desecration of the Sabbath.

A poll was taken of the congregations of all the churches last Sunday, and according to the report of the ministers, showed a majority opposed to Sunday shows. Kreighbaum, however, is determined to operate and in all probability will be backed up by the city administration.

A complete audit of the books of the Consolidated Realty and Theatre Corporation, which owns and operates a number of picture theatres in some of the leading cities of the state and which is in the hands of a receiver, will be conducted soon as a result of action taken at a recent meeting of about 200 bondholders, noteholders and general creditors in Indianapolis recently. The audit will cover the books of the company back to 1916, when the companies controlled by the Consolidated were first organized. A statement read to the creditor showed that the liabilities of the company amount to $4,350,000. The assets consist largely of leases on various theatre properties in Indiana.

The Victory Theatre, at Kokomo, which suffered considerable damage as a result of a fire last Sunday night, was reopened a few days later. Frank G. Heller is manager.

As a result of the recent fire at the Royal Theatre, Newcastle, G. T. Sipe, manager, has installed two new projection machines. The booth of the Royal was badly damaged when a roll of film ignited from an arc light.

Hugh Dawson, who has been serving as assistant to Charles Sweeton, manager of the Majestic and American theatres, Evansville, has been appointed as manager of the Strand Theatre there which Sweeton has leased. The Strand, which will be remodeled, will be formally opened about June 1.

About 100 postal employes of Terre Haute were the guests of Fred E. LeComte, manager of the Liberty Theatre, that city, last Thursday night. The government men assembled at the federal building and marched to the Liberty in a body.

A merger of the Laporte Theatre and the Central Theatre, both of Laporte, was consummated recently, according to an announcement by the Laporte Theatre Company and Ora K. Redington, representing the Central. The Laporte Theatre Company now controls all four of the Laporte theatres.

San Francisco Exhibitors Effect a Wage Compromise

A compromise has been effected between the Theatrical Federation of San Francisco and the Allied Amusement Industries of California and a new wage scale and working agreement has been signed. The agreement will become effective on September 1 and will continue for a year. The final conference between the unions and theatre owners was held on February 7 at the offices of the Allied Amusement Industries, and at this meeting a satisfactory settlement was made with the stage hands. Prior to this, other arrangements had been made with projectionists, musicians and janitors. All workers received slight increases in wages and at the same time theatre owners were granted concessions from onerous union rulings. Stage hands demanded an increase of $10 a week in wages, but finally agreed to accept a $5 advance, and musicians demanded an 11 per cent. increase but settled on a lower basis. A joint grievance committee will be named to settle any further questions in dispute.

Lionel H. Keene, for two years Pacific Coast representative of Marcus Loew, with headquarters at San Francisco, has been called to New York and it is expected that he will receive instructions there to take charge of the new Loew Theatre being erected at St. Louis, Mo., at an estimated cost of $4,000,000. Mr. Keene came to San Francisco in the spring of 1922 to open Loew's Warfield Theatre, expecting to remain six weeks. Last summer this house became part of the chain of West Coast Theatres, Inc., and Mr. Keene's connection with the operation of Loew's Warfield ceased, but he remained to look after the realty end of the business here and at Los Angeles.

Henry Bredhoff, of the Hawaii Film Supply Company, Honolulu, T. H., and an exhibitor of that city, who has been spending a few weeks at San Francisco, is paying Los Angeles a short visit before returning to his island home.

Joel H. Cohen, president of the Consolidated Amusement Company, Honolulu, T. H., who arrived at San Francisco recently from the islands, has gone on to New York on a business mission.

"The Hunchback of Notre Dame," which enjoyed a long run at the Capitol Theatre, San Francisco, late in the year, has been booked for an extended showing at the Imperial Theatre, another house in the Herbert L. Rothchild chain.

Arrangements have been virtually completed whereby the Goldwyn-Cosmopolitan Distributing Corp. will take over control of the Strand Theatre on Market street, San Francisco, with the intention of using it as a first-run house for its entire output. J. E. Flynn, district manager for the film distributing company, was a recent visitor here and confirmed the reports that an arrangement to this end had been made with M. L. Markowitz, owner of the Strand Theatre. The new policy will take effect February 23, when "The Great White Way" will be offered.

Sol Lesser and A. L. Gore of West Coast Theatres, Inc., were recent visitors at San Francisco from Los Angeles, and with General Manager A. M. Bowles of the northern division made an inspection of their holdings in this field.

Byard Bros., who operate a chain of theatres in the Humboldt Bay field, have purchased the Liberty Theatre at Healdsburg, Cal.

The Monache Theatre at Porterville, Cal., formerly conducted by Howell, Moore & Howell, is being operated as a unit in the chain of houses acquired by the National Theatres Syndicate of San Francisco.

"The Humming Bird" is making a wonderful run at the Imperial Theatre, San Francisco. Receipts for the opening week are but slightly below those of "Humoresque," which holds the house record.

Charles Pincus, manager of the Warfield Theatre, offered patrons of this house something decidedly novel during St. Valentine Week. A huge valentine, resplendent in color, made up the stage setting and this divided at the close of the concert, disclosing a bit of spring fairyland in which the chorus reveled. As an encore to this act a human valentine was offered, models being draped artistically around a huge red heart.

San Francisco film folks interested in the recent showing in this city of the Dempsey-Firpo fight films are being given an opportunity to explain their connections with the affair. Warrants have been issued for the arrest of J. J. Cluxton, manager of the Pantages Theatre; Maurice Blache, of the Blache film laboratories; W. O. Edmunds, of Progress Features, and Perry Oliver. The federal trial will be held at Los Angeles, it is understood, and the men arrested have been released under bond.

L. B. Gross, manager of the Franklin Theatre, Oakland, Cal., is the proud possessor of a personal letter from Woodrow Wilson and this occupies a place of honor in his office in the theatre. The letter came to him as the result of a resolution which Gross caused to be adopted at the national convention of Disabled Veterans of the World War held at San Francisco in 1922, in which it was stated for the first time that Woodrow Wilson, as commander-in-chief of the army and navy, had suffered disability through war strain.

Movies Do Well in Seattle Despite Inclement Weather

Business was affected materially by the heavy rains of the past week. Nevertheless both "Black Oxen" at the Strand and "Sporting Youth" at the Columbia were held over for a second week and are doing a nice business. "Scaramouche" opened Saturday at the Blue Mouse to capacity business. Mr. Hamrick has achieved a remarkably fine prologue and atmospheric setting for the picture, which is being widely discussed on the streets.

The Coliseum is getting away with its 25-cent policy to capacity audiences regularly and continues to give the same class of program as heretofore. S. K. Wineland, orchestra leader, provided one of the features of the bill with his musical arrangement of "A Trip Around the World with the Coliseum Orchestra" last week, playing selections from "The Three-Mile Limit" out and back, from all the leading countries of the world. It was well received.

Breaking into the Princess Theatre on Third avenue, yeggmen last Thursday knocked off the combination of the small steel safe, pried it open with a crowbar and escaped with $500 in cash after ransacking the office, looting desks and drawers. O. R. Hartman, manager of the Princess, says the loss is over $500.

Walter McNish of the Bijou, Tacoma, was on Film Row this week. Mr. McNish is a real old-timer, having been in the show business in Tacoma for sixteen years on June 8, 1924. His house is at Eleventh and Broadway, and while it is not large, has standing room capacity of over 100. Never a day or evening but finds the standing room occupied. Mr. McNish believes a man can succeed at anything if he will work hard enough, and that by so doing the picture theatre manager can keep in closer touch with patrons. He knows, for instance, just what days of the week, and just about what hours, certain steady patrons can be depended upon for their regular attendance. When he happens to be "cashiering" or taking tickets, he is as popular as a host at a reception. Everyone has a personal greeting for him. He is not too proud to do anything that may be necessary regarding the operation of his house, and like the wise old saying of the "chap who made a better mousetrap than his neighbor," the "world has made a beaten path to his door."

Jensen & Von Herberg have acquired the Rialto Theatre, Wenatchee, giving them control of all the local theatres, namely, the Liberty, Gem and Rialto. The change became effective February 7. W. L. Doudlah will manage all the houses.

George Nye is remodeling the Grand Opera House in Aberdeen, installing a projection room and screen. He will hereafter show feature pictures as well as road shows.

Peter Kostrometinoff of the Sitka Theatre, Sitka, Alaska, is on his way back to the land of ice and snow.

They do say that Brother Petrie of the Columbian Theatre, Seattle, caught his cold from looking too often upon the realistic snow scenes when playing "Where the North Begins" recently. Be that as it may, the picture was no frost. It played to remarkable business.

If you believe in signs, then Seattle is soon to have another theatre. E. J. Myrick, long with Jensen & von Herberg, has caused to be erected a big sign on a choice lot five blocks from Beardsley's new Hollywood Theatre on Victory Way which will open on February 22. The sign announces the construction of the Egyptian Theatre, a "perfect theatre."

At a trustees' meeting on February 5, Dr. Howard Clemmer, Spokane, was re-elected president, L. A. Drinkwine, Tacoma, first vice-president, and J. M. Hone, executive secretary-treasurer, of the M. P. T. O. of Washington. A district meeting to be held in Yakima is now under discussion. A resolution to amend the by-laws to include Oregon, Idaho and Montana in the membership of the organization, was carried without a dissenting vote. The meeting of trustees followed the first of a series of exhibitor luncheons to be held monthly at Frederick & Nelson's for the purpose of promoting a spirit of harmony and discussing various questions that arise.

John Danz, owner of the Colonial Theatre, has announced a change of policy and prices. The present policy is a high-class second run with prices at 20 and 25 cents. The new policy will make the Colonial a first-run house, with a 10-cent admission matinees and 20 cents evenings.

Mr. Johnson, owner of the Liberty, Kelso, Wash., has built up an excellent patronage by adding a local touch to his programs in the shape of a "Kelso News Reel," photographed by his projectionist and embracing local events of all kinds.

Oscar Miller has reopened the Gem, Pateros, Wash., formerly owned by Mr. Kempel, under the new name of the Paramount.

A change of ownership has been announced at the American, Molson, Wash. Gus Bergstrom is the new owner, succeeding Tom Watkins.

G. P. Stewart, who operates the Pioneer at Powers, Oregon, is building a new house. He probably will close the old one.

New Bedford, Mass., Theatre Has School for Local Talent

The State School of Theatrical Presentations, in which residents of New Bedford, Mass., who are gifted musically, will have an opportunity to improve their talents, is to be conducted at the State Theatre in New Bedford and will be in charge of E. Flat Bent, organist. Announcement of the proposed organization of classes was made by George W. Allen, Jr., president of Allen Theatres, which controls seven film theatres in New Bedford and one in Fairhaven.

Mr. Bent has received many inquiries from the younger element of theatregoers regarding their chances of success on the stage. Real talent was discovered among some of them and Mr. Bent on his own initiative has trained several youthful musicians for appearances at the State in prologues and divertissements. Mr. Allen was so impressed with the enthusiasm of the students that John W. Hawkins, general manager of the Allen Theatres, found it an easy matter to persuade Mr. Bent to enlarge the scope of his activities. Accordingly, it was decided to organize the State School of Theatrical Presentations.

Mr. Allen has guaranteed all the incidental expenses and tuition will be offered without any charge of any kind to those who are successful at auditions. He stated that it is the aim of the Allen Theatres to make the State Theatre one of the principal centers of musical inspiration in New England, and that Mr. Bent will be given support in presenting to the best advantage some of the musical talent of New Bedford.

Seeing pictures is the chief duty of John J. McHenry of New Bedford. That's because he is booking manager for the Allen Theatres—eight picture houses.

The following is the house staff of the Capitol Theatre in New Bedford: General manager, John W. Hawkins; organist, Aldemard Langlois; chief projectionist, Albert M. Jason; chief usher, Frank S. McCann; cashier, Miss Antoinette Tupper; advertising agent, William Huckley. Thomas J. Aylward is auditor for the Allen Theatres, which controls the Capitol.

Vest pocket programs are being issued for the Capitol and State theatres in New Bedford, which are links in the Allen Theatres' chain. Copy for them is prepared by General Manager John W. Hawkins. He knows how to do it the right way because he is a former newspaperman—some time in New Jersey as well as in Massachusetts.

A group of members of the Boston Theatrical Managers' Association, headed by Robert G. Larsen, general manager of the Keith theatres, was included in the list of honorary pallbearers at the funeral of George Edgar Lothrop.

Meyer J. Cohen, who has been manager of Gordon's Olympia Theatre in Lynn for about a month, has been succeeded by Louis Gordon, a nephew of Nathan Gordon, president of the Gordon Amusement Company. Mr. Cohen is to continue with the Gordon interests as field manager with headquarters in Boston. Mr. Gordon is the tenth manager that has been in charge of the Lynn Olympia in the last two years. Mr. Cohen formerly was manager of the New Bedford Olympia.

"Little Old New York," which is doing better than $10,000 a week at the Park Theatre in Boston, will close on March 1, according to present plans, and this is a two weeks' extension of the time originally allotted to the showing. Reserved seats have been sold many days in advance and there has been a great demand. Special morning matinees on Saturday have been given for the children.

The Goldwyn-Cosmopolitan Corporation has taken a lease on the Park Theatre in Boston that will expire on September 1. "The Great White Way," "Under the Red Robe" and "Three Weeks" are scheduled for early presentation at the Park.

Bostonians are assured of seeing "The Thief of Bagdad" at the same time it is being shown in New York, as the Douglas Fairbanks interests are seeking a theatre in which to present the film.

Manager Reginald V. Tribe of the Empire Theatre in New Bedford has started his advertising campaign for "The Hunchback of Notre Dame," which will break into his regular policy for a week's run with a special orchestra and only two shows daily. Prices will be advanced.



Jack Hoxie in "The Man from Wyoming," a Universal attraction.

Rhode Island

Emery's Majestic Theatre in Providence started a new policy on February 11 with Matthew J. Reilly, popularly known as "Matt," as director-manager. Mr. Reilly has been associated with the Keith and Albee interests for 36 years. He resigned as manager of the Victory Theatre, Providence, an Albee house, in order to take charge of the Majestic.

R. Alfred Jones, formerly house manager of the Mark Strand Theatre in New York City, recently was made manager of the Victor Theatre, Providence. Discussions then took place between the Emery interests and Mr. Reilly, resulting in the engagement of the latter as director-manager of the Majestic, which formerly was a Shubert house. It now is operated by the Emery Brothers.

In leaving the Keith organization "Matt" Reilly closes a term of years in which he has served as theatre water boy, coat room boy, office boy, ticket taker, ticket seller, assistant treasurer, treasurer and manager. In the latter position he had had charge of the Bijou, Empire and the Victory theatres.

Under Mr. Reilly's direction double feature programs will be presented at the Majestic. The opening program of the new policy consisted of "Flaming Barriers" and "Puritan Passions," a Gump comedy and news weekly. The new Majestic Philharmonic Symphony Orchestra is receiving much prominence in the advertising. Prices are: Matinees, 15, 20 and 25 cents; nights, 15, 25 and 40 cents.

The Victory Theatre in Providence offers de luxe programs. In connection with the showing of "A Lady of Quality" the week of February 11 there was a musical prologue with Carl Formes, baritone of the Metropolitan Opera Company, singing the toreador song from "Carmen." The dance prologue offered Mlle. Marley in "The Gypsy Dance." Organist Thomas played an original composition on the organ entitled "Musical Revue of 1923."

Maine

George W. Lane, Jr., treasurer of the Lewiston Trust Company, has been elected clerk of the Victory Amusement Company, Cabot Amusement Company, Union Theatre Company and Union Realty Company, according to papers filed at the registry of deeds in Lewiston, Me.

H. O. Hussey has been elected clerk of the Star Theatre Corporation, the Circle Company and the Concord Amusement Company. William B. Williamson has been elected clerk of the Augusta Theatre Company. All of these companies have their headquarters in Lewiston.

Manager William E. Reeves of the Strand Theatre in Portland will present the new Strand Symphony Orchestra of 75 musicians for the first time during the week of February 25. Its membership is composed of amateur talent and rehearsals have been conducted under the direction of Arthur Kendall, leader of the regular Strand Symphony Orchestra.

There now are more than 80 theatres under the direction of Paramount Pictures throughout the New England States. The general direction of this large number of amusement houses is entrusted to William P. Gray, whose headquarters are located in Lewiston. Rumors of a possible affiliation with Boston interests apparently are without foundation.

The New Portland Theatre in Portland has vaudeville acts as an extra attraction the last three days of each week. The other three days are devoted to a straight picture policy.

Vermont

The new Star Theatre at Bellows Falls, Vt., has been opened. It has a seating capacity of 700.

Troy, N. Y., Exhibitor Looks For Ring, Then For "Loser"

Walter Roberts, manager of the Troy Theatre, Troy, N. Y., has one obsession these days and that is to locate the man who reported last Sunday night of having lost a diamond ring during the second show. The man, who resides outside of Troy but who failed to leave his name, emphatically asserted that he had heard the ring roll after it had struck the floor. Furthermore, he offered a reward for its discovery. Immediately after the show was out, Mr. Roberts and his assistant manager, Benjamin Stern, equipped with flashlights, went over every foot of the floor, turning over every program and scrap of paper, working until after midnight, but without success. And now comes the odd feature of the whole affair. Never a word has Mr. Roberts heard in the way of an inquiry from the man as to whether or not the ring had been found.

The Harmanus-Bleecker Hall in Albany, which is now splitting burlesque and pictures, plans to go over to stock from May 1 on.

There is a division of opinion among exhibitors in this section as to the advisability of split weeks during the coming Lenten season. At the Troy and the Mark Strand theatres, straight week runs will prevail throughout the entire forty days, while the Lincoln in Troy is inclined to split its weeks, believing that the season will not sustain week runs.

Ben Apple of the American in Troy is a lucky sort of a person in more ways than one. Not only does Mr. Apple's house draw well week in and week out, but it has just come to light that his wife's birthday falls on Valentine's Day. No wonder Mr. Apple remarked one day last week that it was perfectly easy for him to kill two birds with one stone.

Many exhibitors and film exchange employes enjoyed themselves at the State Theatre in Schenectady last Thursday night, when Manager William Shirley entertained about 100 of his friends at a dinner and dance in the theatre lobby following the last show.

Mrs. Dennis Regan of Greenwich, dropping into town during the week and buying several pictures, remarked that business was good in the smaller communities and that the open roads were being taken advantage of by farmers generally.

Sol Manheimer, business manager for the Robbins houses in Watertown, left for New York on Wednesday on account of the illness of his father. Mr. Manheimer received a telegram from his brother Morris to the effect that his father was not expected to live.

According to a report in circulation here, Nathan Robbins of Utica, now operating houses in Syracuse, Utica and Watertown, may erect another theatre in Syracuse on the site of the Manhattan Hotel, which was recently badly damaged by fire.

A valentine box, in which everyone employed at the Mark Strand in Albany dropped an unsigned valentine the other day, addressed to some other employe, caused lots of merriment when the box was opened by Manager Vineburg and the valentines distributed.

Uly S. Hill, managing director of the Troy and Mark Strand theatres, puts his foot squarely down on any salacious advertising. Mr. Hill does not believe that such advertising attracts patronage. He has booked a picture for the near future which recently drew big in Schenectady, but the advertising of which aroused the ire of the ministers in that city.

"I'm here all the year round," said Mr. Hill, "and so is the theatre, and I much prefer the good-will and respect of the citizens to any exceptional business which might be attributed for a few days to off-color advertising."

The Strand in Troy is being repaired by a force of carpenters and will be reopened in about five weeks. The house was damaged by fire several weeks ago. It will be redecorated throughout and with new equipment will be reopened under the old name of the Strand, with Al Bothner looking after the management.

Walter Roberts, manager of the Troy Theatre, has had the good fortune to recover from a badly infected finger and, according to reports, is once more able to bowl his usual game.

Al Bothner, manager of the Capitol and Colonial theatres in Troy, demonstrated his muscle the other night when he forcibly ejected a patron who was creating a disturbance, and who after being warned failed to take note of Mr. Bothner's muscular build.

The talk of Troy these days is the success which is coming to the Griswold under the management of Jacob Golden, a former newspaperman. During the past week the Griswold sported an eight-piece jazz orchestra, which went over so big that many encores were demanded at every show.

Oklahoma

The Guthrie Theatre at Guthrie, Okla., has changed its name to the Paramount. The change was made under rules of a contest and ordered by judges.

John R. Jones, San Angelo, Texas, has enlarged the stage of his Lyric Theatre to be 27x47. He has just put in full stage scenery to handle large road shows, which, with feature pictures, will be program policy.

John Collins is remodeling the stage of his Majestic Theatre at Paragould, Ark., to accommodate full scenic sets for Orpheum time bills.

Buffalo, N. Y.

Congressman Clarence MacGregor, the original sponsor of the admission repeal bill, was the principal speaker at a meeting arranged in his honor in the new Hotel Statler last Wednesday by local exhibitors and exchangemen. Mr. MacGregor urged those present to continue the fight right up to the moment the repeal is passed. J. H. Michael, manager of the Regent and chairman of the executive committee of the M. P. T. O. of N. Y., Inc., was chairman of the meeting. Sydney Samson, president of the Film Board of Trade, and Gerald K. Rudulph, manager of the Fox exchange, assisted Mr. Michael in arranging the event.

The complete equipment of the Criterion Theatre is being offered for sale by the Strand Securities Corporation, of which Walter Hays is the head. Complete equipment for a picture theatre, including a large organ, must be moved before April 1 when the building will be razed to make way for a modern office structure.

Eugene A. Pfeil has renewed his lease of the Circle Theatre, which he has been operating successfully for several months. Gene was formerly manager of the old Mark-Strand Theatre.

Charles H. and C. O. Tarbox have taken over the Opera House in Fredonia, N. Y. C. H. Tarbox was formerly assistant to C. H. Landers in the management of the same house and for the last few years has been in charge of the picture activities at the Chautauqua assembly grounds. C. H. Landers will have active management of the house. A rental of $1,200 a year is being paid. Some improvements will be made.

The new Unity Theatre, Military road and Grant street, will open February 29. J. D. Parmalee and his son Stuart will be on hand to receive the congratulations of fellow exhibitors, exchangemen and patrons of the old Tri-It, on the site of which the new house is built.

Vincent R. McFaul, manager of Shea's Hippodrome, has booked "The Marriage Circle" for early presentation at the big Buffalo house.



Scenes from "The Cake Eater," a two reel comedy starring Will Rogers. Produced by Hal Roach for Pathe release.

Dallas Vaudeville Scale Cut to Compete with Film Houses

Announcing that prices for vaudeville will be reduced to pre-war levels, because "of immense seating capacity and buying supplies in enormous quantities, thus cutting costs," the Majestic, an interstate house in Dallas, Texas, has sharply cut its prices to the following levels: Orchestra, 85 cents; diamond circle, 65 cents; family circle, 25 cents; children, 10 cents. These prices include war tax. There are bargain matinees in addition.

There will be no change in the class of vaudeville, Karl Hoblitzelle, head of the circuit, which also has houses in Houston and San Antonio and other cities, announced. The policy of seven high-class acts each week will be continued

While the announcement comes as a welcome one to the public at large, there are those in Dallas who feel that the reductions were brought about by the high-class entertainment offered at local picture houses. The Palace nearly every week, despite an occasional mediocre picture, has been packing them in at 55 cents top and giving a varied show that runs up to three hours.

Other Dallas picture houses, notably the Melba and Capitol, have been delving into vaudeville turns to bring out the crowds. The Capitol for three or four weeks handrunning played an act with five or six people.

The situation in Dallas with reference to pictures and legitimate attractions is so changed that an old-time picture man visiting the city would hardly recognize Elm street for years known as Theatre Row. For quite a time Southern Enterprises had things their own way, with the Capitol playing second runs and a few minor first runs. The Melba consistently is running first class pictures, but seemingly is handicapped by location. Under the management of P. G. Cameron, however, the theatre generally is recognized as a financial success. Cameron has been at the head of many enterprises and has yet to record his first "flivver."

Now the Palace has real competition inbody announces the Capitol and Melba. Management of the Capitol was changed some time ago and since then the new owners have been in the market for the biggest pictures. "The Hunchback of Notre Dame" is their latest venture and certainly was a darb. As this is written the picture is closing a nine-day run at $1.10 top. Many were turned away from the 7:30 o'clock performances. It was a real achievement, picture men say, to put "Hunchback" over in the Capitol at the prices charged, and with the regular orchestra unchanged except that a few additional players were added.

But for genuine showmanship one has to hand it to the Palace Theatre here. If the management of that house gets hold of a picture they know will not draw any too well, there is always an extra added attraction that brings 'em in. And if that isn't showmanship, nothing else is. Music counts quite a bit, too.

J. P. Doss, W. B. Walker and G. G. Jacobs have leased a lot in Luling, Texas, upon which an up-to-date airdome will be erected.

The Clarksville, Texas, Opera House, for years one of the best known playhouses in Northeast Texas and for the past few months operated as a picture house, will be sold at public auction early in April by the sheriff to satisfy a judgment. When the house was first built, a single night's receipts would more than satisfy the judgment at present existing against the house.

J. E. Jones, theatre man of Houston, Texas, has purchased the Campbell House, Dallas hotel, for a reported $280,000.

The Queen Theatre, Joe C. Singer and L. C. Bissinger, proprietors, and the Interstate Amusement Company, Dallas, have become budget members of the Dallas Chamber of Commerce, the February organ of the latter announces.

No Armistice Seems Likely in Ohio Blue Law Struggle

Announcement comes from Youngstown, Ohio, that the exhibitors recently arrested for violation of the state blue law by giving Sunday performances, will fight their cases to the end. Warrants were served recently on Max and Joseph Schagrin, managers of the Park Theatre, as also W. C. Miller, manager, and Harry Miller, assistant manager of the Hippodrome. Up to the time of this writing no dates had been set for the hearings.

A picture theatre will soon be established in the old Methodist Church building on Front street, Williamson, W. Va., by Carl Frum. It will be the only theatre in Williamson.

The Metropolitan Theatre, located at the corner of Central avenue and Fifteenth street, Cincinnati, has been taken over by Max Schwartz and Kape Masil, the consideration being $150,000. The Metropolitan, which was built ten years ago, is one of the biggest houses in the west end.

R. C. Steuve, manager of the Orpheum, Canton, Ohio, is en route to Bermuda, where he expects to remain several weeks. Meanwhile the Orpheum is being looked after by Steuve's son Walter.

Charles Weland has purchased the Opera House at Urichsville, Ohio, from Harold Ginther and will do some extensive remodeling.

A new theatre is contemplated by the Cadiz Prospect Co., Cadiz, Ohio, to cost $210,000, while H. E. Kerkler, of the Buckler Theatre, Elkhart, Indiana, is having plans drawn for a new $450,000 theatre and office building.

The Southeast

Coming just a week after the well-founded rumor that Jake Wells, pioneer Southern theatre owner, was negotiating for a house in Greenville, S. C., as one of a chain of theatres he is understood to be negotiating for, is the announcement that Southern Enterprises, through its real estate department headed by Louis Cohn, has closed a deal for a lot in Greenville next to the Ottoray Hotel on which they will build a new theatre seating 2,000. Southern Enterprises already operates two theatres in Greenville.

The new Lee Theatre, Thomasville, N. C., in which Colonel Henry B. Varner owns a half interest, will soon be ready for formal opening. It will seat 900 and be the last word in convenience to patrons.

M. F. Schnibben, of the Opera House, Florence, S. C.; C. S. Smith, of the Alamo, Newman, Ga., and John Evins, of Augusta, Ga., were among the theatre owners on Film Row the past week in Atlanta.

Wisconsin

Milwaukee exhibitors and exchangemen are going to meet on common ground once each month for a thorough discussion of their joint problems. This is the announcement of Fred Seegert, president of the M. P. T. O. of Wisconsin. The meeting, according to Mr. Seegert, is to take the form of a joint luncheon to be participated in by members of the Milwaukee Film Board of Trade and the Milwaukee branch of the exhibitor organization.

"Decision to hold such joint sessions is another indication of the harmony that has gradually been established between all branches of the industry in Milwaukee," declared Mr. Seegert. "The luncheons will tend to cement the bonds that already keep us together and will give us a chance to study mutual problems in common with a thought for the other fellow."

Rearranging its suite of offices on the fourth floor of the Loeb Arcade building in Minneapolis, Finkelstein and Rubens of the Twin City Amusement Trust Estate plan to adopt a new system of handling the large volume of business more efficiently. Several new offices have been added to the suite, which now occupies about three-fourths of the fourth floor. A new room has been remodeled for use of the publicity department, while a complete studio has been fitted up for the artists. Throughout the entire scheme, worked out by Harold Finkelstein and Eddie Rubens, simplicity has been the goal.

Unable to obtain the presence of any of the movie stars they sought, members of the Milwaukee Film Board of Trade and the M. P. T. O. of Wisconsin have decided to abandon plans for a joint ball.

E. Cooper of La Crosse, Wis., who after acquiring the Butterfly Theatre in Milwaukee several months ago immediately converted it into a first-run house, has apparently decided to return to the old policy, he having announced a cut in admission price to 22 cents. In addition, the Butterfly, one of the oldest downtown houses and once the leading theatre in the city, is featuring morning shows for the price of 10 cents.

Efforts of five Milwaukee youths to lend material aid to their screen hero being shown in a battle with Indians, resulted in the arrest of the boys and their subsequent promise to buy a new screen for the one they ruined at the Radio Theatre, Twenty-fifth street and Fond du Lac avenue. The hero was being worsted in the uneven battle. It seemed that he must surely die at the hands of the savage redskins when suddenly, from the center of the theatre the five boys began a bombardment with staples fired from slingshots.

All would have gone well with the hero's "reinforcements" had not one of the party missed his target and struck a boy in the front row in the back of the neck instead. The victim ran screaming from the theatre and notified Anton Bilek, owner of the house. Bilek, upon investigation, discovered the culprits and likewise discovered that his screen had been punctured in fifty-two places, a credit to the marksmanship of the boys.

Theodore L. Hays, general manager of the Finkelstein and Rubens theatre interests in the Twin Cities, is sojourning in the South on a limited vacation. Mr. Hays left last week, and will return to his duties in two or three weeks.

Harry Thompson, who has been away from the Finkelstein and Rubens organization in Minneapolis for some time, due to illness, returned this week to take over the State Theatre program, which he plans to make into a regular movie magazine. Mr. Thompson, who was connected with the publicity and advertising departments of the organization, is familiar with publication work. De Lyle Orde, Minneapolis artist, has joined the F. and R. organization to assist Jimmie Bell, who previously handled all staff work for the Twin City theatres.

Skouras Takes Active Part in St. Louis Charity Drive

Exhibiting is something other than putting good film on the screen, accompanied by nice music and in agreeable surroundings. That seems to be the principle underlying the success of Spyros Skouras, head of Skouras Brothers Enterprises and the St. Louis Amusement Company of St. Louis, which combine control of some eighteen of that city's leading amusement places.

Skouras knows humanity. He arose from the ranks of the workers, fighting the battle from a lowly position comparatively to the dominant place he now holds. But that he has not lost sight of the bigger things in life is apparent from his policy in conducting his theatres. They have always been something more than places of amusement—in a word they have been an integral part of the community.

Today St. Louisians are conducting a drive to raise $500,000 for a new building for the St. Louis Maternity Hospital. The Rockefeller Foundation has promised a large endowment if the necessary building is erected. St. Louis is out to make good and as always Skouras, his brothers and his associates, prominent among whom is Harry Koplar, will uphold their end. On February 18, 20 per cent. of the gross receipts of sixteen of the Skouras houses was turned over to the hospital fund.

The St. Louis Amusement Company has closed the Pershing Theatre, Delmar Boulevard near Hamilton Avenue, which was opened for a special season of super-specials at advanced prices early last fall. Its future is very uncertain, but it will be re-opened if there are any more pictures of a class to warrant such a step. Spyros Skouras, head of Skouras Brothers Enterprises, has announced that five of the big attractions shown at the Pershing this season will be played at the Grand Central, West End Lyric and the Capitol theatres this winter. The first of these, "Scaramouche," which opened the Pershing season, was put on at the Grand Central, West End Lyric and Capitol and also the Delmonte, owned by Fred L. Cornwell, the week of February 10.

Samuel S. Harris, well known Little Rock, Ark., exhibitor, has leased the New Conway Theatre, Conway, Ark., being erected by S. G. and Theodore Smith, and probably will open the house on March 15.

Louis Landau, owner of the Washington Theatre, Granite City, Ill., is confined to his apartments in the Gatesworth Hotel by a fractured leg. He had the misfortune to slip on the ice.

Jack Hoeffler of Quincy, Ill., was at the local First National office the past week.

Theatres in the St. Louis territory that have closed recently include: Liberty Theatre, Strasburg, Ill.; Princess Theatre, Bolivar, Tenn.; Rex Theatre, Jackson, Tenn.; Elite Theatre, Queen City, Mo.; Roosevelt Theatre, St. Louis (closed for repairs), and Grand, Searcy, Ark.

Charley Goldman, owner of the Rainbow Theatre on Broadway, near Pine street, has taken over the Variety Theatre on Broadway, between Chestnut and Market streets, and has closed the house to be repaired and remodeled. He plans to operate both houses.

Visitors of the week included: Mrs. I. W. Rodgers, of Poplar Bluff and Cairo; C. E. Brady, Cape Girardeau, Mo.; Jim Reilly, Princess Theatre, Alton, Ill.; D. Frisena, of Taylorville, Ill., and H. C. Tuttle, of Desloge, Mo.

The Scott Theatre, Alamo, Tenn., was destroyed by fire on February 10.

Walter Thimmig of Duquoin, Ill., was seen along Picture Row. Walter occupies a prominent place in the McAdoo Band Wagon, but is afraid someone threw an oil can through the bass drum.

Monday, February 11, was dedicated to the Relief of Starving German Children by the management of the St. Louis Amusement Company, 20 per cent. of the receipts of the theatres of that company going to the relief fund. Many other St. Louis houses also joined in the benefit and gave substantially to the starving children.

The funeral of Miss Mata Stoddard, 20 years old, daughter of Mrs. Luck Stoddard, 2753 Cherokee avenue, owner of the Monroe Theatre and Airdome and the Yale Theatre, St. Louis, was held on February 13. Miss Stoddard was killed in an automobile accident in Los Angeles, Cal., on February 8, when the machine ran into a telephone pole.

The Exhibitors Sign & Poster Company of St. Louis has incorporated with a capitalization of $2,000. The incorporators are: Fred Wehrenberg, nine shares; R. L. Butler, ten shares, and George Eigel, one share. Wehrenberg is owner of the Cherokee and Melba theatres, St. Louis, and vice-president of the Motion Picture Exhibitors League of St. Louis and Eastern Missouri.

Poole & Morton plan to open the New Grand Theatre, West Frankfort Heights, Ill., on March 1. It accommodates about 250.

The Pendleton Theatre, Pendleton and Finney avenues, St. Louis, reopened on February 3.

Billy Goldman, of the Kings Theatre, departed for New York on February 9.

Out-of-town exhibitors seen along Picture Row during the week included: Bob Cluster of Johnston City, Oscar Wesley of Gillespie, L. Lawson of Mount Olive, Ed. Fellis of Hillsboro, Ted Rodgers of Ramsey, J. C. Leitz of Mascoutah and Tom Reed of Duquoin.

Kansas

A run of three weeks is the record set in Kansas City for "The Hunchback of Notre Dame," which played at the Liberty Theatre. The engagement ended February 16 after doing a tremendous business throughout the entire three weeks. Five performances were given daily, the picture being augmented by special music and an elaborate prologue. Prices ranged from 55 cents to $1.65.

"Scaramouche" has been booked to be shown at Frank L. Newman's Royal Theatre, Kansas City, the week of March 16. The production was shown at the Missouri Theatre last fall for $1.65, but the prices at the Royal will not be raised.

Negotiations between the Josephson Amusement Company and an outside syndicate are pending which, if consummated, will effect the sale of the leasehold upon which the present Victory Theatre, a downtown house, now stands. The new company expects to build from six to eight stories, to be used as an office building, one small storeroom on the main floor and a theatre with a balcony. The new theatre will seat 550.

The membership committee of the M. P. T. O. of Western Missouri mailed letters to a few exhibitors in the state calling a special reorganization meeting to be held at the Baltimore Hotel, Kansas City, February 21.

Mary Pickford and Douglas Fairbanks passed through Kansas City Wednesday night of last week en route to New York. Lee D. Balsly, manager of the Liberty Theatre of Kansas City, was on the alert and staged a reception at the station. Mary Pickford is playing at the Liberty this week in "Rosita."

Jack Gross, who has been manager of the El Dorado and Palace theatres in El Dorado, Kas., for three years, has been transferred to Carthage, Mo., where he will assume the management of the Crane and Royal theatres. Mr. Gross will continue to handle the bookings of the road shows for the El Dorado theatres, however.

(Continued on next page)



Scene from "Smile Please," a two reel comedy starring Harry Langdon. Produced by Mack Sennett for release by Pathe.

Chicago Radio Men to Aid Theatres Fight Music Tax

The owners of the movie theatres here are joining forces with the National Association of Broadcasters to fight the American Society of Composers. Nathan Ascher, of Ascher Brothers, says that his firm paid the society about $2,000 last year, which is 10 cents a seat for each house of the circuit. The Ascher circuit plans to use music in its houses that the broadcasters say is fair, and the Balaban & Katz circuit has agreed to back the movement favoring tax free and litigation proof music released by the broadcasters. A meeting of the leading exhibitors will be called soon for further action in the matter.

The new Balaban & Katz theatre that is going up at Lawrence and Broadway on the North Side will cover 42,000 square feet, which the firm says is the largest ground space of any movie theatre in the world. Work was held up for a few days last week by a strike of teamsters, who wanted more pay from their employers. Moving pictures of the beginning of the work was thrown on the screen of all the houses in the circuit last week.

The Midway Theatre at Elgin, Ill., was closed by foreclosure proceedings recently. The Midway was formerly the Orpheum Theatre and one of the oldest playhouses in Northern Illinois. Closing of the Midway reduces the number of theatres in the city to four.

Ferris Brothers have installed two new Simplexes in their Garden Theatre at Arthur, Ill.

The new Municipal Theatre has opened for business at Lancaster and the house is doing a good business, it is reported by James Wingfield of this city, who is booking the attractions for the new house.

A. N. Gonslor, manager of the Rialto and Virginia theatres of Champagne, Ill., was a business visitor in the city last week and is booking road shows in addition to pictures. Business is good in his territory, as the university is packed with students this year and a good part of the business comes from the students.

Mrs. W. O. Fisher is closing out her picture business at Basco, Ill., and will retire.

One of the finest presentations ever at the McVickers Theatre was on the bill last week under the direction of H. Leopold Spitalny and called "The Cafe Chantant Revue." Thirty-one people took part in the show, which consisted of seven numbers and the piece made a hit with the crowds.

Raymond Bryant has been made business manager of the Playhouse Theatre on Michigan avenue, succeeding Milford Hanney, who has been transferred to the Central Theatre as manager of that house.

Marshall Hall at Keithsburg, Ill., has been converted into a picture theatre. Feature films will be booked with road shows.

M. F. Taylor and Milton Upperman have leased the Olane Theatre at Ridgefarm, Ill., to present feature movie programs.

The Photoplay Theatre at Lovington, Ill., has been taken over by the Ferris Brothers, who will improve the house.

Ralph Stevens has sold his interest in the Livingston Theatre at Dwight, Ill., to Angelo Sodini, who has taken personal charge of the house.

The New Apollo Theatre on the West Side is playing mixed bills this winter and Walter Downie, managing director, reports business as improving right along.

Bob Kremer, manager of the Grand Theatre at Geneva, which recently burned to the ground, wasted no time in leasing the City Auditorium to continue his shows until a new theatre is built. The loss to the theatre property was about $40,000, with insurance covering most of the damage.

Dr. Sam Atkinson, managing director of the Calo Theatre of the Ascher circuit has resigned. He will announce his new connections shortly.

Ben Harris has taken over the Illinois Theatre at Rock Island, Ill., and expects to fix the house up soon.

The Gaiety Theatre at Middletown, Ill., has been taken over by Lawrence Shafer, who plans to extensively improve the house.

The Broadway Theatre building at Logansport, Ind., was destroyed by fire last week. Insurance amounting to $20,500 partially covered the loss.

The boys at the Tivoli Theatre on the South Side are celebrating the third anniversary of the house. A fine program was put on for the week and the crowds jammed the theatre.

The boys all hope that Dirk Kemp, owner of the Atlas and Owl theatres, will soon be up and around. He underwent a serious operation last week at the Columbus Memorial hospital. He is reported as doing nicely.

The first week of "The Ten Commandments" at the Woods Theatre broke all house records for attendance and the management predicts a longer run for the feature than any other picture ever shown at the house. Thirty musicians are used for the big spectacle and more than 15,000 people saw the show during the first seven days. The advance sale for the picture has been very heavy and seats are on sale four weeks in advance.

Frank Schessler has opened the Princess Theatre at Rock Island, Ill., and at the same time he has closed the Best Theatre for the present.

Work will start next week on a $400,000 movie theatre building to contain a 1,500-seat theatre, seven stores and 24 flats in Indiana Harbor and the completion date is set for September 1. Michael E. Kozacik, the builder, operates a chain of movie theatres in that district and is well known along Film Row here as a live-wire showman.

Lawrence E. Shafer, manager of the movie theatres at Athens and Greenville, plans to open new houses at Middletown and New Holland this month.

John Russell, who operates the movie theatre at Matherville, Ill., has added two other houses to his string and will have movie theatres at Viola and Sherrard, Ill. He will book for the three houses.

Adolph Linick, of Jones, Linick & Schaefer, has purchased the Anna Nilsson estate in Hollywood and is now occupying the mansion. Aaron Jones, of the same firm, will go out this month for an extended vacation, making his headquarters at the Linick estate.

L. E. Bennett of the Liberty Theatre at Mason City has added the Colonial Theatre at Delevan to his chain, taking the house over from Jim Laffey.

Joe Wade has taken over the Star Theatre at Griggsville, Ill., and reports that business is booming.

"A Woman of Paris" is now on its seventh week at the New Orpheum Theatre. When the run is completed "The Marriage Circle" will take its place at the house.

Kansas

(Continued from previous page)

C. L. Rugg of Eureka, Kas., and Westover, Mo., also was a Kansas City visitor recently.

L. J. Lenhart, formerly of the Gladstone Theatre, has purchased the Roanoke Theatre of Kansas City. Mr. Lenhart announces that he plans to enlarge the theatre, increasing the capacity about 200, and to put in a new front and redecorate the theatre.

Jack Roth, for some time with the Isis Theatre, large Kansas City suburban house, and then with the Apollo and Strand theatres of this city, has returned to his former duties as manager of the Isis. Ray Elder, recent manager, has entered the tent show business. Rube Finkelstein, managre of the Gillham Theatre and one of the members of the firm operating the Apollo, will take over Roth's place at the Apollo.

E. E. Frazier of Pittsburg, Kas., and his son, Willard Frazier, who operates the Empress theatres at Osawatomie and Paola, Kas., were seen going the rounds of the exchanges recently.

Friends of Bert Byler, manager of the Bixman Theatre at Clinton, Mo., extend their sympathies for the loss of his father, who died January 31.

J. C. Tindale, who owns the Elite Theatre at Iola, Kas., was in Kansas City the other day.

D. Filizola, who has the Empress Theatre at Ft. Scott, Kas., took in the Motor Show on his trip to Kansas City last week. Mr. Filizola combines business with pleasure, however, for he put in an order for new seats for his theatre. He also plans to entirely redecorate and make a few minor changes in his house later in the spring.

A Booster of "McVickers Service"

THE SERVICEMAN, a little house organ published by the Service Department of McVickers Theatre, Chicago, is only one of the many little features inaugurated to keep the boys full of pep and to make "McVickers Service" a byword among theatregoers.

"In putting in our present system of service, replacing girls with boys," writes Manager George Burdick, "we found that to avoid changing boys the position and its surroundings must be made attractive. While discipline of a military nature is maintained at all times, the boys being instructed both orally and physically each day, we endeavor to make each boy look upon McVickers as he would his own home and treat its guests accordingly.

"A bowling league of four teams, with weekly and monthly prizes, furnishes good material for the little paper. Suggestions for betterment of service are thus read that would otherwise pass unheeded. Articles are contributed by every one, from the director-general of all Paramount theatres down to the newest serviceman. News of social affairs as given by the Service Department are also given space, there is a full page of cartoons, and, best of all, the 'Locker Room Sobs,' which is a column of wise cracks that the boys themselves pull in the locker room."

Mr. Burdick conceived and named the paper and it is edited by Frank Fassnacht, chief of service, who also is responsible for the art work. It is done by hand and costs little.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Real Live Wire Manager Makes Protest Splendid Advertisement for His Film

ABOUT every so often the urge to interfere gets too strong in the breasts of a certain type of busybodies and a meeting is called to protest about something. And because, like Death, they love a shining mark, they frequently pick upon the pictures.

It is only natural that a popular event should be selected. The more prominent the object, the better the press work, and right down at bottom the real reason for 99 per cent. of the reform movements is to be found in the desire for publicity—personal publicity.

And so it happened that some of the more or less good people of Madison, Wis., spat upon their hands and prepared to get a strangle hold on the long-suffering pictures. A meeting was called and the promoters had the felicity of seeing their names in the papers and basked in the temporary limelight.

Desormeaux Was There

Generally when these things happen the theatre managers with an almost oriental fatalism murmur that it has been written thus and let things go their own gait. But Madison has a Strand Theatre, which is managed—and not just run—by A. P. Desormeaux, who did not see why any bunch of busybodies should be permitted to attack his business venture unchallenged. It was not merely the pictures that were being attacked. It was his Strand Theatre, and he had no intention of sitting on the side lines while the mud throwing was going on.

He knew that this meeting was merely the expected thing; just an outcropping of the urge for notoriety, but it was notoriety at the expense of his business venture, and that meant something to him.

Talked Right Back

He and other managers were present at the meeting, and when the hideous motion picture was attacked, he got up and remarked that there were two angles to criticism, the constructive and destructive, and suggested that there was more to be said for the former than the latter method.

He pointed out a number of the remarkable productions of the year. He suggested that if they wanted to get a line on the horrible crime orgies the picture makers were foisting upon the innocent populace, they come to the Strand the following week and revel in sin as shown in Boy o' Mine. If, after that, they thought that pictures were deserving a wholesale and indiscriminate purging, well and good, but in justice to the defendant he thought they should first know what they were talking about.

Wet the Wireworks

It dulled the edge of the brandished swords, and put out the fireworks, but the newspapers all carried stories of the meeting, and the State Journal, one of the most influential papers in that section not only reported the meeting but added an editorial comment in which it approved the suggestion that a certain type of picture be agitated against and then wound up with a citation of Boy o' Mine as the type of picture well worthy the support of the public.

By standing up for the business by which he makes his living, Mr. Desormeaux not only helped pictures in general but got a direct return through his business the following week on the First National release.

Still Room

The second issue of the house organ gotten out for the theatres in Orlando, Fla., admits that there were some breaks in the first issue and promises steady improvement. The article is headed "Second issue finds Manager Vincent optomistic." In the line of improvement we hope that the third issue will find him an optimist. Two o's are more suggestive of an optometrist. The proofreader is away off. On the same page he has the National Board of Review "dolling" out two awards, where "doled" is what was probably written. It's a promising little sheet, but it needs more careful proofreading.

Real Humming Birds in Foyer Decoration

One of the most novel foyer displays ever exhibited in the Howard theatre, Atlanta, was planned for Gloria Swanson in The Humming Bird. The large head from the 24-sheet has been worked into a number of effective displays, but Howard Price Kingsmore and Raymond B. Jones tied it to a pedestal with a real cage in which were half a dozen live humming birds, borrowed from a local fancier and paid for with the credit card which barely shows below the bars in the picture.

Get Some Birds

Humming birds are not generally available in the North, but they are fairly plentiful in the South, and in the cities they can be borrowed for inside display. The idea can probably be adapted to later titles, and even without a bird title the cage idea can be worked for an attractor since the occupants of the cage will supply both sound and motion to supplement sight.

The herald on this picture was a reward circular showing the star as an Apache boy and in her glad rags. There was a description of the Humming Bird and the further statement that they arrived in America and were last seen looking for a home in New York. One thousand dollars is offered for her capture. Piker? We'll give $1,500.



A Paramount Release

THIS WAS A "BIRD" OF A DISPLAY. SEE THE BIRDS.

The foyer dsplay from the Howard Theatre, Atlanta, planned by Howard Price Kingsmore and Reymond B. Jones for The Humming Bird. This large head of Miss Swanson from the 24-sheet seems to work up especially well for lobbies to judge from its use here.

English Exploits for Abe and Mawruss

Horace Judge, exploitation manager for the British offices of First National, developed several new ideas for Potash and Perlmutter, one of the best being that shown here: a hallway set with an open door through which can be seen one of the models and the head of the firm cut from a lithograph.



A First National Release

THE ENGLISH IDEA

This is apparently a lobby display though it seems to be set into a window. A card on the floor states that the gowns are supplied by A. Goldsmid, "opposite," from which we infer that a store across the street supplied the dresses and the dummy. The idea was to change the costume each day, but the stunt drew such sidewalk crowds the police requested that the display be discontinued. The top card reads: "Notice. Don't open this door. Private office of" and "Potash & Perlmutter" is lettered on the supposed glass of the door. The sign on the lower panel reads in part: "We have opened this door against the rules of Potash & Perlmutter. Observe *one* of the reasons for privacy. There are many others. See them at the Whiteladies all this week." The card over at the right is straight selling. The stunt enjoyed longer runs in some of the provincial towns.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

FOUR stage presentations, two motion pictures and the Topical Review made up the show the week of February 10, running two hours and six minutes. The photoplays were the First National-Collen Moore "Painted People," and Will Rogers in "Two Wagons, Both Covered." The first of these ran one hour and nine minutes, and the Rogers comedy took up twenty-one minutes.

The Famed Mark Strand Orchestra played selections from the Bizet opera, "Carmen," this consuming eight minutes at the start of each deluxe show—2, 4, 7 and 9 o'clock P. M. The orchestration was made especially for this presentation. The lighting included two dome floods (one magenta and one deep green) covering the entire stage. Two booth floods, Mestrum 150 amperes, one deep green and the other magenta, were thrown on the musicians. Strip lights amber. Blue borders and foots on the large stage. Platform and arch lights of deep green and magenta hitting the pleats of the silver draw curtains. Light green transparent fabric columns at either side at the proscenium arch.

A Study In Black and White was a ballet number with premiere danseuse and four girls, to the melodies of Drigo's "Serenade" and "Scherzo." This required five minutes. A black plush cyclorama was used as a back drop, and this had a circle opening in the center the bottom of which was about six feet off the stage. From this opening a broad stairway led to the stage apron. Most of the dance was done on these stairs. At opening the premiere danseuse was disclosed in the cyclorama opening, spotted in amber against the blue neutral drop behind the cyclorama. Rest of stage dark, but dimmed up gradually with orange and amber spots from each side. Dancers wore black and white checked novelty ballet costumes.

Everett Clark, tenor, was given four minutes on the apron of the large stage, with two numbers. "Mother Machree" took two minutes as did also "Little Old Town In the Ould County Down." The lighting was as follows: Two booth Mestrum floods, one deep green and the other magenta, were thrown on the musicians. Strip lights around the stage were amber. Blue borders and foots of the large stage were same color. Platform and arch spots hitting the pleats of the silver draw curtains, magenta and deep green. Light green transparent columns. Amber spot on the singer.

Neapolitan Songs and Dances included "Santa Lucia" by the ensemble of six feminine singers, four flower girls and four principals; "Maria Mari" by baritone, "Ciribiribi" by Edna Burhans, soprano and ensemble; "Tarantella," by the ballet; "O Sole Mio," tenor, and "Funiculi, Funicula," by the ensemble. Number was costumed in Neapolitan style, and the setting consisted of back drop representing street scene of Venice before which was a balustrade in semicircle across the stage. Water ripple effect on the back drop. Spots on the set from the sides were light green, light blue, magenta, red and amber—two of each. The front lighting included two entrance spots of red crossing on the ceiling. A dome spot of orange was on the orchestra. Light amber transparent windows. This number took up ten minutes.

During the engagement of "The Hunchback of Notre Dame," starting on March 9, the presentation stage will be remodeled to facilitate the handling of numbers.

In other places men costumed as the partners distributed heralds either on foot or from a badly battered automobile. In some houses Abe and Mawruss in the flesh did a comedy dialogue as a prologue to the picture, and in Manchester a trailer was run in a furniture store window.

Traveled

A pair of 24-sheets for Scaramouche were used on a trolley car in La Crosse, Wis., for the date at the Majestic Theatre, and the car was run all over the trackage in town.



A First National Release

CIRCUS DAYS STILL SEEMS TO FLOURISH AND WAX FAT. HERE'S HOW YORK, PA., DID IT.

They used a minimum of circus tent front and a maximum of street parade, and of course—oh, of course, they had a similarity contest, but they worked this end up with merchant cooperation and made it look like a county fair or the day before election. It did not cost the house a great deal of money, since the merchants gave the prizes, and the extra receipts were mostly net profit.



A Paramount Release

DEMONSTRATED HIS CHILDREN'S CHILDREN IN A TOY SHOP

Barry Burke, of the Palace Theatre, Fort Worth, Texas, had his billposter run a trailer for the picture on a toy machine. The machine is in the centre hidden by a white card. The screen is to the left. The arrow carries the title and house.

Showed the Trailer in Toy Shop Window

Figuring that His Children's Children might be interested in toys, Barry Burke, of the Palace Theatre, Fort Worth, Texas, put his billposter into the window of a toy shop to "demonstrate" a toy picture projector, using the trailer on His Children's Children. When the film was not being run there were plenty of stills and a couple of cards, not to overlook an arrow with the title of the film, and the house name, the tip of the arrow pointing to a card telling when demonstrations would be given. There was also an additional card giving the time of the next demonstration.

The store not only gave the window, but it took space in its newspaper advertisements to tell of the showings and to mention the house and title. The stunt cost nothing and helped materially to advertise the picture.

Opinionated

Figuring that most Boy Scouts would be interested in Douglas Fairbanks, Jr., L. R. Towns, of the Strand Theatre, Birmingham, Ala., arranged with the Better Films Committee to sponsor a contest in which $10 was the prize for the best opinion on Stephen Steps Out written by a scout.

Starting before the showing and running until its close, it helped business and was also good mental training for the youngsters, which was the chief reason why the B. F. C. took it over as sponsors.

New Identification

To emphasize the fact that the scenes in The Eternal City were made in and around Rome, many of them in historic spots, Ace Berry, of the Circle Theatre, Indianapolis, arranged with the Times to print these and award prizes to the writers of the best essays identifying the spots and telling of the historical events which transpired there.

One still was reproduced each day for ten days, with resultant benefit to the Times circulation and the Circle's box office statements.

Sells New Star Through Argument

There is good common sense behind the arguments used by J. E. Madsen, of the Idaho Theatre, Twin Falls, in putting over Stephen Steps Out. The general argument will work on other titles and it might be well to save this up for emergency. You don't sell your picture unless you use every appeal. Mr. Madsen's circular letter reads: Dear Friend:

How do you select your entertainment?

Do you follow the same plan that you would in buying a book? You have the author, the title, the synopsis, the recommendation of those who have read it, and probably many other reasons to influence you.

Do you select your picture show entertainment by display of photos and posters in the lobby? If so why did 4,000 people go to see "The Covered Wagon" and pay 4 times the usual admission prices when they used no photos to advertise the picture?

We won't try to answer the question, but we do believe that you should place some confidence in the Brand of picture, the director of it and other factors not represented on the photos in the lobby.

The last half of this week we are going to introduce a new star to you—DOUGLAS FAIRBANKS, Jr. His first picture is "STEPHEN STEPS OUT," adapted from Richard Harding Davis' story, "The Grand Cross of the Crescent." It's a Paramount Picture.

It's a comedy and has to do with a young college boy.

THEODORE ROBERTS, Noah Beery and Harry Myers are in it.

The N. Y. Telegraph says: "No wonder DOUGLAS FAIRBANKS sent a telegram of congratulation to his son after viewing it. It's a fine production.

It's Thursday, Friday and Saturday, Dec. 13th. 14th and 15th.

Praised the Music

Down in Asheville one of the papers got a little fussed over the fact that music is not taught in the public schools there, and there are few private teachers.

Ed Turner, of the Imperial Theatre, happened to know this, so he had a talk with the editor. The result was a steaming editorial in course of which the editor wrote: "In this regrettable situation the city is all the more indebted to the Imperial Theatre and Mr. William Doherty, leader of the Imperial orchestra, for the musical education they are offering free to the children of Asheville."

That's worth something to offset the occasional slams at the pictures. Does it suggest any course of action to you? Thought it might.



A Pathe Release

HOW J. M. EDGAR HART PUT OVER WHY WORRY IN EL PASO

This special painting by Guiterrez was backed by special frame cards. It is not as elaborate as some of the Palace displays, but it was strong enough to pack the house all shows with audience left over to come back the next day to try again.

Takes the Sting from Sting Passes

Something on the principle of eating your cake and having it, too, Paul A. Fenyvessy, of the Strand Theatre, Rochester, N. Y., has invented a "sting pass" that isn't.

Some patrons object to the advertising novelty which looks like a pass until the fine type is read. There is no particular reason why they should get sore, but sometimes they do, and some managers feel that it is poor policy to hand them out. For this reason Mr. Fenvessy has invented a program folder giving his attractions from Dec. 31 to March 1, and adding some of the important underlines to follow. These are printed on one face of a buff card about 4¼ by 5¼, printed in red and green, because they were given out at the holiday season.

This is folded once, to get a vest pocket size and the face of the opposite side reads:

STRAND THEATRE

patrons will

ADMIT ONE

thing and that is they will enjoy a very

HAPPY NEW YEAR

if they see all the pictures that are listed in this folder.

This looks like a pass and really is one.

See Details on back cover.

The back cover tells that the folder is good for one admission if presented between March 5 and April 10. In other words, after the program has run out, and also during Lent when Mr. Fenvessy figures that he can care for the deadheads and still make money on the people they bring with them in the slack period. It's a really nifty scheme.

Fifty-Fifty

Submitting a photograph of a matinee showing for Baby Peggy's The Darling of New York at the Cameo Theatre, San Francisco, the Universal reports that the house was packed. It looks it, but about half the crowd seems to be composed of adults. Mother and Big Sister surely do love to horn in.



A Universal Release

LIGHTING UP A CUTOUT HELPED TO SELL WHITE TIGER

This is how the Odeon Theatre, New York City, used the cutout from the 24-sheet on the Priscilla Dean feature. The Tiger had blinking green eyes and his mouth contained a red flasher that gave him a ferocious look. You might call the tiger a bird.

Universal Exploiteer Finds Many New Ideas

Going down to Asbury Park to put over The Hunchback of Notre Dame, A. J. Sharick, of the Universal exploitation staff, used all of the sure-fires in the press book and then went ahead and wrote in a few of his own.

His best was a prize of $5 to the school child turning in the largest list of persons who did *not* know that The Hunchback was to be played at the Savoy Theatre. Of course the people knew after the youngsters asked them if they did and some of them received a dozen tips all to the same effect. It was a lot of verbal advertising to get for a fiver, and it fed up the mailing list, as well.

Then a hook was made to a department store to put out heralds in all parcels. Window displays and bulletins on each floor were included. In return there was a theatre party to the clerks who made the largest sales totals the previous week. That made real money for the store.

The Navy recruiters used the A boards to tell that you could see Notre Dame—without the Hunchback—if you enlisted in the Navy, and the schools were closed early on Friday to permit the children to attend a special price pupils' matinee. A special showing to the teachers and the Board of Education paved the way for this and other stunts.

A radius of twelve miles was heavily billed and the run was one of the most successful ever worked in the Jersey shore resort.

Some time ago—about a year—Ralph Ruffner, of the Capitol Theatre, Vancouver, in putting over a picture offered to return the money of any dissatisfied patron and pay his carfare both ways in addition.

The other day, referring to the special showing to the Rotary Club of the Big Brother feature, the local Spokes made reference to the offer, showing that the idea was still sticking and working for the house.



A Warner Brothers Release

A BUILT UP 24-SHEET WHICH WAS USED IN AN EMERGENCY ON THE LOS ANGELES RUN

Grauman's Theatre played this Lubitsch picture before the regular paper was ready, so Sid Grauman fixed up a twenty-four sheet as shown on the left. After this had been standing a couple of days and everyone wondered what the new tire was to be named, the middle sheets were stripped to show the paper as it appears on the right and it really worked better than the regular paper.



A Metro Release

CUTOUTS HELPED SELL LONG LIVE THE KING IN MACON, GA.

The Rialto Theatre dug out its castle and used four cutouts from the three sheets and part of the larger paper. The centre pillar is built around the box office. The larger cutout looks rather unwieldy. It would have done better over the box office.

Columbus Launched With Many Helpers

For the opening gun of the Yale University Press Chronicles of America, the Circle Theatre, Indianapolis, enlisted the services of many local organizations, the Knights of Columbus, Parent Teachers Association, D. A. R. and Indiana Endorsers of Photoplay being particularly active. Mrs. Charles B. Smith, president of the Parent Teachers Association, visited fifteen branches in as many schools the week before the showing to urge their co-operation, and the Caseys sent out 1,600 postcards. The Italian Consul also aided the circularization of the Italian residents. The Endorsers sponsored an essay contest for school children.

Other organizations to co-operate were the Daughters of Isabella, the Girl Scouts, the Mayflower Society, State Historical Society, the local council of the Women Voters' League, the Campfire Girls and the Jewish Welfare League.

The campaign was opened with a luncheon to delegates from fifteen societies and with this weight of public opinion the Pathe two reeler went over like a fourteen reel feature.

Uses Hunchback to Change His Policy

Because he wanted to change his policy to two shows a day, all seats reserved and a higher admission price, Alexander Frank, of Waterloo, Ia., who conducts four houses, booked The Hunchback of Notre Dame at the Plaza for the fourth anniversary week and writes that he is delighted with the change.

With four houses, he felt that he should have one in which he could handle the really big productions, and while the Rialto, Waterloo and Rialto Garden theatres will run under the old scheme, the Plaza will stick to the new policy which has won the unmistakable approval of the town.

Mr. Frank finds that he gets not only a larger business, but that the reserved seat feature brings out a class of patronage no other policy will attract. There is also a greater enthusiasm, the various program features now bringing real applause where previously the items went over in apathetic silence.

A by no means unimportant feature is the number of theatre parties, made possible by the reservation of all seats.

And he gives credit to Universal for getting him started on the idea.

Two Brothers

When he played Big Brother at the Queen Theatre, Houston, Texas, Charles A. McFarland doubled the usual allowance and permitted any member of Rotary or Kiwanis to escort two little brothers to a special showing of the picture on Saturday and extended that privilege to any member buying a single ticket to any performance.

All of this led to signed newspaper stories, to speeches at the two service clubs and the co-operation of a number of other organizations including the Y. M. C. A. The picture was advertised through the schools and even the Sunday schools. McFarland played all possible angles and few pictures have been better advertised in his section.

Humming Bird Has Stocking Hook-up

Paramount has effected a merchandise tie-up with Humming Bird hose and the company manufacturing the hosiery is collaborating along the usual lines. In Chicago the leading handler, a large department store, was persuaded to take a full page in the Sunday Tribune with a special price sale, and 250 pairs of stockings were given the house for advertising purposes. The showing of the Swanson picture at McVickers was made a feature of the layout with a large halftone of the star.

Merchandise tie-ups are getting more and more popular and the Humming Bird people are prepared to get back of the picture all over the country.

Russell B. Moon, in the Boston territory, has already effected 102 hook-ups and 150 dealers in Boston were enlisted to help put over the picture there.

More than 6,000 dealers have been circularized by the manufacturers.

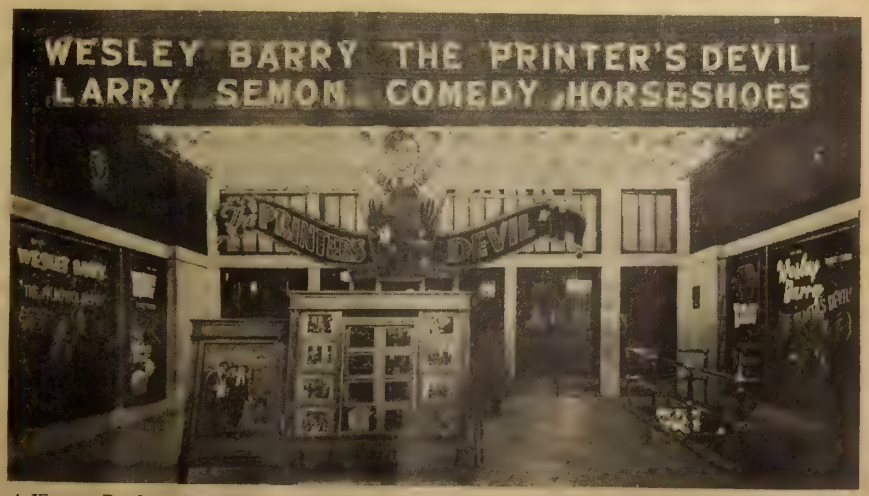
The deal was negotiated by Leon J. Bamberger, assistant to Claud Saunders.

Got All Editors to Write of Hunchback

Generally the manager who can persuade a newspaper editor to give editorial comment to his film feature feels that he has done his bit and a little more. But out in Portland, Oregon, Gus A. Metzger went over the top by persuading the editors of all three papers to write of The Hunchback of Notre Dame, each from a different angle.

Under the caption of "Love Needs No Interpreter," the Telegram gave half a column of wide measure to Quasimodo and his love for Esmeralda. The Oregonian took a column to discuss the increasing dignity of picture productions with The Hunchback as the theme and the burden of the Journal editorial was the revival of the fine old classics by the baby amongst the arts.

It was constructive exploitation that does the entire industry unstinted good.



A Warner Brothers Release

A CUTOUT WAS LOBBY DISPLAY ON THE PRINTER'S DEVIL

Nothing much else was used on this Wesley Barry by the Olympic Theatre, Pittsburgh, but it sufficed to sell what tickets they had to offer, and more would have been an excess of effort. But try and borrow a kick press for your lobby display.

Drug Store Window Shows Bathing Pool

While some careful managers have hesitated to use the nude figure used as a sort of trademark for Flaming Youth, Loew's State Theatre, Los Angeles, figured that with Venice so close the best attractor would be the garden party where the guests went in bathing without even the small excuse for suits they sometimes wore.

This was done in a miniature stage setting in the window of a drug store which was packed with stills and cosmetics. We have more than a suspicion that the title slapped on the scene was painted in by the press department long after the photograph was made. Just discount that part of it. There is plenty of advertising in the rest of the space and because it is Los Angeles the perfumes and toilet waters are supposed to have been made for Miss Moore's personal use. A miniature stage is always attractive, but a miniature stage so attractively peopled will get a crowd that will push the cars off the tracks.



A First National Release

THIS IS NOT A SENNETT COMEDY BUT A FLAMING YOUTH IDEA

It is supposed to represent the swim at the garden party, sans bathing suits, but it is a lot more generous than the film—lots. It was planted in the middle of a lot of Colleen Moore face powder to advertise Loew's State, Los Angeles.

Took Three Weeks to Train Ox Team

Although C. R. Sullivan, of the Fair Theatre, Amarillo, Texas, took three weeks to train a team of oxen for a ballyhoo for Black Oxen and he dismisses his front as comparatively unimportant, we hold that the front is much the better stunt, since it is unusually good. Mr. Sullivan does not state the color scheme, but you can figure this out for yourself.

Black oxen against a deep red, with orange shaded to yellow circles, a black top piece with white or light orange lettering, and a black ground for the centerpiece would probably be effective.

But Mr. Sullivan prides himself on the street stunt because it represents planning and hard work. One of the local papers was running the serial story and he wanted to hook in with that. An ox drawn perambulator suggested itself and Mr. Sullivan went out to a ranch and picked out two huge black bulls. They were as wild as the wildest of wild women in Chu Chin Chow and it took three weeks of intensive training to teach them to gee and haw. Meanwhile Mr. Sullivan was running small display ads for a yoke of black oxen to be used for advertising purposes, and the papers commented upon the difficulty he was experiencing in filling his needs in a cow country.

As a result the town was made keenly interested in the search and when the oxen finally appeared on the streets, they had the advantage of two weeks of advance publicity, which was transferred to the play they advertised.

The best exploitation stunt is making patrons your friends.





A First Natonal Release

A VERY STRIKING FRONT AND A GOOD STREET STUNT ON BLACK OXEN FROM C. R. SULLIVAN

Mr. Sullivan, who is manager of the Fair Theatre, Amarillo, Texas, modestly says that "anyone" can design a front like this. We doubt it. It's an exceptionally artistic production, particularly those side panels. The ox yoke in the foreground was later used for the street stunt pictured above. It required three weeks to train the animals to pull together, but it was worth the trouble.

Woman of Paris Is No Burlesque Queen

Some of the art work done on A Woman of Paris seems to give an erroneous impression of the picture. This drawing from the Liberty Theatre, Kansas City, suggests some old time burlesque Queen of the Amazons



A United Artists Release

TOO MUCH LEGS

rather than the character study that Chaplin made. There is nothing in the picture to justify such a drawing as this large-breasted, largely unclothed woman, and people who are drawn to the theatre by the sketch will resent what they will feel to be a swindle, while those who might be interested in the first serious work of the champion funny man will fear that he has invented a new style of bathing beauty and stay away. Each of the letters of the title carries the white silhouette of a woman's nude figure except the M, which has two. There are no nude women in the play, though the dressing is extreme, and the impression created will be hurtful, yet these "daring" cuts are used where an appeal on the story will bring more permanent results. The production is unusual in many ways and we believe that it should be given a serious and dignified treatment, such as it deserves. This has been done in the panel of text in the lower left hand corner, and well done, at that, but all the good accomplished by the appeal will be nullified by the cuts used. Here the open letter style of advertising would seem to be indicated, and the fact that Chaplin does not star in the picture should be given full emphasis, perhaps being made the basis of the open letter. This gross drawing will do anything but sell the story to the right people. The illustrations make it appear that Chaplin is trying to rival Mack Sennett rather than Griffith. The big, outstanding fact about A Woman of Paris is that Chaplin, who could have made six-figure money on a comedy requiring less time, made this sacrifice for the sake of an experimental excursion into serious drama, and interest should be capitalized in the serious story production by the world's champion funny man. That is the real selling point of the production, and because the word "Paris" occurs in the title, it should not be spoiled with anatomical appeal.

Laughs for Buster

The Okeh laughing record plays no favorites. Once it was regarded as more or less the personal property of Harold Lloyd, but Eddie Collins, ignoring the fact that Buster Keaton never even slips into a smile, used the record for Three Ages. The stunt is old, but his hook-up is a little different.

He has to advertise against the wall at the Capitol Theatre, Houston, Texas, so he put up a shadow box, masked by foliage and with hidden lights. He mounted the 24-sheet on this subject and back of Buster he put a magnavox, attached to a telephone which led to back stage where it was set by a phonograph with a repeater attachment. It helped business a lot, and it was easy to borrow the apparatus. The supply shop merely advertised that it had supplied the outfit.

Milt Crandall Says They Do Come Back

Milt Crandall pulls an old joke in his advertisement for Black Oxen at the Liberty Theatre, Pittsburgh. That "back" joke is old enough to need the Steinach for senility itself, but it got a laugh and as Milt probably knew it would, but it shows up well enough to give point to the gag, and that was all he needed. This is a portion of the combination display Milt uses for the Rowland and Clark Theatres. He is sticking pretty closely to all type and getting better results than with hand lettering. About nineteen times out of twenty he kills the page though some single houses use more space than he takes for his entire group. Speaking of Black Oxen, it might be a good plan in sections where there is mainfest some objection to the theme to get an interview with some physician as to the object of this operation. It is not, as many suppose, primarily to restore sexual vigor, but to restore physical vitality and to some degree the appearance of youth. Where this is clearly understood, possible resentment may be avoided. Any well posted physician will be glad to give out a statement for the advertising he will himself receive.

Has Better Display for Woman of Paris

We like this 100 by 4 on A Woman of Paris from Jones, Linck and Schaefer better than any other advertisement we have yet encountered on this picture, chiefly for the reason that it does not employ misleading cuts and because it tells its appeal in a few plain, straightforward words without trying



A United Artists Release

THE BEST ON THIS

to at least suggest that it is the concentration of wickedness just because there happens to be "Paris" in the title. The selling



A First National Release

REVIVING AN OLD ONE

talk reads: "A drama of fate which pictures in sharp, stirring realism how the little things of everyday life among everyday people bring tragedy to some and joy and great happiness to others." That is what the picture really is. It is what Chaplin meant it to be. It will sell everyone interested in this experiment and it will not flim flam anyone with a suggestion of untold filth. And there can be no mistake about it. It was "written and directed by" Chaplin, but the fact is not told in such a manner as to suggest that he is also the star. We believe that this style of handling will mean more money to a management than packing the crowds in under false pretenses. Certainly it will mean more in after results. It will not make disappointed patrons who will stay away, perhaps for weeks to come, because their expectations have not been realized.

Too Much Reading Will Not Be Read

This is only 100 by 2 for the Parkway Theatre, Baltimore, on Ashes of Vengeance, but it carries more words than would be justified by a half page space. Not only are there extracts from the criticisms of two of the newspapers, set in a small six point bold, unleaded, but there are two paragraphs of



A First National Release

MORE LIKE A BOOK

leaded six point bold to the left of the cut. Very few are going to read more than star and title. Probably they will respond to this appeal, because of the popularity of Norma Talmadge, but only the most ardent fan will labor through that almost illegible six point, and they are not the ones who most need to be sold. The man who might be induced to come, and who, if he came, would like the picture and probably come again next week, will never go to all that trouble, and so the display would have been better with no type at all. Then there at least would have been the attraction value of white space, but to set solid six point boldface is to defeat the end aimed at. It is not even a full sized six, for twelve measure only 66 instead of 72 points. Even the cut is poorly done and gives the suggestion that Miss Talmadge has a wen on her right cheek. The general average of Baltimore advertisements is pretty high, but this is terribly "wet." It is about everything an advertisement should not be and very little what it should. A little might have been done with the use of regular roman instead of boldface, but there is far too much reading.

Side Strips Frame This Horater Idea

H. C. Horater, of the Temple Theatre, Toledo, has found a way to save money on frames. Generally a frame is the same width all four sides, but he argued that the big idea was to get prominence for his display and figured that the side pieces would do



A Fox Release

THE SIDE FRAME

this as well as a four, so he had them make up a frame with wide sides and only a narrow strip top and bottom. The sides are more than an inch wide on this three sevens, but the top is only 3/16 and the bottom 5/16. This saves more than an inch and a half or nearly five column inches on the space. At the same time he sacrifices nothing in display value and very little, if anything, on artistic appearance. Probably this would not work as well in white as in benday, but it will work, and it will save money. It will be noticed that Mr. Horater does not hold any foolish notions about hand lettering. The title is a cut but all the rest is type and while the space is filled, it is all small type, which does not fight the one big line. It is a very workmanlike piece of advertising and should commend itself to others. Where it is not possible to have the benday border made up, the linear or other rule work which is now to be had on the linotype can be used instead. It will not be as good unless it is very carefully locked up, but it will be good enough, and it will give a cash return in money saved through the fact that with the frame smaller letters will give precisely the same display as larger type set clear to the border. It is not a matter of actual but of relative size, and this three sevens would not look as large in a four tens without the side pieces. Mr. Horater believes in economy without waste and demonstrates his theories very successfully.

Mortises a Cut to Get Display

This four thirteens on Ashes of Vengeance comes from a Boston suburb. It is interesting as showing how a mortise into a scene cut will give special prominence to the fact set in. The four column plan book cut has been notched on the left to let in a rule panel. In spite of a number of other



A First National Release

NOTCHING A STOCK CUT

appeals, this space is the big display and it will be read if nothing else but the title is seen. This is a seldom used device, possibly because it is felt that such a placement destroys the symmetry of the cut, but if it can bring your type talk prominently to the reader, then the cut is well sacrificed, since the appeal is of far greater importance than the illustration. At most the scene is largely supplemental to the figure of the star. That is what will do the selling on the illustration, and this is an exceptionally good pose.

Bribes the Press

Free tickets have a powerful pull and E. N. Prescott, who has houses in Union, Maine, and two other nearby towns, had put the local correspondent in each town on the D. H. list, with the result that the correspondents use his press copy as a part of their regular reports and get the stuff where local readers are most certain to see it. This seems to be a new idea.

On special pictures he paints his own posters to back up the regular poster supply, finding that he can get more attention for his colorful home mades than with all regular lithographs. For The Rapids he put in a five piece orchestra and played to packed houses in all three towns. He believes in putting them over through hard work, and he slings a wicked brush when he gets in front of the color pots.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

ALICE ADAMS. (6 reels). Star cast. Most everybody who sees this will like it, but it failed to bring them in here. Florence Vidor is splendid in the leading role. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

GOING UP. (5,886 feet). Star, Douglas MacLean. His best picture. Gets them laughing and they can't stop. Have your drummer practice up with his traps, as he can help out a whole lot on this one. Made new fans for me. Moral tone very good and is suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

TEA WITH A KICK. (5,950 feet). Star cast. A nice playlet that failed to draw here because it probably had arrived here after too many other so-called "Hollywood Sensations." It pleased all who came in. Moral tone fairly good but it is not suitable for Sunday. Had small attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star, Warner Baxter. A fairly good program picture, that will neither cause much enthusiasm, nor will much knocking be indulged in. O. K. if bought very, very reasonable. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CAPTAIN FLY BY NIGHT. (4,940 feet). Star, Johnnie Walker. Story not too strong but just the right kind to turn out the crowd on a Sunday. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

DIVORCE. (5,900 feet). Star, Jane Novak. My patrons pronounced it good. Had fair attendance. Draw neighborhood class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit Theatre, Reading, Pennsylvania.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. One of the best and will please ninety percent of your people. Used lobby, daily papers. Had fair attendance. Draw mixed patronage. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

First National

BAD MAN. (6,040 feet). Star cast. Very good comedy drama will stand boosting. Moral tone good and is suitable for Sunday. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-30. James Zartaludes, Yale Theatre (1,000 seats), Sapulpa, Oklahoma.

BAD MAN. (6,404 feet). Star, Holbrook Blynn. Draws well. Moral tone good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

BRASS BOTTLE. (5,290 feet). Star cast. Personally thought it great comedy. About fifty percent thought it poor entertainment. Moral tone O. K. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

BRASS BOTTLE. (5,290 feet). Star cast. Very poor. About on a par with some of the cheaper foreign productions. Moral tone good. Not to be recommended for Sunday at all. Attendance about the same as the picture. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (6,000 seats), Ilion, New York.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Excellent picture and a real box office picture of the first magnitude. It's just the type of picture the public wants Coogan in. Advertising angles, Coogan's best. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

DADDY. (5,738 feet). Star, Jackie Coogan. These Coogan pictures fill a real need of the exhibitor. You can always feel reasonably sure of type it will be and advertise accordingly and those that don't like that kind just stay away. The great majority do like him and it is a great day for family parties when he comes to town. "Daddy" was the best that we have run of his and had many favorable comments. Draw small town and country class in town of 1,467. Admission 10-25. Kenneth Richardson, Star Theatre (300 seats), Seneca, South Carolina.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. The best Talmadge picture in a long time. Business started bad on account of her former unpopular pictures but picked up. Went better here than Norma's "Ashes of Vengeance" which cost twice as much. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission adults, thirty-three cents, children ten cents. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. A real high class special with big audience appeal, and first rate drawing power. The best we have shown of this popular star. Moral tone good and is suitable for Sunday. Had good attendance. W. H. Kendall, Coggan Opera House, Coggan, Iowa.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. An extra good picture but it didn't do much business here. I believe my people are getting tired of so many costume pictures. Lost money. Moral tone good. Attendance, bad first day, fell off. Draw all classes in town of 4,000. Admission adults thirty-three cents, children ten cents. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Why do they continue to try and stuff theatre folks with "hokum?" For a good "house-cleaning" use this picture. Your place will be cleaned out quicker than it ever was before. My folks enjoyed a nice long walkout on this. Moral tone, A minor. Didn't have any attendance after ten minutes of picture. Draw better class in town of 6,000. Admission 25-30. Lester F. Husted, Hastings Theatre (650 seats), Hastings-On-Hudson, New York.

THUNDERGATE. (6,505 feet). Star cast. First National threw away good money when they bought this story, for they used the author's name only and threw away his story. Those who have read the story will go away sadly disappointed if not disgusted. The story, pictured as it was written, would have made a big special. But it was butchered and changed into an ordinary program picture. Those who have not read the story may get a fair amount of entertainment out of the picture. The sets and scenery are wonderful, but there are entirely too many white men trying to play Chinese parts. The cast hurt the picture, but it's a great picture for exploitation and lobbies. Not suitable for Sunday. Had fair attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

TRILBY. (7,321 feet). Star cast. Someone had a loose wheel that bought this. There was no good sense, no reason in First National having anything to do with this. Simply terrible. No redeeming feature. Even worse than the "Brass Bottle" if possible. Need some management, some fellow to tell them the good from the bad up there. Not suitable for Sunday nor any other day. Had rotten attendance. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Fox

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. William Russell is still liked here and drew well in this interesting, high-class crook story. He does some clever acting and climbing in this one. Moral tone good but is not suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. Disappointed in this one and it does not come up to the standard set by "Third Alarm" or "Midnight Alarm." Jones is not very convincing as a fireman and did not have the best story in the world. Moral tone good and is suitable for Sunday. Had poor attendance. Draw general class in city of 15,000. Admission thirty cents. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. Good. Will suit the average patron. Moral tone good and is suitable for Sunday. Had good attendance. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HELL'S HOLE. (6 reels). Star cast. Good sensational fast moving melodrama. If they like this improbable action stuff which is very entertaining this picture will go big. Not suitable for Sunday. Draw general class in city of 15,000. Admission thirty cents. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Turned 'em away three days and brought back a week later for two days to capacity business. Boosted price to forty and twenty cents and could have gotten fifty and twenty-five cents just as easy. Drew mostly those who seldom come. It is twelve reels and runs three hours. We only gave two shows each day, matinee and night. Moral tone very good and is suitable for Sunday. Had very, very, good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. We think this is about the best thing Tom Mix has ever done and with the advertising possibilities of Zane Grey story it makes a whale of a box office attraction. It seemed to please everyone on a three days run and they came big to see it. Moral tone

good and is suitable for Sunday. Had capacity attendance. Draw general class in city of 15,000. Admission thirty cents. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

MONNA VANNA. (9 reels). Star cast. I can't see why Fox wants to make anything like this. One of the slowest pictures I ever ran. Certainly a good picture to sleep through. I had to hide from my patrons. Moral tone O. K. and is suitable for Sunday. Admission 10-23. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

OATHBOUND. (4,468 feet). Star, Dustin Farnum. Best Fox picture I have ever played since "Checkers." The only one I have played that pleased at all in a long time. Lots of action. Moral tone good and is suitable for Sunday. Had fair attendance. Draw college and better class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

SILENT COMMAND. Star cast. This picture drew well and pleased above expectations. It is a patriotic melodrama of the secret service with a pleasing and unexpected turn that puts it over. Lots of flag waving stuff and some dandy navy pictures. Martha Mansfield as vamp is good. Nothing to cast or name that draws in business. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in city of 15,000. Admission thirty cents. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

TEMPLE OF VENUS. (8,000 feet). Star cast. A most elaborately mounted story with fairies, sea nymphs, mythological characters woven in as dreams or visions in a modern story filled with scantily clad women. Mary Philbin as heroine does not get a part over; artist hero looks and acts a prude; Phyllis Haver is great to look at, but that is about all. Impossible situations of pleasure mad society. Moral tone bad and it is not suitable for Sunday. Had good attendance. Draw general class in city of 15,000. Admission thirty cents. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Had largest crowd for any one night in history of house and everyone was satisfied. Mix a great favorite here. Ran this with "Back Stage" an Our Gang comedy which made a real good show. Moral tone good and is suitable for Sunday. Had great attendance. Condition of film same as all Fox's, good. Admission 20-30. David W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

Goldwyn

DAY OF FAITH. (6,577 feet). Star cast. Absolutely a "flop"; not a thing in it to recommend it to a modern picture audience. It purports to be another "Miracle Man," but it is only a slow, incoherent picture that does not ring true anywhere along the line. If you have to run it for the rental, don't promise too much. Not suitable for Sunday or any other day. Had fair attendance. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. I consider this a wonderful production but too high toned for the average small town and Goldwyn wants about twice as much as it's worth. I just about got even break owing to bad weather and high rental. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw mixed class. Admission 10-30-35. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

ETERNAL THREE. (6,845 feet). Star cast. Marshall Neilan's pictures do not get money here and this was no exception. Had poor business for two days. Good picture. C. B. Hartwig, Antlers Theatre, Helena, Montana.

GREEN GODDESS. (9,100 feet). Star, George Arliss. More suitable for high-class audiences than for a house drawing all classes, as the picture is entirely dominated by the splendid acting of Arliss. Even small towns will do well if they don't pay too much money for it. Moral tone good. Suitable for Sunday. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. The picture an excellent one, tells about a glorious, thrilling romance of the days when America was young. The loves, trials and adventures of the women and men who laid the foundations of a great nation are woven into this wonderful drama, making one of the most charming and entertaining pictures you ever saw. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Between Ourselves

A get-together place where we can talk things over

Fellows, with such good friends as we have sending in tips, it's hard to see how anybody can really say with honesty that they don't get help.

For the benefit of those who don't think the tips are on recent enough releases, just take a slant at the report that the good scout, Al Hamilton, of Rialto Theatre, Norwalk, Connecticut, sends in for this week.

You can't get 'em any more up to the minute than this one—and there are lots of the boys sending in tips just as quick as the projector stops on their own recent runs.

Straight From the Shoulder is your own department, conceived for your benefit, conducted by you. Keep the late tips coming—and the others too.

VAN.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A splendid picture from every angle. Will please any audience anywhere. Historical incidents appealing if the pianist or organist gets the Star Spangled Banner timed to the flag raising, you've got them sold solid. Moral tone excellent and is suitable for Sunday. Attendance extra good. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. A fine mystery picture, good acting by Barrymore and the man who played Moriarty, everyone spoke well of it. The moral tone is good but yet it should not be booked for a Sunday's showing. Print nothing extra, I took out at least twelve to fifteen splices before I projected it on the screen. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. One of the finest box office pictures I ever ran. Corinne Griffith certainly has established herself as a real star. My public fell in love at first sight. Advertising angles, cast, Glyn story. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Hodkinson

AFFINITIES. (5,700 feet). Star, Colleen Moore. A Mary Roberts Rinehart story with plenty of comedy and good characters of the mirth-provoking type. My patrons went out with a smile on their faces and many hearty laughs were evident throughout. A good program picture. Moral tone fair, but it is doubtful for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Great picture and a picture that is different. The whaling scenes are wonderful and thrilling. The picture will take well with any audience, anywhere. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MICHAEL O'HALLORAN. (7,600 feet). Star cast. A splendid picture, which will please any audience, anywhere. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

RED HEAD. Star, Alice Brady. A reissue. Picture very good and entertaining, but is spoiled by jumpy titles and dark photography. Hard on your patrons' eyes. Moral tone is okay. Good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

Metro

ETERNAL STRUGGLE. (7,374 feet). Star cast. A good picture of the northwest. The cast is great. Renee Adoree has the making of a star with intelligent direction. Satisfactory for any night and any house. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

FAMOUS MRS. FAIR. (7,000 feet). Star, Myrtle Stedman. A number of patrons pronounced this one of the best pictures of the year. While it only brought average at-



SCENES FROM "FOOL'S HIGHWAY," A UNIVERSAL-JEWEL PRODUCTION STARRING MARY PHILBIN.

tendance, it pleased those that saw it very much. Draw neighborhood class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit Theatre, Reading, Pennsylvania.

FASHION ROW. (7,300 feet). Star, Mae Murray. Quite different from her last few productions, Mae Murray will be seen in a dual role, first, a grubby little peasant girl named Zita, and second, as Olga Farlova, the toast of Broadway. She was excellent in both roles and her picture is an excellent one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. Used this on same program with "Toll of the Sea," on the Saturday night before Christmas, and had very good business. The picture was very appropriate for the season and is very good for program use. Moral tone good and is suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall, (225 seats), Grand Gorge, New York.

FORGOTTEN LAW. Star, Milton Sills. One of the best we have ever run liked by one hundred percent. Excellent cast, well played with such players as Jack Mulhall, Cleo Ridgely in addition to the star Milton Sills. Moral tone excellent and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. J. F. Griffin, Gorham Opera House (400 seats), Gorham, New Hampshire.

HALF A DOLLAR BILL. (5,700 feet). Star, Anna Q. Nilsson. A story of adventure on the high seas, filled with storm tossed hearts and swirling passion and surging with mighty emotion. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Got by. Can't say much for it. Played it on a Saturday when my audience is the least particular. Bolstered it up with a good supporting program and just escaped censure. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. One of the best pictures. Pleased the most people of any picture run here in fifteen years. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard (800 seats), Sunbury, Pennsylvania.

PEACOCK ALLEY. (7,500 feet). Star, Mae Murray. Had quite an agreeable surprise in this picture as most of Mae Murray's pictures do not take very well here, but this went over in good shape. Moral tone fine and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. J. F. Griffin, Gorham Opera House (400 seats), Gorham, New Hampshire.

PRISONER OF ZENDA. (10,467 feet). Star cast. One of the best we have run for quite a while. Drew good house, and liked by everybody. Good film. Can't go wrong on booking this. Moral tone good. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. J. F. Griffin, Gorham Opera House (400 seats), Gorham, New Hampshire.

THREE AGES. (5,500 feet). Star, Buster Keaton. Pleased all. Brought out all the kids, old folks and all. He always has good attendance here. Please don't charge more for his next contract for this. Moral tone O. K. and is suitable for Sunday. Had fine attendance. Draw college and better class in town of 2,000. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

TOLL OF THE SEA. (4,600 feet). Star, Anna May Wong. Used this sometime ago, but as this is done in technicolor may be of interest to some. A beautiful picture, colors are true to nature with Oriental settings, has fairly interesting story. Should please majority. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Can't go wrong on this one. One of Meighan's best, and that means a lot. Good prints. Took well with our patrons. Moral tone fine and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. J. F. Griffin, Gorham Opera House (400 seats), Gorham, New Hampshire.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Good acting but I think audience does not like to see so much grouch in a bunch. Moral tone good and is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. Very good, business fair with thermometer at zero. Many favorable comments. Moral tone O. K. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Not by any means Meighan's best show but despite of that people liked it and were lavish with praise. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. This is without doubt one of the best pictures Dalton has ever appeared in. It pleased our audience almost a hundred percent. Print was in excellent shape. Moral tone fair. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. Played this two nights, to wonderful business on Saturday, and poor attendance on Monday. Did not see it myself due to illness, but all reports were consistently favorable. Even the "eat-em-alive" kind of patron, of which we have several, volunteered the information that it suited. Had good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. A fairly good program picture. Brady or the title drew more in than we expected. Had three tears in this one during showing. Print was not up to the usual Paramount standard. Moral tone fair. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

RACING HEARTS. (5,600 feet). Star, Richard Dix. A good program picture for us. The automobile race sure gets the kids. They don't like Ayres in this town, but Roberts and Richard Dix put it over for us. Moral tone good. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. All of the Rockford children had to be married before their father's millions could be distributed. But batchelor Tom was "Woman Proof" until—? A crackerjack role for the star—a barrel of real laughs—a bag of surprises, a picture without a flaw. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

ZAZA. (7,076 feet). Star, Gloria Swanson. A first class, smashing, interesting picture, full of pep and exciting interest from start to finish. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Pathe

WHY WORRY. (6 reels). Star, Harold Lloyd. Very good as usual. Lloyd always pulls a crowd and this one was no exception. Patrons much pleased. Moral tone excellent.

Al Hamilton's a Live Wire—Here's His Tip on Griffith's Newest

"Dear Friend Van: Just a few lines to let you know that I had the world's premiere showing of D. W. Griffith's new production, 'America' on Saturday, February ninth.

"Well, Van, you can tell the boys that D. W. has gone and done it again; he has just naturally knocked out a four bagger when all the bases on Broadway are filled, but take it from me, Van, this production is going to make all those so-called hits look like bunts or sacrifice hits.

"In 'America' Griffith has a production that I honestly think will surpass 'The Birth of a Nation" and you will agree that is saying 'a mouthful.'

"The leads are played by Carol Dempster and Neil Hamilton, Lionel Barrymore and Louis Wolheim and other players of the usual Griffith 'standard.'

"To say the production 'pleased' is putting it mildly. The entire city is still talking about it and congratulations are still being showered upon me for the presentation of such a wonderful picture.

"Van, I could write for hours and tell you what a great production 'America' is, but I feel that is unnecessary. With kind regards to all the boys, I am, Very truly, Al Hamil ton, Rialto Theatre, South Norwalk, Connecticut."



Scenes from "Smile Please," a two reel comedy starring Harry Langdon. Produced by Mack Sennett for release by Pathe.

Suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

Preferred

BROKEN WING. (6,216 feet). Star cast. Good. Moral tone good. Suitable for Sunday. Had fair attendance. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

GIRL WHO CAME BACK. (6,100 feet). Star, Kenneth Harlan. A very good picture; should please any audience. Have no kick to make on any picture from this exchange. Prints always good, sold right. Moral tone good and is suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. A very wonderful picture. This should make good anywhere. Many who had seen "The Covered Wagon" said this was just as good and some said it pleased them better. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre, (300 seats), Dover, Ohio.

Selznick

MIDNIGHT PATROL. (5 reels). Star cast. Chinese underworld story. Great picture for transit trade houses. Use Chinese lobby display and you will clean up. Print in A one shape. Good photography. Has undecided moral tone and is not suitable for Sunday. Had very good attendance. Draw all classes in city of 70,000. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

REPORTED MISSING. (7,500 feet). Star, Owen Moore. Played this one long ago but as it went over big with my patrons will mention same, has a big comedy plot with plenty of thrills, flavored with a generous sprinkling of humorous situations. Catastrophy fine. Had good attendance. E. N. Prescott, Prescott Circuit Theatres, Union, Maine.

RUPERT OF HENTZAU. (9,400 feet). Star Elaine Hammerstein. A wonderful picture. Has made a record for my house. Pleased all classes. Liked very much by college students. Wonderful cast. Moral tone good and is suitable for Sunday. Had best attendance. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

United Artists

WOMAN OF PARIS. (8,000 feet). Star, Edna Purviance. Written and directed by Charles Chaplin. Drew fairly good houses with extra advertising. Advanced prices. Proved a satisfactory picture. Pleased higher class. Don't pay too much for this one. It's a good bet if you buy it right and have no opposition on Edna Purviance. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.



Carmel Myers and John Barrymore in one of the love scenes in "Beau Brummel," a Warner Brothers classic of the screen.

Good Ones

From W. B. Aspley, Aspley Theatre, Glasgow, Kentucky, comes this tip:

"'Six Days' (Goldwyn), 'Lights Out' (F. B. O.), 'Last Moment' (Goldwyn), were three knockouts for me; they are good—better than the average special, by a long shot. 'Ninety and Nine' and 'Love Bandit' (both Vitagraphs), good pictures; can be used as specials and satisfy."

Thanks, Mr. Aspley. Come in often as you can.

Universal

FLIRT. (8 reels). Star cast. A splendid picture. Buddy Messenger sure did fine work and was enjoyed by all. Should go over big any place. Moral tone good and it is suitable for Sunday. Had good attendance. Ed Muchow, Hub Theatre, Gaylord, Minnesota.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Fair. I don't see why when they get a good star like this in westerns they put him in this kind of a picture. Fair crowd. J. Douglas, Strand Theatre, Pierce, Nebraska.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Had only one Gibson that did not please here, and that was "Blinky." "Hook and Ladder" title got them in and the picture was "there" to satisfy them. Gibson pleases better in each new one. Moral tone good and is suitable for Sunday. Attendance, first day good, second day poor on account of weather. Draw better class in town of 6,000. Admission 25-30. Lester F. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

LADY OF QUALITY. (8,640 feet). Star, Virginia Valli. Nothing to rave about; too long and dragged. People are getting tired of costume plays. Let the past be buried and forgotten. Give us modern plays and outdoors, with some action. Moral tone fair and is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

LADY OF QUALITY. (8,640 feet). Star, Milton Sills. A costume picture that isn't worth a dime for a small town. A de luxe piece of cheese. If you are not playing to highbrows, forget it. Moral tone good and is suitable for any time. Attendance poor. Admission 10-30. Draw lumberjacks. A. F. Edwards, Edwards Theatre, Reedsport, Oregon.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. People swallowed this whole and asked for more. Just a program picture that pulled better than many a so-called special. Had good attendance. Draw neighborhood patronage in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit, Reading, Pennsylvania.

McGUIRE OF THE MOUNTED. (5,020 feet). Star, William Desmond. Usual mounted police story only not quite so good. Drew fair and pleased usual percentage. Film very rainy, otherwise okay. Moral tone okay and is not suitable for Sunday. Had fair attendance. Draw small town class in town of 1,367. Admission 10-25, 15-30-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

THUNDERING DAWN. (6,600 feet). Star cast. Just a big, old, rough picture that could have been better; would not call it a special. Only way we could tell it was a special is all the companies that have anything hard to sell or something impossible, make a special of it and sell it. Not a big picture. Just a picture, ordinary one. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Vitagraph

FROM THE MANGER TO THE CROSS. Star cast. One of the best Bible pictures ever made. This was the opinion of priests and preachers who came to see it. A tie-up with the churches brought them out strong for three days during Christmas week. Moral tone very good and is suitable for Sunday. Had good attendance. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

ISLAND WIVES. (5 reels). Star cast. Got over nicely. Has just fair moral tone. Not suitable for Sunday. Had fair attendance. Draw mostly country class in town of 460. Admission 13-22, J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

PIONEER TRAILS. (6,920 feet). Star cast. Boy this is some picture don't be afraid to book it and raise your price. It will stand fifty cents and they will all like it. Played it two days to good crowds. Moral tone good and is suitable for Sunday. Had good attendance. J. Douglas, Strand Theatre, Pierce, Nebraska.

PIONEER TRAILS. (6,920 feet). Star cast. A fine picture of Indian massacre; very realistic. Burning of the wagon train very well done. Had a very good crowd considering the bad roads. Good comments. Everyone pleased; another good Vitagraph. A. F. Jenkins, Community Theatre, David City, Nebraska.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. A first class program picture of six reels that pleased at least ninety per cent. Interesting plot, well directed and splendidly photographed. Not a foot missing from the six reels and the subtitles were easily read. Good action to picture and will please Saturday night crowd. Duncan should be starred in westerns of the action type as he is a favorite with patrons. Plenty of humor in this one. Moral tone good and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-20, program; 15-35, special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TOO MUCH BUSINESS. (6,100 feet). Star cast. My patrons pronounced this a piece of junk and I didn't contradict them. However, I promised to do better. Had poor attendance. Draw neighborhood patronage in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit, Reading, Pennsylvania.

Warner Bros.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. This show went over in good style. People were very well pleased and came right to the office to tell us. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.



DORIS STONE

A winsome English ingenue, who is appearing regularly in Century Comedies.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. Just a fair program picture, over-advertised and over-priced. If you have it coming, you have nothing to look forward to, is our judgment. Moral tone okay and is suitable for Sunday. Had poor attendance. Draw railroad class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. Another good Warner. Plenty of pep and action in this picture. Has lots of good laughs and good race scenes. Moral tone O. K. and is suitable for Sunday. Draw all types in city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

LUCRETIA LOMBARD. (7,500 feet). Star cast. A very nice picture. A good forest fire in this, one which should be advanced in the advertising. Moral tone fair and is suitable for Sunday. Attendance not good. Draw town and country class in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre (216 seats), Pelican Rapids, Minnesota.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Absolutely a knockout, best of the out door pictures. Nothing to criticise much to praise. Played it on Sunday and people were pleased as never before with a picture and surprised at the remarkable acting of the entire cast. Warner Brothers sure have a whale of a picture in this one. The name David Belasco on the paper though counts for very little down here. Just as soon have the paper say Sears and Roebuck as far as box office value goes; they may know Davie in his home town, but he doesn't cut much ice down here with me. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Comedies

CIRCUS PALS. (Sunshine Fox). Played this with good feature. Not much of a comedy. Mostly monkeys, and patrons of theatre are tired of animal comedies. See them in Chester, Educational, Star, Pathe, etc. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SCARECROW. (Metro). Star, Buster Keaton. This comedy was old but had a mighty good print, clean and clear. Buster's work good and got the laughs; everyone seemed to enjoy it. Bought it right as I did the series of Keatons. Moral tone good and is suitable for Sunday. Had fair attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

STAY SINGLE. (Educational). It's a knockout. A little feature all in itself. Better than most of the high-priced comedies. Went fine here. Everybody roared. Moral tone fair. Suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

"AM SOLD ON YOUR REPORTS, VAN," says J. A. McGill, Liberty Theatre, Port Orchard, Washington.

MR. McGILL SENDS TIPS TOO. IF YOU FEEL AS HE DOES—

USE THE BLANK BELOW!

TAILOR. (Fox). Star, Al St. John. This comedian has our house in an uproar from title flash to end. Particularly good stunts pleased gang of kids and hard-boiled high school yegs. Must have town cop to keep them from pulling up the floor. Moral tone good and is suitable for Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

TORCHY'S GHOST. (Educational). Star, Johnny Hines. Here's a comedy that all southern exhibitors should play, as the picture starts off with some splendid ice skating scenes with action so comical that none could hold back the laughter. This one made a hit with everybody. Moral tone good and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-20, program; 15-35, special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHY PAY RENT? (Fox). Here is one of those comedies that kept our house in an uproar of laughter, something so unusual in comedies (?) that we think it deserves mention. Moral tone okay and is suitable for Sunday. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

Serials

EAGLE'S TALONS. (Universal). Star, Ann Little. Fifteen weeks of good business. Many new thrills. Good photography. Run on Saturdays. Prints good. Moral tone okay and is suitable for Sunday. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Short Subjects

CLOISTERS IN THE CLOUDS. (Fox—Educational). While the pictures of the monks in the mountains did not particularly impress the audience, the scenes from Holland, the beautiful photography and nature studies won many firm friends for Fox Educationals. Moral tone excellent and it is suitable for Sunday. Had fine attendance. Draw factory class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

UNIVERSITIES OF THE WORLD. (Fox—Educational). Played with the "Friendly Husband" picture and pleased immensely. Brief shots of scenery and architectural beauty from many different institutions, splendidly photographed, made it a real short feature. Moral tone excellent and it is suitable for Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

State Rights

JACK RIDER. (Arrow). Star, Big Boy Williams. (5,000 feet). A fair western; nothing to rave about. None of his features have got anything in them. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

LITTLE RED SCHOOLHOUSE. (Arrow). Star, Martha Mansfield. (5,760 feet). This picture went over nicely. The less critical raved over it and as no one kicked we were all happy including the box office. Draw neighborhood patronage in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit Theatre, Reading, Pennsylvania.

LITTLE RED SCHOOLHOUSE. (Arrow). Star, Martha Mansfield. (5,760 feet). What a misleading title. A bootlegging story of the rankest sort. One hundred per cent. displeasure was registered in strong language. Did big business, yes, but they were misled and I lost a lot of friends. Condition of print was deplorable. Lay off. Moral tone poor. Positively not suitable for Sunday. Had good attendance. Draw better class in town of 6,000. Admission 25-30. Lester F. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

LITTLE RED SCHOOLHOUSE. (Arrow). Star, Martha Mansfield. (5,700 feet). Patrons liked this show and I had many favorable comments. Both the title and Miss Mansfield's untimely death no doubt helped to bring them in. Played to good business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LONE WAGON. (Sanford). Star, Matty Mattison. Very pleasing picture. Good cast. Excellent photography. Fine direction. Moral tone fine and is suitable for Sunday. Had big attendance. Draw neighborhood class. Admission twenty cents. L. C. Hensler, Lorraine Theatre, Milwaukee, Wisconsin.

SECRETS OF PARIS. (C. C. Burr). Star, Gladys Hulette. A weird picture of the underworld as seen and can only be seen in Paris, France. A picture well worth seeing. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**..... .....**Producer** .....

Your own report.....

.....

.....

Moral tone.....**Suitable for Sunday?**.....**Attendance** .....

Admission .....**Type you draw from**.....

Name .....**Theatre**.....**City** .....**State** .....

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

THROUGH more or less general practise lately, the conviction is growing with us that the advertising of motion pictures is centering around the one big selling angle of a picture rather than on every possible selling angle that could be used. While this does not mean that variety ever will lose its rightful place, that even the most subordinate selling angle or talking point will be sacrificed, it does mean, to our mind, that there will be ever-increasing pressure exerted in getting over that one big point or selling angle than ever before. It's a case, we believe—and a good one—not so much of putting all the eggs in one basket as putting all the power in one blow placed where it will count most.

May Not Always Apply

Whether or not this plan will apply to every picture is doubtful. Where it can be applied, however, it is good advertising sense to find the big keynote and play it for all it's worth.

Two current examples of the practise of pounding home the single big sales keynote are the campaigns prepared—and in work—on First National's "When a Man's a Man" and Norma Talmadge's "Secrets."

These particular attractions lend themselves particularly to methods of "concentrated point" advertising—that is, the focussing on virtually only one selling angle in almost every advertising aid.

Harold Bell Wright Featured

In their campaign on "When a Man's a Man" the Lesser offices, which are those of Principal Pictures, producers of the film, point to the fact that this is one of the first times in which uniform campaigns have been instituted in the big release runs where the showing has been heavily exploited.

In almost every instance the campaign on "When a Man's a Man" has concentrated upon the name of Harold Bell Wright, the fact that he has 50,000,000 readers, and that this is the first of his books to reach the screen. A campaign along these lines has the advantage of uniformity, simplicity for all exhibitors and suitability to every locality.

Below are shown slide, one-sheet, twenty four-sheet and insert card all featuring one pose of Norma Talmadge. See text.





"Secrets" Plays Up Pose

The advertising aids on First National's "Secrets" bear similar indication of centering the barrage around one focal point: Norma Talmadge with a finger raised to her lips, symbolizing the title, "Secrets." This has been used for the slide, the one-sheet, the twenty-four sheet, the lobby insert card (reproductions of which accompany this article) and some newspaper ads. Some of the other posters carry different ideas, of course, because of the essential need of variety in subject matter and size.

Those aids reproduced herewith, however, are particularly interesting for the principle they seem to convey. Exhibitors everywhere are bound to take interest in the development of a policy like this, if development of such a policy is indicated, and to determine whether it is for their benefit to concentrate, in various advertising media, on one well-made selling point.

METRO has just issued a comprehensive press book on "Thy Name Is Woman." It is complete in every detail. Our attention has been especially called to the newspaper ads., of which a representative of Metro's publicity and advertising department writes:

"The art work was done by an EXPERIENCED artist who has been doing this stuff for years and who knows his business from A to Z. His name is Harry Graf. He was formerly a newspaper artist and for the past ten years or so has been doing motion picture stuff exclusively for many of the large companies. Also please read the ad. copy. Won't it make the public want to see this picture?"







Above, slide; below, one-sheet, both featuring same shot of Priscilla Dean in "The Storm Daughter." Still another example of playing a strong note for all it's worth in various advertising aids.



FOR some reason or other, novelties as an advertising aid seem rather scarce lately. True, there have been pirate hats, Indian masks, and a few other like things issued on various pictures lately, but in the main there do not seem to be as many novelties issued as there were, say, about a year ago.

What is the reason? Is the novelty losing vogue? Has it proved too expensive a help in getting the crowds? Who can tell us about novelties?

ANENT our article of two weeks ago regarding press book cuts which show up muddy when printed in newspapers a correspondent wants to know what has become of "those fine crayon drawings of stars which some companies used to incorporate in their press books." He states that such drawings always printed clean, that even in line cuts they often gave the effect of halftones, and that he'd like to see more of them.

We are sorry that we cannot tell him what has become of the crayon drawings of stars. Perhaps they are not used as often as they have been because the "efficiency" experts who hold the club over many an advertising man's head thinks they cost too much.

SOMETHING of a novelty in press books is promised by the W. W. Hodkinson Corporation for the Samuel Grand production, "Try and Get It," starring Bryant Washburn and Billie Dove.

In size and in general appearance the press book will be almost a facsimile of the *Saturday Evening Post*, in which the story from which the picture was made was originally published.

This similarity to the famous periodical will be carried out throughout the entire book, the Hodkinson announcement says. The cover design is faithful in color and the general make-up will be startlingly like the familiar appearance of the *Post*, the inside pages being exact duplicates of the distinctive type style and general aspect of the magazine's pages.

ANOTHER replica of a magazine will be the herald issued by the Frank A. Munsey Company together with Paramount on "The Confidence Man," starring Thomas Meighan. The front cover of the herald, attractively printed in colors, carries a reproduction of the cover of *Argosy-All-Story Weekly's* issue of March 15, in which "The Confidence Man" starts as a serial.

These heralds are now being distributed to Paramount exchanges and will be delivered on order to exhibitors free of charge.



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

IN THIS ISSUE

Blizzard, The (Fox)
Damaged Hearts (F. B. O.)
Flowing Gold (First National)
Gambling Wives (Arrow)
Man Life Passed By, The (Metro)
Ride for Your Life (Universal)
Shadows of Paris (Paramount)
Thy Name is Woman (Metro)
Yolanda (Cosmopolitan)

"Yolanda"

Cosmopolitan Presents Marion Davies in Magnificent Costume Narrative of Centuries Past

Reviewed by C. S. Sewell

In the nature of a successor to her tremendous production, "When Knighthood Was in Flower," and even excelling it in the gorgeousness and magnitude of its settings, the beauty of its photography, the celebrity of its cast and its technical details, is Marion Davies' newest Cosmopolitan picture, "Yolanda," which is based on a novel by the same author, Charles Major.

A story of romance and wily statecraft laid in the early days of the fifteenth century when the power of the Duke of Burgundy rivaled that of the French King, it tells of the enmity of these two monarchs and how the Duke of Burgundy sought to use his daughter as a pawn in his schemes and marry her to the half-witted son of the King of France, regardless of his promise that she should wed the man of her choice.

The splendor of the period and the wealth and regal position of the characters give opportunities for gorgeous display and tremendous spectacular effects. There are literally hundreds of men clad in armor or magnificent liveries, and not one but several huge castle sets that equal and probably surpass anything of the kind ever shown on the screen. Added to this is the fact that the settings are the work of Joseph Urban, a genius in his line; he has been given a free hand and as a result this angle of the picture is not only impressive from the standpoint of size but from beauty and elaborateness of detail, general artistic perfection and the effect of tremendous realism.

Added to this is the truly excellent work of an unusually fine cast. Marion Davies is charming and effective in the title role and finely fulfills its requirements, whether emotional or in a lighter vein. Holbrook Blinn as the morbid and apparently somewhat mentally unbalanced King of France does magnificent work. Ralph Graves, although not ideal, is satisfactory as the hero. Lyn Harding is truly excellent as the crafty and powerful duke. Leon Errol supplies fine touches of comedy and Johnny Dooley gives a good performance as the pitiful, half-witted prince.

Great credit is due Robert G. Vignola for the excellent manner in which he has handled this wealth of talent and material, not only the scenes involving but few characters but those such as the battle and mob sequences with hundreds of persons; he has, however, used scenes such as traitors hanging to trees in an orchard, which are decidedly gruesome.

Of the same general type as the recent costume pictures, "Ashes of Vengeance," "Under the Red Robe" and "In the Palace of the King," all of which dealt with romances of European royalty in centuries past, "Yolanda" belongs to the class of historical narrative in which the magnitude of its scope and gorgeousness of its picturization overshadows its dramatic side. While the story is interesting, the attention is held more by its beauty and spectacular side, and it is lacking in the virility and dramatic punch that is found in many productions of a much smaller scale, and this is helped along by the fact that its characters are far removed from present day life. There are scenes, however, which are intensely human and dramatic and the last few reels move along at a faster pace, but the general effect is one of ponderousness, and the straight dramatic angle is not as strong as the other angles of entertainment.

"Yolanda" is a picture which is truly marvelous from its pictorial side which will have its greatest appeal to those who like highly colored romances of royal personages, when presented in pictures which are really more narrative than dramatic and with situations which at times test the credulity.

Cast

Princess Mary (Yolanda).....Marion Davies
Duke of Burgundy.....Lyn Harding
King Louis XI.....Holbrook Blinn
Bishop LaBalue.....Macklyn Arbuckle
The Dauphin.....Johnny Dooley
Maximilian .....Ralph Graves
Campo-Basso .....Ian MacLaren
Olivier LeDain.....Gustave Von Seffertitz
Queen Margaret..Theresa Maxwell Conover
Count Jules.....Paul McAllister
Innkeeper .....Leon Errol
Sir Karl.....Roy Applegate

Based on novel by Charles Major.
Scenario by Luther Reed.
Directed by Robert G. Vignola.
Length, about 12 reels.

Story

Charles the Bold, the Duke of Burgundy, arranges for the marriage of his daughter Mary to Prince Maximilian of Styria. A threatened war with the Swiss causes him, however, to cancel this and send his daughter to be married to the half-witted son of King Louis of France. In the meantime, Princess Mary, disguised as a girl of the people, under the name of Yolanda, goes to a silk fair and meets and falls in love with a strange knight. She afterwards learns that he is Maximilian in disguise. She saves him from treachery in a combat and he learns her true identity. Maximilian goes to the King of France and finally, after strategy has failed, succeeds in carrying the princess off disguised in armor. Duke of Burgundy is killed and just as the people are bemoaning the lack of a leader she appears on the scene with Maximilian, who is accepted by the people.

"Flowing Gold"

Tully Production of Rex Beach Story Packed with Melodramatic Thrills and Heart Appeal

Reviewed by Epes W. Sargent

Fire, flood, fights, blackmailers, perjurers and half a score of other "sure fires" from the box of dramatic tricks are cunningly combined with a proper flavoring of heart interest to make Rex Beach's novel of the Texas oil fields a thriller through and through. And it is a cunning combination; no mere herding together of the melodramatic certainties, but a smoothly fluent story with nicely adjusted heart-interest that holds the interest to the last foot of film with a tailpiece which comes at the moment when an additional inch might lessen interest. Knowing when to stop is often more important than knowing when to begin, and this stops at precisely the right place to end with the excitement at the peak instead of on the down grade. Its technical structure is unusually good, and technique serves to put over a story that gets the interest in the early scenes and never lets go.

And what has been said of the story may be repeated of the cast. There is a better handling of the parts than in any story Mr. Tully has yet given us. Milton Sills as the soldier of fortune plays with certainty and dash and Anna Nilsson, as the peppery daughter of a Texas oil millionaire, is even better. Josephine Crowell and Bert Woodruff come out well in character parts and Alice Calhoun presses Miss Nilsson closely for the feminine honors. Crauford Kent and John Roche are well in the picture, and the once famous winker, Cissie Fitzgerald, looks like a rejuvenated edition of her own self as the blackmailing lady who takes poison to enforce her wiles.

The photography is excellent throughout and the scenes about the oil wells and a terrific flood, topped with burning petrolelum, is a splendidly handled climax.

This First National should prove one of the best melodramatic bets of the season.

Cast

Allegheny Briskow.....Anna Q. Nilsson
Calvin Gray.....Milton Sills
Barbara Parker.....Alice Calhoun
Henry Nelson.....Crauford Kent
Buddy Briskow.....John Roche
The Suicide Blonde.....Cissy Fitzgerald
Ma Briskow.....Josephine Crowell
Pa Briskow.....Bert Woodruff
Tom Parker.....Charles Sellon

Directed by Joseph De Grasse.
Length, 8,005 feet.

Story

Calvin Gray, dishonorably discharged from the A. E. F., drifts to the Texas oil fields with a cash capital of three cents. In Dallas he press agents himself and gets the start of his bank roll through the sale of a wholesale assortment of diamonds to the Briskow family, made newly rich through the discovery of oil on their land. He also locates the superior officer whose perjured testimony resulted in his dismissal from the army. Making friends with the Briskows, they aid him in effecting the undoing of his

persecutor, and when he is saved from a flood of burning oil by Allie Briskow he finds that it is she whom he loves, though his earlier preference has been for Barbara Parker, who is won by Buddy Briskow after Gray has rescued him from the clutches of an adventuress known as "The Suicide Blonde."

"The Blizzard"

Swedish Picture Released by Fox Shows Stampede of Reindeer Herd

Reviewed by Tom Waller

In cast and locale "The Blizzard," released by Fox, is a Swedish production. But the plot, with the exclusion of one part which rather details the morbid side of an insanity case, is of the early American movie type. The feature of this picture, both from the financial and exploitive angle, is the herd of reindeer dashing through its native haunt in a blinding snowstorm.

The production's originality is embodied in the reindeer. The photography of such an immense herd is in itself worthy of commendation. With the mention of those much heard of but rarely seen specie of the deer family, the thought of Santa Claus immediately comes to the juvenile mind. It is on this point that the picture can endlessly be exploited.

The big sensation is where Einar Hansson, playing the male lead of the boy endeavoring to follow the course which enriched his grandfather, is dragged for many miles through snow drifts by the leader of the pack of reindeer, which the lad was bringing down from the northlands to market.

Much Swedish folk lore and picturesque also help to keep alive audience interest throughout the presentation.

Cast

Gunnar Hede.....Einar Hansson
Ingrid .....Mary Johnson
Madam Hede.....Pauline Brunius
The Old Nurse.....Teckla Ahlander
Blomgren .....Adolf Olachansky
His Wife.....Stina Berg

Directed by Mauritz Stiller.
Based on story by Selma Lagerof.
Length, 5,890 feet.

Story

A boy loves the violin but his haughty mother detests it as it reminds her of the time her father was an itinerate fiddler, who later acquired a fortune by marketing reindeer. The boy desires to follow his grandfather's career and is goaded when his mother breaks the violin of a girl member of a traveling circus. He goes north, secures a herd of reindeer and, with several other men, is driving the pack south when a storm breaks. One of the guides falls through the ice and the boy is not strong enough to hold the leader of the reindeer. Having bound the tethering rope around his waist, he is dragged over the snow for many miles until the rope is severed by a rock. He loses his reason for a time but it is suddenly restored when he hears the girl violinist rendering the selection which caused him to take the trip. His condition has broadened his mother and she welcomes the orphaned girl fiddler as a daughter-in-law.

"Ride for Your Life"

Fast Action and Hard Riding in Universal-Hoot Gibson Picture

Reviewed by Sumner Smith

"Ride for Your Life" is a typical Hoot Gibson-Universal attraction. It is a hard-riding, shot-punctured western drama of the old days, written by Johnston McCulley and directed by Edward Sedgewick. Presenting the star as a cowboy who masqueraded as a bandit to foil the machinations of the villainous gambler and win the girl, it develops rapid action and many tense situations. But this attempt to crowd the five reels full of action has interfered with logical plot development, resulting in a few situations that tax the credulity and that depend on coincidence. Nevertheless, it is good, interesting drama built around the likable personality of the star, and it ought to please his followers.

Laura LaPlante as the heroine—she recently has been made a star in her own productions—is charming and very real. Harry Todd introduces most of the comedy with his facial expressions enhanced by stubbly beard and tousled hair. Robert McKim is effective as the suave recipient of an audience's hisses.

There is excellent horsemanship in this picture. The scenes of the pursuit of the bandit by the posse along winding roads and down precipitous hills have enough thrills to satisfy those who appreciate fast, skillful riding. The "extras" are well handled, the interior sets well designed and the exteriors well selected.

Cast

Bud Watkins.....Hoot Gibson
Betsy Burke.....Laura LaPlante
"Plug" Hanks.....Harry Todd
"Gentleman Jim" Slade.....Robert McKim
Dan Burke.....Howard Truesdell
The Cocopah Kid.....Fred Humes
Tim Murphy.....Clark Comstock
Dan Donnegan.....William Robert Daly
Mrs. Donnegan.....George Hernandez
Adapted by R. L. Schrock and E. R. Schayer from Johnston McCulley's story.
Directed by Edward Sedgewick.
Photographed by Virgil Miller.
Length, 5,310 feet.

Story

Lovesick Bud Watkins loses his ranch to Slade, the gambler, and a gallant bandit distracts the attention of his romantic sweetheart, Betsy Burke. The bandit, mortally wounded, staggers into Bud's house and dies. Bud takes his clothes and mask and poses as him, regaining his money from the crooked gambler and saving Betsy from Slade. Bud is cleared of all blame when the posse captures him and Betsy realizes she has been loving Bud, not the bandit.

"Thy Name is Woman"

Fine Treatment of Tragic Spanish Romance in Niblo's Metro Picture

Reviewed by Sumner Smith.

In "Thy Name Is Woman" Director Fred Niblo has taken a dramatic story of old Spain and transferred it to the screen as adeptly and with as keen an appreciation of drama and beauty as could any director in the world today, it seems. Working with very capable artists, he has turned out one of the most artistic motion pictures seen in a long while—a production that scenically nears perfection. Both the exteriors and the interiors are wonderful. Each scene is a clear-cut picture worthy of framing and hanging, thanks to its background, the posing of the players and the exceptionally fine photography.

The story is a tragedy. It deals with the love of a young soldier for the young, childless wife of an old man, and with her love for the youth. In the end the husband kills his young wife and the soldier escapes court-martial only through the intervention of the Commandante's daughter. There the picture leaves the characters. The future of the soldier is wholly a matter of conjecture.

This is tense drama dealing largely with the efforts of the youth and the girl to, first, avoid love and, then, find a way to marriage and the home and babies that both want.

The crucial situation, where the youth and the girl have to make a definite and final solution of their problem, teems with heart interest and suspense. Niblo handles this deftly so that its conclusion is a stunning surprise. Few directors could have employed as many subtitles as were necessary in these scenes without retarding the action beyond endurance. Some of the earlier scenes, however, should be cut.

All of the players give exceptional performances, with William V. Mong excelling in the striking character of the aged husband. Barbara La Marr supplies a very sympathetic and at times vivid performance as the wife who would renounce every consideration for love, and Ramon Novarro is eminently satisfactory as the soldier-lover. The other parts are only incidental to the plot. The costumes are attractive. A banal note is struck by the introduction of an occasional subtitle commenting that "Love, Thy Name Is Woman," or "Sacrifice, Thy Name Is Woman," and so on. Apparently these are to indicate the origin of the picture's title.

Cast

Pedro ..... William V. Mong
Gertia, his wife ..... Barbara La Marr
Juan Picardo ..... Ramon Novarro
Capt. de Castelar ..... Wallace MacDonald
Commandante ..... Robert Edeson
Juan's mother ..... Claire MacDowell
Dolores ..... Edith Roberts

A Louis B. Mayer Presentation.
Based on Benjamin Glazer's American version of Karl Schoenherr's play.
Adapted by Bess Meredyth.
Directed by Fred Niblo.
Photographed by Victor Milner.
Length, 9,087 feet.

Story

Juan Ricardo, a soldier in the Spanish army, is ordered to make love to Guerita, youthful wife of Pedro the aged smuggler, and obtain the conviction of the latter. Juan and the wife fall in love. She begs him to take her away but he cannot consider becoming a deserter from the army. Pedro learns the situation and advises the army commandante. Juan is about to be arrested when Pedro kills Guerita and dies himself of heart disease. Dolores, daughter of the commandante, saves Juan from court martial, saying that he should never have been sent to play the traitor to a woman, and that his ultimate refusal to do so makes him a chivalrous man.



KATHLEEN KEY

As Andalusian girl who is sold at the slave's auction block in "The Sea Hawk," a First National Picture.

"Gambling Wives"

Arrow Film Corporation Offers Interesting Production Portrayed by Cast of Well-Known Players

Reviewed by C. S. Sewell.

Arrow Film Corporation's newest production, "Gambling Wives," which is being distributed on the state right market has several points which should recommend it as an attractive feature for the average theatre.

The theme is a thoroughly modern one dealing with the problem of the home-loving wife whose husband is gambling away their savings and is fascinated by another woman. The significance of the title comes from the fact that she decides to fight fire with fire and duplicate her husband's tactics in her efforts to win him back.

The familiar basic situation has been handled in such a manner as to give it additional strength for there is awakened in her a passion for gambling that leads to a situation which comes very near wrecking her life.

The picture has been nicely directed by Dell Henderson, and despite the fact that the action of the characters is not at all times convincing and several of the subtitles could be eliminated or at least shortened and written in a more natural style, the story will hold the interest of the average patron.

In addition to this, the action moves along at a good pace, there are a number of dramatic situations and some peppy jazz scenes and the cast is composed of well-known players who do thoroughly creditable work. Another point of value from a showman's standpoint is the title which is well suited to exploitation.

Cast

Ann Forrest	**Marjorie Daw**
Baby June	**Dorothy Brock**
Vincent Forrest	**Edward Earle**
Friend	**Lee Moran**
Sylvia Baldwin	**Betty Francisco**
Duke Baldwin	**Joe Girard**
Polly Barker	**Florence Lawrence**
Van Merton	**Ward Crane**
Madam Zoe	**Hedda Hopper**

Story by Ashley T. Locke.
Scenario by Leota Morgan.
Directed by Dell Henderson.
Length, 6,438 feet.

Story

Vincent Forrest a bank clerk with a loving wife and charming baby, gets in with fast company, gambles away his savings and becomes enamoured of Madame Zoe, the mistress of Van Merton who runs the gambling place. His wife, Ann, is persuaded by her worldly wise friend Sylvia to fight fire with fire and to begin an affair with Van Merton. Ann loses heavily after offering herself as security. As she goes to pay the bet, Madame Zoe in a jealous rage kills Van Merton. Vincent realizing the tragedy his conduct has nearly caused, is repentant, and so is Ann who realizes her mistake and a reconciliation occurs.

"The Man Life Passed By"

Victor Shertzinger Production for Metro Is Story of Man Who is Treated Unkindly by Fate.

Reviewed by C. S. Sewell.

Under the title of "The Man Life Passed By," Victor Shertzinger has produced for Metro a picture of average interest which is based on the familiar theme of a man who robbed of his invention sinks to the depths and is rescued by the influence of a woman whose love he finally gains and who turns out to be the daughter of the man who has defrauded him.

The title aptly fits the picture and gives a good idea of its tone and theme for this angle of the story, the hard knocks which fate continues to deal out to the hero is strongly played up, so much so that it gives an air of depression to the story as we follow the hero in his downward career, witnessing the death of his mother through starvation, see him lose his grip on life and sink to the level where he starts to kill the man who has robbed him and dissuaded from this tempted to wreak his vengeance on the man's daughter when she comes within his power. This buffeting about by an unkind fate continues almost to the end where he is shot just as everything begins to look bright for him. It all turns out happily however and he finds that life has not entirely passed him by.

To lighten the effect of these none too pleasant situations, effective scenes of comedy relief which add materially to the entertainment value have been introduced. In his handling development of the theme Mr. Shertzinger has depended a great deal on the effect of contrasts as for example where the scene fades from the rich man at a sumptuous dinner to the other chap pawning his coat to get food for his dying mother.

The point is made that in the game of life we are like puppets acting our roles on a shadow stage, and in carrying out this idea the theme has been allowed to dominate the characters with the result that their actions are not always logical or convincing; this is particularly noticeable in the case of the rich man's secretary.

The production details of the picture are excellent and there is some beautiful photography and the story will hold the attention of the majority of patrons. It also has the advantage of an excellent cast. Percy Marmont is effective in the title role, while Hobart Bosworth gives a fine performance as the unscrupulous rich man. Jane and Eva Novak are congenially cast in the contrasting roles of two sisters one fond of amusement and the other serious-minded. Cullen Landis does good work as the secretary but is handicapped by the unreality of the role. George Seigman is satisfactory as the saloon keeper and the other players give creditable performances.

Cast

Hope Moore	**Jane Novak**
John Corbin	**Percy Marmont**
Joy Moore	**Eva Novak**
Harold Trevis	**Cullin Landis**
John's Mother	**Lydie Knott**
Jonathan Moore	**Hobart Bosworth**
Muggsy	**Lincoln Stedman**
Grogan	**George Seigmann**
Leo Friend	**Andre DeBeranger**

Story and direction by Victor Shertzinger.
Length 6,200 feet.

Story

After working for years on an invention, John Corbin is robbed of it by Jonathan Moore, an iron magnate. Corbin loses his grip on life and when his mother dies of starvation he becomes a down and out. A saloon-keeper helps him and a mission worker tries to get him to pull himself together. A slumming party visits the saloon and in rescuing a girl, Corbin finds she is Moore's daughter. He sees a chance for revenge but cannot go through with it and gets the mission worker to take the girl home. It develops that the girls are sisters. Corbin goes to Moore's house to ask forgiveness of the woman who had faith in him, and is shot by an attendant. He recovers, Moore now thoroughly chastened makes amends, and Corbin wins the love of the one woman who showed him the way to truth.



SCENES FROM THE REGINALD BARKER PRODUCTION, "WOMEN WHO GIVE," RELEASED BY METRO

"Shadows of Paris"

Pola Negri Does Excellent Work in Paramount Production Dealing with Parisian Underworld.

Reviewed by C. S. Sewell.

Pola Negri's newest Paramount production "Shadows of Paris" presents her as a queen of the Apaches, a frequenter of a notorious cafe of the Parisian underworld at the time of the Great War. In this respect it is similar to the recent Gloria Swanson picture "The Humming Bird" but the treatment and development of the two stories differ greatly.

In "Shadows of Paris" Miss Negri has a congenial role which seems to give her greater display for her talents than some of her other recent productions, and although the picture is of a different type her work is more of the kind that made her famous in European films. She is equally at home as the tough Apache queen and as the fashionable wife of the Prefect of Police; both characterizations are excellent and she effectively handles the dramatic and emotional opportunities.

The story is one in which coincidence plays a rather large part in the development of the dramatic situations; the action of the players is not at all times convincing, and some of the scenes could be cut to advantage. To offset this, however, is the fine work of the star and supporting cast, the high class production given it by Director Herbert Brenon and particularly the excellence of the atmosphere, and the ever-present glamour and fascination of a romantic if not at all times plausible and sympathetic story of the Parisian underworld.

On the whole, it is a picture that should hold the interest of the majority of spectators for its points of superiority will probably outweigh its faults.

Cast

Claire ..... **Pola Negri**
Fernand ..... **Charles DeRoche**
Raoul ..... **Huntley Gordon**
DeCroy ..... **Adolphe Menjou**
Emile Boule ..... **Gareth Hughes**
Liane ..... **Vera Reynolds**
Madame Boule ..... **Rose Dione**
Cherub ..... **Maurice Cannon**
LeBossu ..... **Frank Nelson**

Based on play "Mon Homme" by Andre Picard and Francis Carco.
Scenario by Eve Unsell.
Directed by Herbert Brenon.
Length, 6,549 feet.

Story

Fernand a leader of the Apaches in Paris is called to war and reported killed. His sweetheart Claire, grieving for him, forsakes her old life achieves an air of respectability and marries Raoul the prefect of police without disclosing her past. Feeling the call of "her people" she frequently disguises and goes back to their haunt the cafe Boule and one such expedition she again sees Fernand who is not dead. Her old love returns and she tells him where she lives. He has prepared to rob the house and when he arrived he takes her jewels. She sees him for what he is—a thief, and is disgusted. De Cory, her husband's secretary also comes to steal her jewels and knowing Claire's secret seeks to buy her silence. DeCroy and Fernand fight and Fernand is killed. Raoul returns and DeCroy says he shot Fernand to protect Claire. Claire, however confesses the truth and is about to leave when Raoul forgives her and takes her in his arms.

"Damaged Hearts"

Many Tense Moments and Generous Audience Appeal in This F. B. O. Production

Reviewed by Tom Waller.

Again F. B. O. scores in a title highly explanatory of the plot. Everything runs along very smoothly so that the one or two obvious improbabilities in the theme will doubtless be overlooked. Especially is this true if the picture is shown in a downtown or factory town house. In such territory the production will go over with a bang. A sophisticated audience may be inclined to take some of the serious titles lightly as they delve in rather too much detail in the known things of life.

The Florida Everglades comprise practically the only scene in the six reels. But it is a scene that the camera's eye could never overplay from the standpoint of audience interest. The dreaded swamp land and knarled underbrush furnish a most excellent subject for entertainment in any house and also exploitation from almost any angle. Here the orphaned youth makes his home with an elderly woman whose family has been consumed by a conflagration. Both are embittered against the world and wealth as the result. In the boy's case his sister has died through the neglect of a rich woman who adopted her. His one idea is to avenge her.

The rich woman has a son who maltreated the boy in his youth. As part of his revenge he abducts the son's wife to his shack in the Everglades. High in the sky an aeroplane later takes a photograph of the shack. The implausible part is where the wife is recognized when a microscope is applied to the tiny snapshot.

Upon this recognition partly hinges the rest of the story which leads to the aeroplane returning and locating the shack. The fight under the water between the abductor and husband, both clad in diving suits, and the stabbing of the husband through the mistake of a hunchback who envies the stalwart abductor winds up the production in a climax of snap and thrill.

The familiar domestic angle of the husband tiring of his wife and she, through the circumstances, falling in love with the backwoodsman, who is not so uncouth after all, is interestingly interwoven through the entire plot.

Directed by T. Hays Hunter.
Adapted by Barbara Kent.
Story by Basil King.
Length, 6,154 feet.

Cast

The Mother ..... **Mary Carr**
David (the Boy) ..... **Jerry Devine**
Sandy ..... **Tyrone Powers**
Cecelia Stevens ..... **Jean Armour**
Edwina Winfield ..... **Sara Mullon**
The Cripple ..... **Charles DeForrest**
Hugh Winfield ..... **Thomas Gillen**

Story

A rich woman adopts his sister and her son maltreats the boy. He becomes embittered against the world and in search of his sister meets a mother who has lost her family through the carelessness of a rich landowner. Together they go to the Everglades to seek a hidden treasure and later revenge. The boy holds up the son, Hugh Winfield and takes from him his wife. There, in his shack in the Everglades the boy makes Mrs. Winfield a drudge. Her admiration, however, grows for him. A hunchback native of the Everglades restores her to civilization when Winfield is suspected of having betrayed her. There she finds Winfield in the arms of another woman and hastens back to the swamps to inform her abductor that her husband has inaugurated a searching party for him. The abductor is in his diving suit at the bottom of the river hunting the sunken treasure. The husband arrives and dons another diving suit. There is an underwater fight resulting in the hunchback stabbing the husband by mistake.

Educational's Honored

Two series distributed by Educational, the "Secrets of Life" and the first four of the new Bruce Wilderness Tales, are listed as exceptional pictures by the National Board of Review. The "Secrets of Life" are praised as being not only extremely instructive, but able to compete with the best on the screen from an entertainment standpoint. This is the third time the Bruce pictures have won this distinction from the National Board.



SCENES FROM "NELLIE, THE BEAUTIFUL CLOAK MODEL," A GOLDWYN PICTURE

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Ten Varied Subjects Scheduled by Pathe for Week of March 2

Ten subjects aggregating fourteen reels comprise Pathe's schedule of diversified short subject entertainment for week of March 2. Heading this list is the Will Rogers two-reeler, "The Cake Eater," in which he is ardently pursued by two spinsters who persist in making him eat their home-made cake which proves too much for the cowboy comedian.

Harry Langdon appears in his second two-reel comedy for Mack Sennett, "Smile Please," in which he extracts a lot of laughs from the role of a sheriff-photographer. The cast also includes Alberta Vaughan, Jack Cooper, Madeline Hurlock, Tiny Ward and Lackie Lucas.

"The White Man Who Turned Indian" is the third two-reeler of the Indian Frontier series of true stories told by Arapahoe chieftains. It deals with the dramatic adventures which befell a small boy, portrayed by Johnnie Fox, Jr., which caused him to join the Indian tribe and spend his life with them.

"Hard Knocks," a single-reeler presents Charles Chase as an office drudge who finally wins the bosses' daughter after he has caught her father's favorite robbing the safe. "Herman the Great Mouse" is the newest Paul Terry cartoon in the Aesop's Fable series and deals with the marvelous tricks of the familiar little mouse.

"The Way of Man," the Emerson Hough serial, reaches its seventh chapter in which the hero is vindicated of the murder of the Colonel and the actual culprit revealed. Pathe Review No. 9 contains fine photographic studies of Bermuda, a slow-motion novelty showing the stunts of a trapeze performer, the revival of the lost art of petal-painting, and a color section showing the Grand Canyon of the Colorado.

Two issues of Pathe News and one of Topics of the Day complete the week's program.

Honors and Praise Showered on Tolhurst for His Insect Films

As an expression of the appreciation of his remarkable camera work, Louis H. Tolhurst has been unanimously elected a member of the American Society of Cinematographers. The society has manifested an eager interest in Tolhurst's inventions connected with microscopic motion pictures and has approved with official enthusiasm his achievements in the "Secrets of Life" series he is making for Principal Pictures for distribution through Educational.

While honors are being heaped on Tolhurst by fellow scientists and photographers, his "Secrets of Life" are also winning a high place in the esteem of theatre managers throughout the country. "The Ant" was selected to accompany Principal's "When A Man's A Man" at the Cameo theatre, New York, for an indefinite run, and on the Pacific Coast "The Spider" is in the Criterion, in Los Angeles, with "Scaramouche," also for an indefinite period. This booking follows that of "The Ant" at the same theatre during the run of Chaplin's "A Woman of Paris."

Perhaps no other series of single reel subjects has been accorded so much publicity in newspapers and magazines. "The Literary Digest" carried a two-page story and a number of photographs on the series; "Popular Science Monthly" also published a long story. The "St. Louis Post Dispatch" carried a two-page article, illustrated in color, making it the feature story of their Sunday edition and the Feb. 10 issue of the "New York World" also published a two-page feature in their Sunday magazine section. The story in the "New York World" will be syndicated to approximately fifty other large newspapers.

Will Rogers Novelty

On March 30 Pathe will release another novel Will Rogers two-reeler, "Big Moments from Little Pictures," in which Rogers impersonates Ford Sterling as he appeared with the Keystone Cops, a parody of "Over the Hill," a burlesque of Douglas Fairbanks in "Robin Hood" and a caricature of Valentino in "Blood and Sand" are included.

Rogers' work in this subject is along the line of his "Uncensored Movies," in which he impersonated Tom Mix, Rudolph Valentino, and William S. Hart and in "Two Wagons, Both Covered," burlesquing Ernest Torrence and J. Warren Kerrigan.

Bartine Burkett Back

Bartine Burkett, who left the screen at the time of her marriage two years ago has returned and will appear in forthcoming Century comedies. She is remembered for her work with Baby Peggy, Harry Sweet and others.

Edwards Selected

Julius Stern has selected Harry Edwards to direct the next Century Follies Girls picture for Century. Jack Earle and Henry Murdock will have the leading roles and Bartine Burkett is in the cast.

"My Friend" Praised

Lloyd Hamilton Comedy Boosted by Showmen and Press

Theatre owners and newspapers are according high praise to "My Friend," Lloyd Hamilton's first two-reeler since his work in the feature, "His Darker Self." Sol Lesser, who booked the picture for West Coast theatres, says "I think Hamilton's comedy is a knockout. Audience roared from start to finish and the comments afterwards were marvelous. Henry C. Arthur also wires from the West Coast to Educational "Lloyd Hamilton in 'My Friend' opened at Loew's State theatre and was a riot from start to finish. More laughs to the foot than any comedy I have ever seen."

The reviewer in the Washington Daily News says regarding this comedy, "I watched, roared, howled, rolled in my seat." This comedy is on the bill at the Rivoli, New York, during the current week, and is being enthusiastically received.

Laud Nigh One-Reelers

On the occasion of the showing at the Rialto in New York of the Will Nigh single-reeler, "Among the Missing," distributed by Pathe, this picture received high praise from the press critics. The Telegram emphasizes the remarkable condensation of dramatic interest. The Post says it strikes an unusual note and has a spell-binding effect. The Review says it has the intensity of five reels in one. In Los Angeles, the Times' critic says "One of the most gripping dramas I have ever seen."

C. B. C. Congratulated

Following the announcement of C. B. C. that a new series of "Hallroom Boys" comedies would be released on the state right market, numerous letters of congratulation have been received by that firm from exhibitors. This series, as well as the "Screen Snapshots," have the enviable record of now being in their fifth year of usefulness to showmen.

Author Praises Film

Courtney Riley Cooper, upon whose stories "Crossed Wires," the Universal serial, "The Fast Express" is based, recently witnessed the first three episodes and was delighted with the screen version. He immediately wired congratulations to the star and director, William Duncan, praising him for the treatment given the story and for the accuracy and fast action that marks the production.

Working on Fifth

Work on F. B. O's. new series, "The Telephone Girl," based on H. C. Witwer's stories, is progressing rapidly under the direction of Mal St. Clair. He is now filing "King Leary," the fifth of the series. Alberta Vaughan has the title role and Arthur Rankin appears opposite her in this number.

"Leatherstocking"

Pathe Offers Excellent Serial Based on Famous Series of Indian Stories
Reviewed by C. S. Sewell

Adapted from James Fenimore Cooper's famous series of novels known as the "Leatherstocking Tales," which deal with adventures among the Indians during the period preceding the revolutionary war, Pathe's newest serial offered under the title of the hero of these stories, "Leatherstocking" is one that should thoroughly satisfy serial fans and gain new converts to this form of screen entertainment.

This serial has been produced on an elaborate scale resembling that of a big feature production, and hundreds of persons are employed in the scenes which represent the conflicts between the French, the British and the Indians. There is something doing every minute and the interest is held tensely by the big battle scenes and the Indian attacks, which come thick and fast.

Judging by the first three episodes, everyone who likes thrilling action will like this serial. The growing generation will be delighted with it because of the battle and Indian stuff and it will bring back to the older generations memories of their younger days when they read these stories, for the "Leatherstocking Tales" are classics of literature that nearly everyone has read and enjoyed.

This serial has been well directed by George B. Seitz, who is responsible for many of Pathe's greatest serial successes, and he has given it the same kind of treatment with an eye always to the box-office angle. Certain changes in the story have been made to suit serial requirements, but the story is logically told and contains the usual thrills and suspense.

"Leatherstocking" is portrayed by an excellent cast with Harold Miller in the title role and Edna Murphy opposite. Lillian Hall, David Dunbar, Frank Lackteen and other well-known players appear prominently in the support.

"A Society Sensation"

(Universal—Drama—Two Reels)

Of chief interest in this Universal two-reeler, which was cut down from a five-reel feature, is the presence of Rudolph Valentino. There is necessarily a tightening up of the action and everything moves at a fast pace. The story which deals with a society chap who falls in love with a fisherman's daughter who turns out to be a real duchess follows familiar lines, but altogether it provides good entertainment, with the additional value from the showman's standpoint of not only having Valentino in the cast but showing him as he appeared and acted in his early days on the screen as the picture was made about 1917. Naturally he appears much younger and his work lacks the assurance and finish of his recent pictures.—C. S. S.

"The Very Bad Man"

(Universal—Comedy—One Reel)

Neely Edwards and Bert Roach appear in their familiar characterizations of two tramps in this comedy in which they have an experience with a bad man, finally ending in his capture through a ruse after a fake capture of Roach as the bad man is spoiled by the appearance of the real article. There is considerable humorous material and it should please these stars' fans.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Cake Eater, The (Pathe)
Cave Inn (Educational)
Frogland (Fox)
Getting Gertie's Goat (Educational)
Hard Knocks (Pathe)
Jumping Jacks (Educational)
Leatherstocking (Pathe)
Pathe Review No. 8 (Pathe)
Peg O' the Mounted (Universal)
Smile, Please (Pathe)
Society Sensation, A (Universal)
Very Bad Man, The (Universal)
White Man Who Turned Indian, The (Pathe)

"Frogland"

(Fox—Special—One Reel)

This single-reeler is an exquisite exemplification of the plastic art. In it Fox has wonderfully and realistically portrayed the fable of the frogs who beseeched Jupiter for a king. In detail it is so perfect that gazing at the film one is actually impressed that live frogs are enacting the roles. The thing fully supports a child's visualization of a fairy tale, so delightful and restful are the scenes.—T. W.

"Jumping Jacks"

(Educational—Hodge Podge—One Reel)

This Lyman H. Howe novelty blends caricatures with various industries and dances covering the entire globe. Each is relevant to the title and depicts the human hop toad. This short is both instructive and amusing.—T. W.

"Getting Gertie's Goat"

(Educational—Comedy—Two Reels)

Dorothy Devore and Jimmie Harrison do some great stunts on motorcycles in Jimmie's effort to secure an unwilling father-in-law and Dorothy's endeavors to obtain the marriage license and honeymoon tickets which her lawyer father has inadvertently taken off in his brief case. The motorcycles are borrowed from the town cops and the marriage ceremony is performed but the honeymoon is spent in jail. Director Scott Sidney has a great acumen for pep, as this proves. It should please the majority of patrons.—T. W.

"Smile Please"

(Pathe Comedy—Two Reels)

In the second comedy in which he has been starred by Mack Sennett, Harry Langdon does good work and there are a goodly number of laughs, however, it does not measure up to the high standard as a fun producer attained by his first comedy, "Picking Peaches." Langdon appears as a sheriff who is a photographer on the side and much of the fun takes place in a studio. There are scenes involving the losing of his trousers, recovering them with a hornet's nest therein and also a chase where he is clad partly in lady's underwear which many will probably consider a bit off-color even though these scenes are quite amusing.—C. S. S.

"Peg O' the Mounted"

(Universal—Comedy—Two Reels)

This is a charming little Baby Peggy comedy that should please the average patron. It is in the nature of a burlesque on stories of the Northwest, with Baby Peggy as a member of the "Mounted" who goes out and captures a desperado. There are several good comedy touches and considerable human interest. Filmed when she was even more diminutive than she is at the present time it shows her to advantage and this is accented by having her work with the giant Jack Ertle. Baby Peggy is a delight in this picture.—C. S. S.

"The White Man Who Turned Indian"

(Pathe —Drama—Two Reels)

This two-reeler, the third of the Indian Frontier series, is even better than the first two. There is rapid moving action, considerable drama and quite a little comedy contributed by Johnnie Fox, Jr., and the human interest element is well played up. The story involves the capture of the hero's sister by a half-breed and her rescue. The weakest point is why, after this experience, the boy should have elected to become an "Indian chief" and spend the remainder of his life with the Indians.—C. S. S.

"Hard Knocks"

(Pathe—Comedy—One Reel)

Charles Chase's newest comedy for Pathe is one of average amusement value in which the hero appears as an office plugger who finally wins the boss's daughter when the exposes his rival as a thief. It should please the Charley Chase fans, but lacks the originality of some of his earlier releases.—C. S. S.

"Cave Inn"

(Educational—Cameo—One Reel)

The Cameo triumvirate, Sid Smith, Cliff Bowes and Virginia Vance, frolic about in bear skins, clubs and rocks in "Cave Inn," a burlesque on the stone age. Rough and ready cave-man stuff abounds in plenty. Someone is being whacked over the head with a good portion of a California red cedar about every other second. There is plenty of action and amusing situations.—T. W.

"The Cake Eater"

(Pathe—Comedy—Two Reels)

Will Rogers in this Pathe comedy appears as a cowboy who two spinsters, owners of the ranch, are trying to catch. They persist in making him eat their home-made cake and in taking care of him when he feigns sickness. There are quite a few laughs and some of Roger's characteristically witty subtitles. It is up to his usual standard in entertainment value.—C. S. S.

"Pathe Review No. 8"

(Pathe—Magazine—One Reel)

As strikingly beautiful examples of photography as have ever been seen on the screen are included in this Review in a section showing "shots" of the Colorado Rockies. They are in soft, velvety sepia finish, and are real works of art, resembling moving paintings. An interesting section shows in detail the manufacture of plate glass. View of the unique caddis work and color scenes of the French provinces complete the reel.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Film Inspection

Paul Guthrie, projectionist U. S. A. Theatre, Sterling, Colorado, who says he is an old reader of the Department and user of the handbooks, complains that he receives films in wretched mechanical condition, in proof of which he submits a double handful of wide, stiff and otherwise poorly made splices.

Some of them have been only partly cleaned as to emulsion. On some the scraping is to anything but a straight line. Many of them give evidence of the use of a very poor cement; also there are ripped sprocket holes and other faults. They were all removed from one print, which bore seals solemnly affirming that the print had been "inspected."

Might we remark that mere inspection counts for nothing, unless the film is also repaired, but it seems that many so-called exchanges have a deep rooted idea that if a film is rewound by an inspector in something like twenty seconds, or fifteen if he or she happens to be in a hurry, and the thing is not absolutely torn in two at any point, all is well and the film has been duly "inspected." Repairs? Oh, well, let the projectionist take care of that item—without pay, of course.

"Inspection" Outrage

Brother Guthrie says:

Such "inspection" is an outrage on the exhibitor, on the public and on the projectionist. The only result of complaining to the exchange is being told that I am "too particular," "finicky," et cetera.

After you have looked over the layout I am sending I would like your opinion as to whether I am "too particular" or not—who is right and who is wrong?

Brother Guthrie, the exchange supplying film in any other than reasonably perfect mechanical condition—condition in which it may be projected without danger of stoppage of the show; without mis-frames; without danger of breaks which may cause fire, is NOT keeping its agreement with your employer. It has sold him something it is not delivering. You have a perfect RIGHT to put that film in good condition to project and charge them for the time consumed at the rate you receive as projectionist.

Try It and See

Of course, if you did this there would be a terrific howl from the exchange, which figures on selling your employer a "show" and then sending something which is to all intents and purposes just plain JUNK, until it is made fit to project, AT YOUR EXPENSE! The exchange is forcing you to work as its inspector free of charge! CAN IT BE DENIED? ? ? ? ?

You are employed as a projectionist, NOT as an exchange inspector and repair man. The projection of films in poor state of repair adds a distinct fire hazard. I believe I may safely say that fully half, if not more than half, of the film fires are caused by weak splices which break between the intermittent sprocket and aperture, or by ripped sprocket holes, which, being loose at one end of the break, perhaps by reason of a loose splice, catch in the aperture, thus leaving a piece of film stationary, where it, of course, promptly catches fire.

FILM SERVICE PRESUMES FILMS IN SUITABLE CONDITION TO PROJECT. WILL ANY EXCHANGE DARE DISPUTE THAT PROPOSITION? IF THAT IS TRUE, THEN IS IT NOT ALSO TRUE THAT EXCHANGES SENDING OUT FILM IN BAD CONDITION—CONDITION UNFIT FOR PROJECTION—ARE COLLECTING MONEY FOR GOODS IT DOES NOT DELIVER!

If any exchange thinks the foregoing is unjust, it is welcome to space in this department to explain to us just why it is unjust, and wherein my argument is wrong or unjust.

Speed Indicators

Heretofore this department has rather discouraged the use of speed indicators on the ground that they were used to force the projectionist to adhere rigidly to an art-murdering "schedule" and to enable the leader of an orchestra to force the projectionist to synchronize the picture with the music instead of the orchestra leader synchronizing the music with the picture.

The speed indicator is here, however, and as it is used with excellent results in many first-class theatres, there is nothing to be gained by continuing to oppose it. It is an accomplished fact and further opposition would be merely butting one's head against a stone wall, with nothing to be gained but a cracked head, or at least a bad headache. The thing to do now is to fully accept the speed indicator. Occasional abuse is something that we are bound to find in every good thing which has ever been given to this world.

Synchronizing Possibilities

The great value of the speed indicator rests upon the possibilities it presents for synchronizing projection and camera speeds. Used for this purpose with the producer indicating the exact speed at which each scene ought to be projected, the speed indicator would instantly become a tremendously useful and absolutely indispensable part of motion picture equipment. Screen presentation would win the fullest recognition as an important factor in good showmanship, and projection would gain some of the attention which is now so generously given to production. The sooner all theatres install speed indicators the sooner will producers awaken to the opportunity lying at their door for correcting one of the worst abuses found today in projection, viz.: overspeeding. As a matter of fact, producers should issue a scehdule with each production setting forth the exact speed for each scene. The speed for each scene could be carefully worked out in order to produce the best possible effect upon the screen and this undoubtedly would greatly increase the pleasure of motion picture audiences and receive the warm approval of the public. This has already been done to some extent, but we hope to see a wide acceptance of the idea properly worked out through the use of speed indicators.

Camera Speed Not "Standard"

It is idle to claim that camera speed is "standard." It is not standard, no matter how vociferously cameramen may claim it is, and in all human probability it never will be. This is so for any one of several reasons. As well dispute it as the fact that two plus two make four.

I have for years insisted that the correct presentation of the picture is the highest function of the projectionist, but he has not as a class arose to the demand. It is true, however, that in most cases he is not permitted to do so, or at least not more than to a limited extent, by reason of schedule limitations. With speed indicators, however, it would not be necessary for any manager who is a real showman to wait for the producer to give a complete schedule of speeds for any given production.

With a speed indicator, however, and the correct speed of projection indicated by the producer himself, there certainly would be greater chance of convincing friend manager that if he wants an iron-bound schedule he must trim his film footage to somewhere nearly fit the time, instead of ruining everything by overspeeding projection.

Taking everything into consideration this department strongly advises that speed indicators be included in all future projection installations. It is up-to-date practice, and as matters now stand is to be commended. Nearly all high-class installations are including speed indicators, and high-class installations are pretty good guides for less pretentious ones to pattern after in essential details.

As to San Diego

Some while ago a letter came from San Diego, Calif., in which mention was made of an organization called the A. I. C. P. I gave it space because, due to the fact that I had not heard from San Diego Local Union No. 150 for a long while, I did not know but that was an organization affiliated with the San Diego Union.

The San Diego Local, by its secretary, M. J. Sands, now comes forward with a long letter setting forth the fact that the organization in question not only is not affiliated with the local of San Diego projectionists (Local 150), but that it is inimical to the union.

This department does not and will not countenance any such organization. It stands for improvement, where needed, in the I. A. T. S. E. & M. P. M. O., and will continue, as it has in the past, to criticize (sharply, if necessary) such things as seem to merit criticism. It will not, however give any support to any organization inimical to the I. A., so long as the I. A. shows a reasonable degree of progressiveness and a desire to deal justly with the industry, the public and the exhibitor.

Criticism in Past

In the past my main criticism of the I. A. has been the failure of many locals to take any effective steps to compel members to improve their knowledge of the technical side of projection, and thus be able not only to deliver high grade screen results, but to deliver them efficiently.

Of late there has been a decided improvement in this respect, though, unfortunately, I cannot as yet say it has reached all locals. I have faith to think it soon will, however, and certainly the process cannot be in any degree accelerated by waste of energy in building up dual organizations, which cannot possibly cause anything but fighting and unpleasantness, with the final failure of the smaller organization all but entirely certain, and the lowering of morale in the men engaged in the warfare. Also,

it is certain that no permanent good would or could come of anything which might lower projectionists' wages, since that would act to immediately stop all tendency to improvement by either attracting to the field of projection men of higher grade, or inducing those already in the profession to improve their knowledge and put energy and initiative into their work in order to hold a position which has become really worth having.

No Apology Offered

As to the publication of the letter in question, I have no apology to offer the San Diego local. Had they taken the trouble to keep this department, which is constantly doing its best to help them, posted as to matters San Diegoal, it would not have been given space.

Moral: This department is YOUR friend. You have known that for many years. Suppose YOU wake up and be decent enough to write at least once a year, as a local, I mean, and keep it posted. Don't you (I'm talking to ALL locals now) really think you OWE this department that COURTESY? Look back, without prejudice, and ask yourself just how much YOU owe the projection department of the Moving Picture World, and its editor. WHAT PART HAS IT PLAYED DURING THE PAST TWELVE YEARS IN SECURING RECOGNITION FOR HIGH GRADE PROJECTION, HIGH CLASS PROJECTION EQUIPMENT AND HIGH CLASS PROJECTIONISTS? Answer that question HONESTLY, and without any side-stepping! I'm not whining for anything. I don't have to, and if I did, I wouldn't! I do, however, ask whole-hearted co-operation from you, for the good of our profession. I already have it from many locals and from the I. A. international office. I should have it from all. Selah!

Australian Friends

Recently, I was on the sixth floor of 729 Seventh Avenue, and chancing to observe the sign "Australasian Films, Ltd.," remembering the many letters I have had from Australian projectionists, I stepped in to get acquainted.

I'm very glad I did, for I met not only the manager, Mr. Millard Johnson, a most pleasant gentleman, but also Mr. W. A. Robbins, who presently departs across the Big Water to manage the Winter Garden Theatre, Brisbane, Queensland, Australia, which is now in course of erection and will open its doors June 1.

There are, Mr. Johnson informed me, in round numbers, eight hundred theatres in Australia, 175 of which are open six nights a week. About twenty per cent. of the total number keep open four nights a week and the remainder anywhere from one to three nights.

Power and Simplex Used

Power and Simplex projectors are used to a very great extent, which speaks well for our product, Australia being English.

Mr. Johnson and I had quite an argument about picture size. He favors a twenty-five to twenty-eight-foot wide picture, while I, as you all know, am opposed to anything more than twenty, or at the very outside twenty-two feet. In fact, I think but very few theatres really need a picture larger than eighteen feet wide.

Mr. Johnson's view is that it is easier for the back-seat patron to see a large picture, though he concedes that with a large picture the front seats should be a considerable distance from the screen. I pointed out to him the fact that a smaller, highly illuminated picture may be more visible from a distance than the larger one with less illumination, but it was easy to see he was not convinced. He also thinks the large picture looks "imposing." Um, well, as to that, I dunno! To me a man fifteen feet tall don't look exactly right, even on a screen.

Mr. Johnson said they used to project much larger pictures—even up to so prodigious a size as forty feet wide, though that, he agreed, was too large. He now favors twenty-five to twenty-eight feet.

Let us examine into the illumination of such pictures. The twenty-footer has just 300 square feet of surface, whereas the twenty-eight-footer has 588 square feet; hence it would require almost TWICE the amount of light to bring the larger size picture up to brilliancy equal to the smaller one. Think that over, friend Johnson!

I got a surprise when Mr. Johnson told me the German reflector type lamp is being used to project those huge pictures, and is rapidly displacing the regular arc for projection in Australia. Really, when one is told the reflector type of lamp is being used to project pictures twenty-eight feet wide, and is getting away with it, it makes one sit up, scratch his head and wonder if Australians are satisfied with a rather dull picture, or if they are getting phenomenal results from the new lamp.

Let's hear from some of you chaps out Australia way on this point, being sure to give your views as to the comparative results as between the picture brilliancy when you used the regular arc and now that you are using the other.

Well, I'll Be D—d

Here is the letter that nearly knocked Y'rs Truly off the Christmas tree, because it comes from a small village, Exline, Iowa, which I once knew as just a plain cornfield, and in which I saw the very first building erected, along about 1872 or thereabouts. In fact, I spent the first ten years of life on grandfather's farm one mile north of Exline, which is six miles south of Centerville, Iowa, where I was born.

Leslie Sumpter, Projectionist, Star Theatre, Exline, gives We, US & Company a call-down as follows:

Brother projectionists, we have, by our carelessness, allowed our department to become more of a social affair than a projection department. We of the Middle States are glad to know that the projectionists of the East can have banquets, but what we want is dry fact and argument on matters concerning projection.

This being a projection department, why do not we projectionists contribute material which will be of real benefit to the profession? Let us all dig in and make the department look as though it was just in its infancy.

Another thing: I stand for the term "Projection Room," rather than "Projector Room." Projection room conveys a more vivid idea of what you really mean than would "Projector Room."

Brother Sumpter Frank

Brother Sumpter has voiced his opinion frankly. More power to him! He is in error, however, in supposing that we need material. There is more than sufficient each week to fill the department several times. I have printed accounts of the dinners held by projectionists here in New York City in the belief that it would, by showing the upward tendency of the men themselves—upward in that they could and did hold such really fine affairs—create added respect for both projection and projectionists. I am glad to have the opinions of others on matters of this sort. I have but two pages of space each week, and it is no small task to figure out just what it is best to use, out of the mass of material at hand. I do NOT believe the department should be turned entirely over to dry discussions of technical matters.

Views Appreciated

I want you men to express your views on these matters, It is YOUR department, after all, or rather it is the department devoted to the interests of the profession from which YOU earn your daily bread. Brother Sumpter has acted well in thus voicing his views. What do the rest of you think about it? Mind you, though, I don't myself believe there ought to be too much space devoted to banqueting. It just happened that way the past few weeks. Each dinner was by the men of a very large circuit of theatres, and there were three of them. I think there will be but one more this Spring—the dinner of the American Projection Society, which I hope will NOT be omitted this year.

My best regards to Friend Sumpter. I have your little theatre before me in my mind's eye right now. I hereby deputize my 78-year-old uncle, Harlan Richardson, Exline, Iowa, as my representative in this matter. If I don't do what you think is right you go right over to his house and raise His Satanic Majesty's dominions with him. If he should be absent at roll call, call upon Helen Bunker, or Archie Richardson, or Mrs. Cora Traxler and raise hallelujah with them. They're all relatives of mine—and there are others thereabouts also.

Oh yes, by the way, I don't mean by this that interesting matter is not always welcome. Write as often as you will. It may be that YOUR letter will be the very one that will "fit," and therefore be used. Anyhow, its writing will help you and its reading will help me, so get busy—as busy as you will.

Another Answer

L. J. Killman, Hamilton, Ontario, says:

In a December issue I noticed the query: "Why can one get a shock from a spark coil with the body thoroughly insulated from the ground?"; likewise a reply to same. I will endeavor to give what I think is a more complete answer, as follows: A spark coil gives a high frequency current, running into the kilocycles per second (meaning thousands of cycles per second.—Ed.). Every time the vibrator breaks the circuit it sets up a train of high frequence oscillations which radiate out into the air. Naturally the human body, having large area, will receive quite a charge.

The Proof

To prove that a spark coil generates high frequency current which radiates, connect a common pin to the high tension post of a coil, with the sharp point pointing away from the coil; then operate the coil in a dark room, whereupon you will see a luminous discharge from the pin point.

Gosh, I dunno! You're too darned many for me. Probably you are right. It's the first time I've ever sprung a discussion in the department concerning which I did not feel at least able to check up on the argument. "High tension" and "kilocycles" are too many for me, though. I'm laying this particular matter carefully on the very top shelf.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Suzanna	Mabel Normand	Mar. 3	8,000
The Shriek of Araby	Sennett Prod-Turpin	Apr. 28	4,150
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20	6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298

ARROW

The Fighting Skipper	Serial		15 parts
The Santa Fe Trail	Historical serial	Aug. 11	15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 22	2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000

ASSOCIATED EXHIBITORS

Going Up	Douglas MacLean	Oct. 6	5,886
The Extra Girl	Mabel Normand	Oct. 13	5,700
Harbor Lights	Tom Moore	Oct. 20	5,000
Courtship of Myles Standish	Charles Ray	Oct. 20	9,000
David Copperfield	Star cast	Nov. 17	6,282
The Miracle Makers	Leah Baird	Dec. 22	5,834

EDUCATIONAL FILMS CORP.

"Old Oaken Bucket," etc.	"Sing Them Again"	Oct. 6	1,000
Front	Tuxedo comedy	Oct. 6	2,000
While the Pot Boils	Wilderness Tales	Oct. 6	1,000
Japanese Earthquake	Kinograms	Oct. 13	750
People of Many Climes	Hodge-Podge	Oct. 13	1,000
Fool Proof	Neal Burns	Oct. 13	2,000
Simple Sadie	Cliff Bowes	Oct. 20	1,000
Done in Oil	Jimmy Adams	Oct. 20	2,000
Three Cheers	"Juvenile" comedy	Nov. 3	2,000
Discontent	"Wilderness Tales"	Nov. 3	1,000
Heads Up	Cliff Bowes	Nov. 10	1,000
Uncle Sam	Lee Moran	Nov. 10	2,000
Hank On	Cameo comedy	Nov. 17	2,000
A Perfect 36	Christie comedy	Nov. 17	2,000
Memories	"Sing Them Again"	Nov. 24	1,000
Hot Sparks	Cliff Bowes	Nov. 24	1,000
No Loafing	"Poodles" Hanaford	Nov. 24	2,000
Kidding Kids	Christie comedy	Dec. 1	2,000
Under Covers	Cliff Bowes	Dec. 1	1,000
The Bottom of the Sea	Novelty	Dec. 1	1,000
My Boy Bill	"Wilderness Tales"	Dec. 1	1,000
Black and Blue	Christie comedy	Dec. 8	2,000
Exit Caesar	Mermaid comedy	Dec. 8	2,000
Film Foolish	Cliff Bowes	Dec. 15	1,000
Over the Fence	"Juvenile" comedy	Dec. 15	2,000
Snooky's Covered Wagon	Animal comedy	Dec. 15	2,000
Home Again	"Sing Them Again"	Dec. 15	1,000
Call the Wagon	Christie comedy	Dec. 22	2,000
Liquid Lava	Hodge-Podge	Dec. 22	1,000
Flying Finance	Mermaid comedy	Dec. 29	2,000
Don't Hesitate	Western	Dec. 29	1,000
My Friend	Lloyd Hamilton	Jan. 5	2,000
Ride 'Em Cowboy	Bobby Vernon	Jan. 5	2,000
One Night It Rained	Tuxedo comedy	Jan. 12	2,000
Paris Lights	Cameo comedy	Jan. 12	2,000
The Homemaker	"Wilderness Tales"	Jan. 19	1,000
Jean of Heceta Head	"Wilderness Tales"	Jan. 19	1,000
Haunted Hills	"Wilderness Tales"	Jan. 19	1,000
Flowers of Hate	"Wilderness Tales"	Jan. 19	1,000
A Sailor's Life	"Hodge-Podge"	Jan. 19	1,000
Stay Single	Christie comedy	Jan. 19	2,000
Lest We Forget	"Sing Them Again"	Jan. 19	1,000
Neck and Neck	Mermaid comedy	Jan. 26	2,000
Oh, Girls!	Sid Smith	Jan. 26	1,000
The Butterfly	Tolhurst series	Jan. 26	1,000

FAMOUS PLAYERS-LASKY

The Spanish Dancer	Pola Negri	Oct. 20	8,434
Woman Proof	Thomas Meighan	Nov. 10	7,687
His Children's Children	Bebe Daniels	Nov. 17	8,300
Stephen Steps Out	Doug Fairbanks, Jr.	Dec. 1	5,153
Around World in Speejacks	Instructive special	Dec. 1	6,000
Wild Bill Hickok	William S. Hart	Dec. 1	6,893
To the Ladies	Helen Jerome Eddy	Dec. 8	6,268
The Light That Failed	Percy Marmont	Dec. 15	7,013
The Call of the Canyon	Richard Dix	Dec. 29	6,993
The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Big Brother	Tom Moore	Jan. 5	7,080
Don't Call It Love	William DeMille prod.	Jan. 5	6,457
West of the Water Tower	Glenn Hunter	Jan. 12	7,000
The Humming Bird	Gloria Swanson	Jan. 26	7,577

FILM BOOKING OFFICE OF AMERICA

Lights Out	Ruth Stonehouse	Oct. 13	6,938
The Dancer of the Nile	Carmel Myers	Oct. 27	5,787
Taming of the Shrewd	"Fighting Blood"	Nov. 3	2,000
Wages of Cinema	"Fighting Blood"	Nov. 3	2,000
Blow Your Own Horn	Warner Baxter	Nov. 10	6,315
The Love Pirate	Carmel Myers	Nov. 17	4,900
A Comedy of Terrors	"Fighting Blood"	Nov. 17	2,000
Fashionable Fakers	Johnnie Walker	Dec. 15	5,000
A Midsummer Night's Scream	"Fighting Blood"	Dec. 15	2,000
The Merchant of Menace	"Fighting Blood"	Dec. 15	2,000
Breaking Into Society	Bull Montana	Dec. 29	4,112
Judgment of the Storm	Lloyd Hughes	Jan. 5	6,320
The Lullaby	Jane Novak	Jan. 12	7,179
Babes in the Hollywood	"Fighting Blood"	Jan. 12	2,000
Beauty and the Feast	"Fighting Blood"	Jan. 12	2,000
The Switching Hour	"Fighting Blood"	Jan. 12	2,000
Phantom Justice	Feature cast	Jan. 26	6,238

FIRST NATIONAL

The Huntress	Colleen Moore	Oct. 13	6,256
Ponjola	Anna Q. Nilsson	Oct. 20	7,000
The Bad Man	Holbrook Blinn	Oct. 20	6,464
The Fighting Blade	Richard Barthelmess	Oct. 27	8,720
Flaming Youth	Colleen Moore	Nov. 24	8,434
The Eternal City	Star cast	Dec. 1	7,800
Anna Christie	Blanche Sweet	Dec. 1	7,681
Twenty-one	Richard Barthelmess	Dec. 1	6,560
Boy of Mine	Ben Alexander	Dec. 8	7,000
The Wanters	Marie Prevost	Dec. 8	6,471
Thundergate	Owen Moore	Dec. 15	6,565
Her Temporary Husband	Sydney Chaplin	Dec. 22	6,721
The Dangerous Maid	Constance Talmadge	Dec. 22	7,339
Jealous Husbands	Maurice Tourneur prod.	Dec. 29	6,500
Black Oxen	Corinne Griffith	Jan. 19	7,937
The Song of Love	Norma Talmadge	Jan. 19	8,000
The Love Master	"Strongheart"	Jan. 19	6,779

FOX FILM CORP.

Times Have Changed	William Russell	Oct. 6	5,082
The Tailor	Al St. John	Oct. 6	2,000
Toilers of the Equator	Instructive	Oct. 6	1,000
Sunshine and Ice	Instructive	Oct. 6	500
Second Hand Love	Charles "Buck" Jones	Oct. 20	
Cameo Kirby	John Gilbert	Oct. 27	6,931
The Temple of Venus	Allegorical fantasy	Nov. 10	8,000
Big Dan	Charlie Jones	Nov. 10	5,934
Up in the Air	Imperial Comedy	Nov. 10	2,000
You Can't Get Away With It	Percy Marmont	Nov. 24	6,152
Cloisters in the Clouds	Instructive	Nov. 24	1,000
Dance or Die	Sunshine Comedy	Nov. 24	2,000
When Odds Are Even	William Russell	Dec. 1	4,284
Wet and Weary	Clyde Cook	Dec. 1	2,000
This Freedom	Star cast	Dec. 8	7,000
Income Tax Collector	Lew Brice	Dec. 15	2,000
Universities of the World	Instructive	Dec. 15	1,000
Six Cylinder Love	Ernest Truex	Dec. 22	7,600
The Shepherd King	Feature cast	Dec. 22	8,508
Cupid's Fireman	Charles Jones	Dec. 29	5,000
A Dutch Treat	Instructive	Dec. 29	1,000
Rough Sailing	Sunshine comedy	Dec. 29	2,000
The Governor's Lady	Harry Milarde prod.	Jan. 5	7,067
Johnnie's Swordfish	Instructive	Jan. 5	1,000
Arabia's Last Alarm	Imperial comedy	Jan. 12	2,000
Gentle Julia	Bessie Love	Jan. 19	5,897
Spring Fever	Harry Sweet	Jan. 19	2,000
Hoodman Blind	David Butler	Jan. 26	5,434
The Canadian Alps	Instructive	Jan. 26	1,000

GOLDWYN

Little Old New York	Marion Davies	Aug. 18	10,080
The Green Goddess	George Arliss	Aug. 25	9,100
Red Lights	Marie Prevost	Sept. 22	6,841
Six Days	Corrine Griffith	Sept. 29	8,010
The Eternal Three	Marshall Neilan prod.	Oct. 13	
The Day of Faith	Eleanor Boardman	Dec. 8	6,557
In the Palace of the King	Blanche Sweet	Dec. 15	9,000
Slave of Desire	Star cast	Dec. 15	6,675
Reno	Rupert Hughes prod.	Dec. 22	7,000
The Great White Way	Cosmopolitan prod.	Jan. 12	10,000
Name the Man	Victor Seastrom prod	Jan. 12	8,000
Through the Dark	Colleen Moore	Jan. 19	7,999

HODKINSON

Helpful Hogan	Grant Mitchell	July 28	5,400
Pat's Patents	Comedy	Aug. 25	2,000
Fiddling Fool	Raymond McKee	Aug. 25	2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept. 1	1,000
The Drivin' Fool	Wally Van	Sept. 8	5,800
Puritan Passions	Glenn Hunter	Sept. 15	6,000
Shifting Sands	Peggy Hylan	Oct. 20	5,300
The Life of Reilly	C. C. Burr Comedy	Oct. 27	2,000
The Old Fool	James Barrows	Dec. 29	6,147
Grit	Glenn Hunter	Jan. 12	5,800

METRO

The Eagle's Feather	Premier prod.	Sept. 22	6,500
The Eternal Struggle	Reginald Barker	Sept. 22	7,374
Long Live the King	Jackie Coogan	Nov. 10	9,364
Held to Answer	Viola Dana	Nov. 3	5,601
The Social Code	Premier prod.	Oct. 6	5,000
The Human Mill	A. Holubar prod.		
Man, Woman and Temptation	Fred Niblo prod.		
Pleasure Mad	R. Barker prod.	Nov. 24	7,547
Scaramouche	Rex Ingram prod.	Oct. 13	9,600
In Search of a Thrill	Viola Dana	Nov. 3	5,500
A Wife's Romance	Clara K. Young	Nov. 3	6,000
Shooting of Dan McGrew	Barbara LaMarr		
Our Hospitality	Buster Keaton	Nov. 24	6,220
Fashion Row	Mae Murray	Dec. 8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec. 15	5,700
The Heart Bandit	Viola Dana	Jan. 19	4,900

(Continued from preceding page)

PATHE

Jamestown	Historical	Nov.	3	4,000
A Barnyard Romeo	Terry cartoon	Nov.	3	1,000
The Whole Truth	Stan Laurel	Nov.	3	1,000
Roughing It	"Spat Family"	Nov.	3	2,000
One Cylinder Love	Mack Sennett prod.	Nov.	3	2,000
Do Women Pay?	Terry cartoon	Nov.	10	1,000
Dear Ol' Pal	Snub Pollard	Nov.	10	1,000
Hustlin' Hank	Will Rogers	Nov.	10	2,000
Derby Day	"Our Gang"	Nov.	17	2,000
Farmer Alfalfa's Pet Cat	Terry cartoon	Nov.	17	1,000
The Way of a Man	Featurized serial	Nov.	24	9,000
Save the Ship	Stan Laurel	Nov.	24	1,000
The Dare Devil	Mack Sennett prod.	Nov.	24	2,000
Go West	"Dippy-Doo-Dads"	Nov.	24	1,000
The Soilers	Stan Laurel	Nov.	24	2,000
Happy Go Luckies	Terry cartoon	Nov.	24	1,000
Vincennes	Historical series	Dec.	1	3,000
Why Elephants Leave Home	Animal subject	Dec.	1	2,000
The Five-Fifteen	Terry cartoon	Dec.	1	1,000
Flip Flops	Sennett comedy	Dec.	1	2,000
Uncensored Movies	Will Rogers	Dec.	1	2,000
Wild and Woolly	"Sportlight"	Dec.	1	1,000
Sunday Calm	"Our Gang"	Dec.	15	2,000
Fully Insured	Snub Pollard	Dec.	15	1,000
The Cat Came Back	Terry cartoon	Dec.	15	1,000
Scorching Sands	Stan Laurel	Dec.	8	1,000
A Dark Horse	Terry cartoon	Dec.	8	1,000
The Great Outdoors	"Spat Family"	Dec.	8	2,000
Join the Circus	Pollard-Parrott	Dec.	8	2,000
The Morning After	Terry cartoon	Dec.	22	1,000
Mother's Joy	Stan Laurel	Dec.	22	1,000
Lovey-Dovey	Dippy-Doo-Dads"	Dec.	22	1,000
The Way of a Man	Serial	Dec.	22	
Daniel Boone	Historical series	Dec.	29	3,000
The Best Man Wins	Aesop Fable	Dec.	29	1,000
It's a Boy	Snub Pollard	Dec.	29	1,000
The Five Orphans of Storm	Terry cartoon	Dec.	29	1,000
Girls and Records	"Sportlight"	Dec.	29	1,000
The Darkest Hour	"Spat Family"	Dec.	29	2,000
Inbad, the Sailor	Billy Bevan	Dec.	29	2,000
Ten Dollars or Ten Days	Ben Turpin	Jan.	5	2,000
Two Wagons—Both Covered	Will Rogers	Jan.	5	2,000
At First Sight	Charles Chase	Jan.	5	1,000
Tire Trouble	"Our Gang"	Jan.	12	2,000
The Good Old Days	Terry cartoon	Jan.	12	1,000
The Call of the Game	"Sportlight"	Jan.	12	1,000
The Big Idea	Snub Pollard	Jan.	12	1,000
Smithy	Stan Laurel	Jan.	19	1,000
The Animals' Fair	Terry cartoon	Jan.	19	1,000
The Bar-Fly	"Dippy-Doo-Dads"	Jan.	19	1,000
The Black Sheep	Terry cartoon	Jan.	19	1,000
The Frontier Woman	"Chronicles" series	Jan.	26	3,000
One Spooky Night	Billy Bevan	Jan.	26	2,000
One of the Family	Charlie Chase	Jan.	26	1,000
Help One Another	"Spat Family"	Jan.	26	2,000
Taking a Chance	"Sportlight"	Jan.	26	1,000

PLAYGOERS PICTURES

The Man Who Waited	Star cast	May	13	5,000
Counterfeit Love	Featured cast	June	30	6,000
Tipped Off	Featured cast	Nov.	3	4,284

PREFERRED PICTURES

The Broken Wing	Miriam Cooper	Sept.	1	6,2
April Showers	Colleen Moore	Nov.	17	6,3
The Virginian	Kenneth Harlan	Nov.	24	8,0
Maytime	Ethel Shannon	Dec.	8	7,5

SELZNICK

Modern Matrimony	Owen Moore	Nov.	3	4,960
The Common Law	Corrine Griffith	Nov.	10	7,500

TRUART FILM CORP.

Broadway Gold	Elaine Hammerstein	July	28	6,800
Let's Go	Richard Talmadge	Nov.	17	5,198
The Unknown Purple	Henry B. Walthall	Dec.	8	6,950

UNITED ARTISTS

The White Rose	Mae Marsh	June	2	11,000
Rosita	Mary Pickford	Sept.	15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct.	13	8,000

UNIVERSAL

Hunchback of Notre Dame	Lon Chaney	Sept.	15	11,000
A Million to Burn	Herbert Rawlinson	Nov.	3	4,556
Darling of New York	"Baby Peggy" feature	Nov.	3	6,260
Fashion Follies	Century Comedy	Nov.	3	2,000
Code of the Mounted	Western	Nov.	3	2,000
Be My Guest	Neely Edwards	Nov.	3	1,000
Men in the Raw	Jack Hoxie	Nov.	10	4,315
Golfmania	Billy Engle	Nov.	10	2,000
So Long Sultan	Chuck Reisner	Nov.	10	2,000
The Twilight Trail	Margaret Morris	Nov.	10	1,000
Down in the Ships to See	"Pal," the dog	Nov.	17	2,000
The Idea Man	Bert Roach	Nov.	17	1,000
White Tiger	Priscilla Dean	Nov.	24	7,177
The Payroll Thief	Jack Mower	Nov.	24	2,000
No Parking Aloud	Neely Edwards	Nov.	24	1,000
She's a He	Buddy Messinger	Nov.	24	2,000
The Thrill Chaser	Hoot Gibson	Dec.	1	5,196
Crooked Alley	Laura LaPlante	Dec.	1	4,500
Miles of Smiles	Baby Peggy	Dec.	1	2,000
The Ghost City	Pete Morrison	Dec.	8	serial
The Corn-Fed Sleuth	Jack Earle	Dec.	8	2,000
A Matter of Policy	Neely Edwards	Dec.	8	1,000
The Near Lady	Gladys Walton	Dec.	15	4,812
The Red Warning	Jack Hoxie	Dec.	15	4,795
A Lady of Quality	Virginia Valli	Dec.	22	8,640
A Movie Fantasy	Hy Mayer cartoon	Dec.	22	1,000
Under the White Robe	Neely Edwards	Dec.	22	1,000
Bucking the Line	Buddy Messinger	Dec.	22	2,000
His Mystery Girl	Herbert Rawlinson	Dec.	29	4,467
Chasing Wealth	Neely Edwards	Dec.	29	1,000
Hansel and Gretel	Baby Peggy	Dec.	29	2,000
Rustlin' Buster	Jack Mower	Dec.	29	2,000
Pure Grit	Roy Stewart	Jan.	5	4,57

		Review		Footage
The Last Outlaw	Western	Jan.	5	2,00
A Son of Ananias	Hy Mayer cartoon	Jan.	12	1,000
That Kid from Madrid	"Leather Pushers"	Jan.	5	2,000
The Rich Pup	(Pal) the dog	Jan.	12	2,000
Hook and Ladder	Hoot Gibson	Jan.	19	5,56
The Whispered Name	Ruth Clifford	Jan.	19	5,19
He Loops to Conquer	"Leather Pushers"	Jan.	19	2,000
The Caddy	Buddy Messinger	Jan.	19	1,000
A White Wing Monkey	Joe Martin	Jan.	19	1,000
The Man From Wyoming	Jack Hoxie	Jan.	26	4,717
Why Wait?	Slim Summerville	Jan.	26	1,000
Own a Lot	Century comedy	Jan.	26	2,000

VITAGRAPH

Pioneer Trails	Special cast	Oct.	27	6,920
On the Banks of the Wabash	Blackton prod.	Nov.	3	7,156
Lightning Love	Larry Semon	Nov.	17	2,000
The Gown Shop	Larry Semon	Nov.	17	2,000
The Leavenworth Case	W. Bennett prod.	Nov.	24	5,400
The Man From Brodney's	Special cast	Dec.	8	7,100
The Ninety and Nine	David Smith prod.	Dec.	23	6,800
Modern Banking	Urban Classic	Dec.	22	1,000
Newsprint Paper	Urban Classic	Dec.	22	1,000
Horseshoes	Larry Semon	Dec.	22	2,000
The Last Stand of Red Man	Urban classic	Dec.	29	1,000
Let Not Man Put Asunder	Feature cast	Jan.	26	8,000

WARNER BROTHERS

Little Johnny Jones	Johnny Hines	Aug.	25	6,000
The Gold Diggers	Hope Hampton	Sept.	22	6,500
The Country Kid	Wesley Barry	Nov.	10	6,500
Tiger Rose	Lenore Ulrich	Dec.	15	8,000
Lucretia Lombard	Irene Rich	Dec.	22	7,500

MISCELLANEOUS

		Review		Footage

ANDERSON PICTURES

After the Ball	T. O. D. C. prod.	Jan.	5	6,500

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov.	10	2,000
Mark It Paid	Joe Rock	Nov.	10	2,000
The Way Men Love	Elliot Dexter	Nov.	17	7,541
A Dark Knight	Joe Rock	Dec.	1	2,000
Hollywood Bound	Sid Smith	Dec.	1	2,000
Taxi, Please!	Monty Banks	Dec.	1	2,000
The Satin Girl	Mabel Forrest	Dec.	8	5,391
Other Men's Daughters	Ben Wilson prod.	Jan.	19	5,906

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov.	3	

CHARLES C. BURR

The Last Hour	Milton Sills	Jan.	13	6,000
Luck	Johnny Hines	Mar.	31	6,000
You Are Guilty	Edgar Lewis prod.	Mar.	31	5,000

C. B. C.

Hallroom Boys	Twice a month			2,000
The Barefoot Boy	Star cast	Nov.	24	5,800
Forgive and Forget	Estelle Taylor	Nov.	10	5,800
The Marriage Market	Pauline Garon	Dec.	29	6,297
Innocence	Anna Q. Nilsson	Jan.	26	5,923

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug.	4	7,000

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb.	10	5,000
Thru the Flames	Richard Talmadge	June	30	5,000
His Last Race	"Snowy" Baker	Sept.	1	5,000
Danger Ahead	Richard Talmadge	Dec.	29	5,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept.	22	5,000
In the Spider's Web	Alice Dean	Sept.	29	

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr.	7	5,800
Call of the Hills	Maud Malcolm	May	5	5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July	28	
Shattered Reputations	Johnnie Walker	Oct.	27	5,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov.	24	4,900
The Whipping Boss	Star cast	Dec.	8	5,800

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr.	28	6,000
Temporary Marriage	Kenneth Harlan	May	5	7,000
Bright Lights of Broadway	Doris Kenyon	Nov.	3	6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

TRISTONE

The Bargain	W. S. Hart	Sept.	29	5,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Seattle's New Five Hundred Seat Grey Goose Makes Initial Flight

RESIDENTS of the Beacon Hill district of Seattle turned out in full force to honor the opening of the Grey Goose Theatre on January 29, and were lavish in their praise and congratulations on the accomplishment of two men who have never before owned or operated a moving picture theatre.

From the exterior the Grey Goose, which is of concrete construction, faced with brick, is highly attractive, somewhat resembling a modern dwelling, with its groups of paneled glass windows, sloping roofs and gable effect.

The finish above is of stucco paneled with wood. Two pairs of doors with paneled glass tops give entrance to the spacious foyer, which immediately suggests the title of the house, for the walls, which are of a warm grey, are stippled with soft blue markings, giving a "downy" effect.

The foyer is carpeted throughout with a heavily padded grey carpet, giving pleasing contrast to the blue velour drapes at doors and windows of the auditorium. Two ceiling fixtures and four wall bracket lights give a soft light to the foyer. Silk mohair curtains have been used on the door panels.

Two Power Projectors

The manager's office is to the left, off the foyer; while, at either end, stairways with arched entrances lead to well furnished lavatories. These rest rooms, furnished in grey wicker furniture and carpeted, also provide a glass-view room for patrons.

The projection room, with its two 6-B Power's projectors with Mazda equipment, a spotlight, and a stereopticon, is directly in the centre, between the rest rooms.



PROJECTION ROOM

of the Grey Goose, showing the two 6-B Mazda equipped Power's Projectors.

The house seats 500. It has two side aisles, carpeted with cork carpet, leading to the organ pit. A No. 25 Fotoplayer organ is the instrument in use. Stage curtains are of blue velour, with a second curtain of silk. The drape of the velour curtain is unusual and effective.

Small organ grills at either side are in latticed effect. The ceiling, which is very slightly arched, is beamed with ornamental brackets.

Indirect Lighting Employed

Four hanging fixtures give an indirect lighting effect. These, as well as stage lighting, are on Ward Leonard dimmers, controlled from the projection room. Small bracket lights are placed on the supporting pillar of each beam along the sides. Loges are at the rear, separated by brass railings.

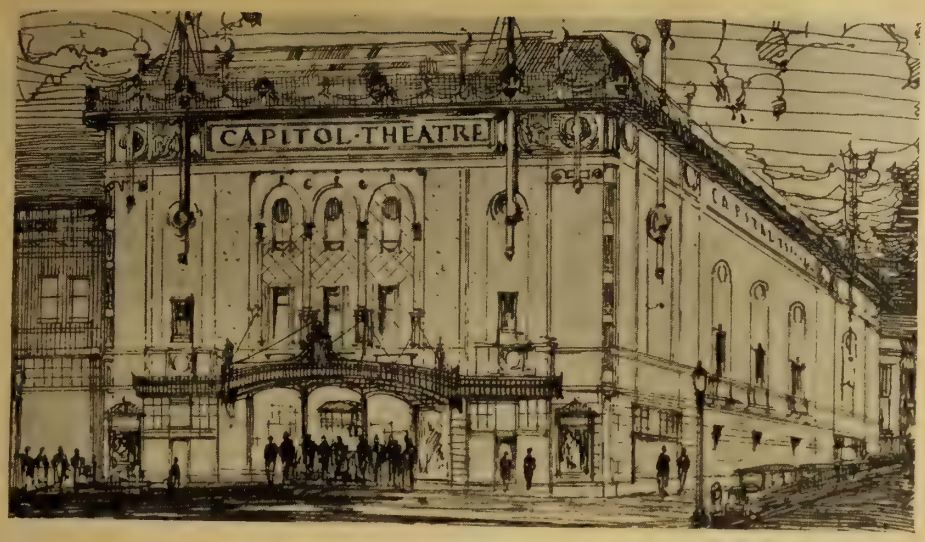
E. W. Houghton was the architect; Hans Pederson the contractor. Interior drapes, carpets, etc., were through Grunbaum Bros. Projection equipment was by the Theatre Equipment Co., of Seattle. A modern heating plant has been installed, assuring patrons of the proper temperature and plenty of fresh, pure air at all times.

The management issues a four-page bulletin to the residents of the community, and stands for co-operation with its neighbors and patrons at all times. The house is a distinct advantage to the community, and does not compete with any other suburban house. An excellent opening program was given before a capacity audience.



EXTERIOR AND INTERIOR VIEWS OF SEATTLE'S' GREY GOOSE

This new 500-seat house has the outward appearance of an attractive residence. Included in its equipment are Power's Projectors, a Fotoplayer, and Ward Leonard dimmers.



CAPITOL THEATRE, OLYMPIA, WASH.
The illustration, reproduced from architect's wash drawing, shows how the new 1,100-seat house will appear on completion.

Olympia's New Capitol Will Seat 1,100 Patrons and Cost $130,000

WORK is well under way on the new Capitol Theatre, Olympia, Wash., which is being built for E. A. Zabel and William Wilson.

Plans and specifications call for a beautiful modern house fully equipped to handle road shows as well as moving pictures. The building will be of steel and concrete construction, with terra cotta front, and the complete investment will represent an outlay of $130,000.

The house, which will have a balcony, will seat 1,100. About 150 of the seats will be devoted to loges. Stage equipment will include specially built stage scenery and complete lighting effects, as well as a special screen.

Complete dressing rooms will be built under the stage. A large mezzanine floor will be devoted to projection room, general rest rooms and lavatories. Specially designed lighting fixtures will be a feature. An Automaticket machine will be used in the box office. The heating plant will consist of a modern pressure system with an oil burner.

The house is scheduled to open about July 1. Joseph Wahlob of Olympia is the architect. The complete contract, for interior decorating, lighting, stage scenery, projection room equipment, carpets, drapes, etc., has been let to B. F. Shearer, Inc., who will turn the house over to Zabel & Wilson ready for the opening performance.

The Week's Record of Albany Incorporations

There was rather a comparatively small number of motion picture companies incorporated in New York state during the week ending February 16, there being but five and these being of small capitalization. Following are the companies, location, capitalization and directors:

Phillips-Sussman, Inc., Pleasantville, $30,000, G. H. Rome, Brooklyn; L. L. Phillips, Herman Sussman, Pleasantville.

Clarence Williams Booking Agency, Inc., $5,000, Clarence Williams, Charles A. Matson, Daniel L. Haynes, New York City.

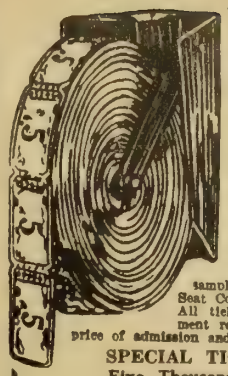
Capitalization Not Stated

The papers filed by the following companies do not state the amount of capitalization:

Leeshow, Inc., with Rosalie Stewart, Alice French, O. W. Weinig, New York City.

Frosk, Inc., Joseph Klaw, Rosalie Stewart and Alice French, New York City.

The Rosalie Stewart, Inc., with Rosalie, Lee and B. S. Stewart, New York City.



SPECIAL ROLL TICKETS

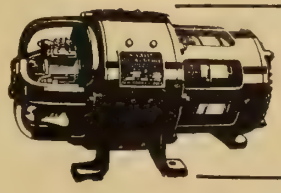
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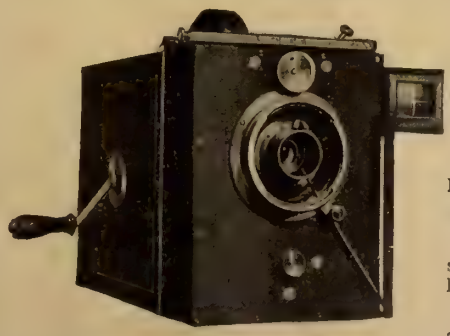
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Fifty Thousand	12.50
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Theatres Projected

BLYTHEVILLE, ARK.—H. Highfall plans to erect theatre and office building, to cost $75,000.

PUEBLO, COLO.—Reported new moving picture theatre will be erected at Fourth and Fountain streets.

VERO, FLA.—Vero Theatre Corporation plans to erect theatre, with seating capacity of 800, to cost $75,000.

JOLIET, ILL.—H. A. and M. L. Rubens, Princess Theatre Building, have plans by C. W. and George L. Rapp, 190 North State street, Chicago, for four-story brick theatre and office building to be erected at Chicago, Clinton and Scott streets, to cost $700,000.

PARK RIDGE, ILL.—Contract has been awarded for community owned moving picture theatre, with seating capacity of 1,200, to cost $150,000.

WEST CHICAGO, ILL.—R. Levine and E. P. Rupert, 822 West 70th street, Chicago, have completed plans for theatre, store and office building, to cost $125,000. Theatre will have seating capacity of 1,000.

RUSSELL, KANS.—C. W. Shaver, of Salina, has contract to erect thetre for Wallis Brothers.

BALTIMORE, MD.—Charles A. Hicks, manager Hampden Theatre, West 36th street, plans to erect larger theatre to occupy present site.

SALEM, MASS.—Atlantic Theatres Corporation, care D. Green, Fellsway Theatre, Medford, has plans by Tuck Company, 1948 Park Row, New York, for two-story brick theatre, store and office building, 68 by 212 feet, to be erected on Essex street, to cost $150,000.

FLINT, MICH.—R. Levine and E. P. Rupert, 822 West 70th street, Chicago, have completed plans for theatre, store, hotel building, etc., to cost $1,800,000. Theatre will have seating of 3,500. This project is financed by R. Levine & Company for $1,000,000.

ST. LOUIS, MO.—R. Levine and E. P. Rupert, 822 West 70th street, Chicago, have completed plans for theatre, store, office and building, 355 by 200 feet, to be erected on South Broadway, to cost $500,000.

EAST AURORA, N. Y.—Elbert Hubbard, 2nd, and Irving L. Price have acquired site on upper Main street for theatre, store and office building.

CADIZ, O.—Cadiz Prospect Company has plans by Hubert L. Wardner, 522 Everett Building, Akron, for five-story brick theatre, store and hotel building, 78 by 147 and 22 by 100 feet, to cost about $200,000.

CLEVELAND, O.—Abe Greenwald and S. H. Sticker, 533 Society for Savings Building, have plans by Nicola Petti, 305 Williamson Building, for two-story brick moving picture theatre, store and office building to be erected on 25th street, near Clark avenue, to cost $200,000.

MIDDLEPORT, O.—J. E. Lyons has plans by John Niskee, Huntington, W. Va., for one-story brick moving picture theatre, 113 by 36 feet.

NORTH BRADDOCK, PA.—J. Gold, care Gold Realty Company, Jones Law Building, Pittsburgh, has plans by Sharove & Friedman, Berger Building, Pittsburgh, for one-story brick moving picture theatre and store building, 125 by 59 feet, to cost $40,000.

FORTH WORTH, TEXAS.—Harry B. Freidman has contract for fireproof theatre to be erected on Commerce street, between Tenth and Eleventh, to cost $150,000. Lessee A. A. Chouteau, Jr.

HOUSTON, TEXAS—Henry C. House will erect reinforced concrete moving picture theatre at Travis and Capitol streets, to cost $80,000.

SUFFOLK, VA.—William H. Jones estate will erect two-story semi-fireproof brick and terra-cotta trim moving picture and vaudeville theatre, 100 by 66 feet, with seating capacity of 1,100, including rest and smoking rooms. Lessee Suffolk Amusement Corporation.

*BECKLEY, W. VA.—Mrs. E. E. Minter and associates, owners of Lyric Theatre, recently destroyed by fire, plan to rebuild in short time.

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HUNT
339 Brisbane Bldg. Buffalo, N. Y.

Wade Renovates and Renames Old Rialto

Frank Wade of Anacortes, Wash., has taken over the old Rialto Theatre, which he is thoroughly overhauling, before opening it for business as the Victory.

The house seats 400, and Mr. Wade has ordered that number of new chairs for his reseating. He is also adding a new screen, two 6-B improved Power projectors and a motor generator.

New carpets and drapes, inside, and a new electric sign outside will virtually give him a new house.

With the exception of the carpets and drapes, which were handled by a local concern, the entire contract was let to the Theatre Equipment Co. of Seattle.

Wants Film Patcher

February 15, 1924.

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New York City.

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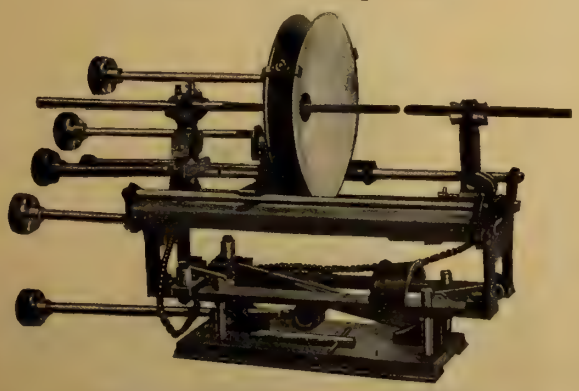
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HARTINGTON, NEB.—W. A. Bowker has sold Lyric Theatre to R. V. Fletcher, of Sioux City.

LAURA, NEB.—Earl Miller, of Dunlap, Ia., has purchased Auditorium Theatre.

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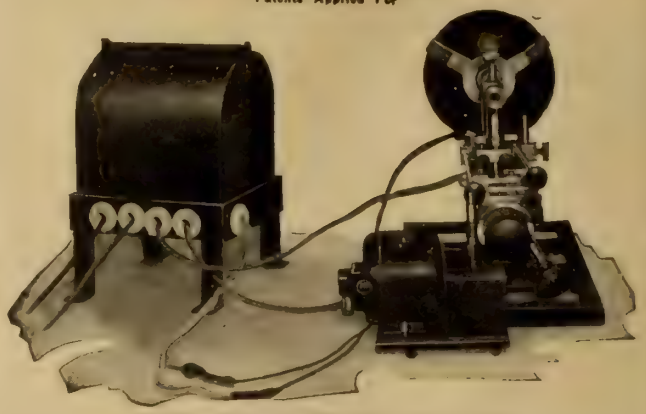
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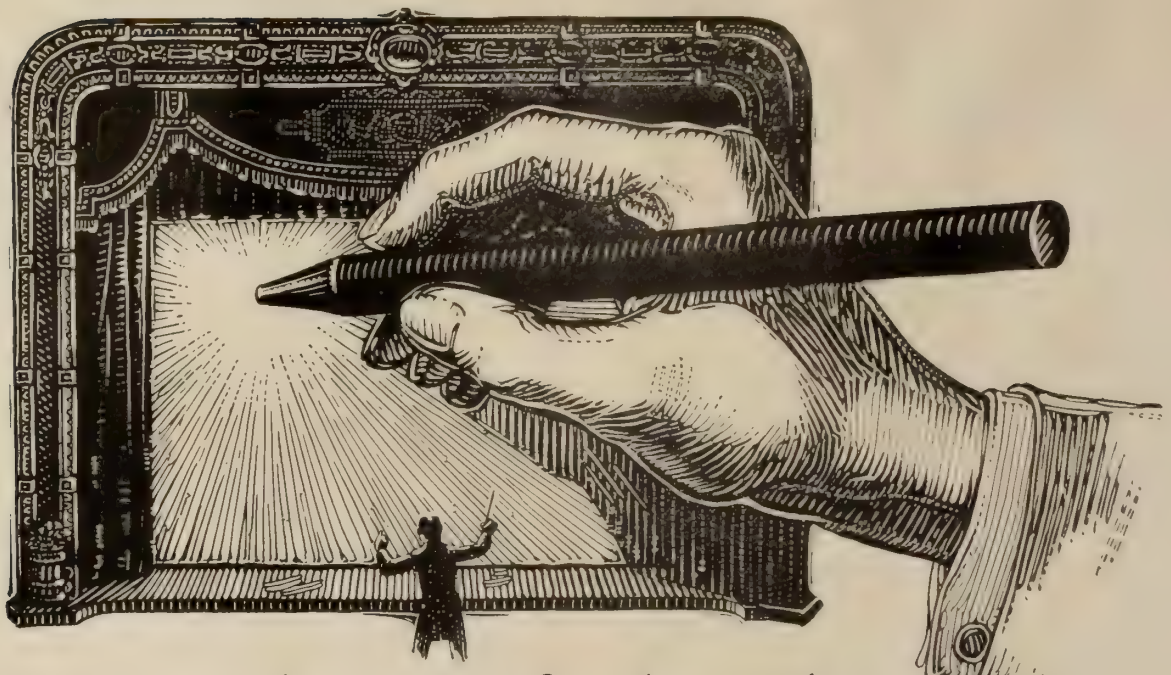
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Moving Picture WORLD

Vol. 67, No. 2 March 8, 1924 PRICE 25 CENTS



Elinor Glyn's renowned romance

with CONRAD NAGEL and AILEEN PRINGLE Directed by ALAN CROSLAND, Scenario by ELINOR GLYN Continuity by CAREY WILSON, JUNE MATHIS, Editorial Director

A Goldwyn Picture *Goldwyn-Cosmopolitan*

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

ALREADY BOOKED FOR
Strand.....Brooklyn, N. Y.
Cameo.....Oil City, Pa.
Capitol.....McKeesport, Pa.
Fox's Washington....Detroit, Mich.
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CLEAN-UP is the only word! The star, the title and the picture are ALL THERE! *ALL* ready to get the crowds into your theatre for you! Get the magic name of Valentino in lights again — cash in with the star everybody is waiting to see!

You get new prints, new titles, new accessories of all kinds — all built to get the crowds!

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RUDOLPH VALENTINO

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In the two-reel de luxe re-issue of

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FOR all around general excellence and box-office pull, the 31 pictures issued by Paramount during the first half of the 1923-24 Season, from November 1, 1923 to March 1, 1924, have absolutely topped the field.

Not just one or two pictures—but many!

Think them over:

✓ "Bluebeard's 8th Wife"
✓ "The Cheat"
✓ "To the Last Man"
✓ "The Spanish Dancer"
✓ "Zaza"
✓ "The Call of the Canyon"
✓ "Woman Proof"
✓ "The Humming Bird"
✓ "The Heritage of the Desert"

and many others

ALL

Paramount Pictures

Present—

WHAT about the coming half-year, when the dearth of good, money-making product from many sources becomes pronounced?

Paramount comes through bigger than ever:

"SHADOWS OF PARIS"
"PIED PIPER MALONE"
"THE NEXT CORNER"
"THE STRANGER"

Released in February

Marvelously produced, great stories. Box-office written all over them. The cream of the season!

"ICEBOUND"
"A SOCIETY SCANDAL"
"THE FIGHTING COWARD"
"FAIR WEEK"

Released in March

Four big ones just completed and guaranteed 1000% gold-getting.

"MONTMARTRE"
"The DAWN of a TOMORROW"
"THE CONFIDENCE MAN"
"TRIUMPH"

Released in April

Try to match these Negri, Meighan, Logan, and Cecil B. De Mille productions with anything you can find in the field to-day!

ALL

Paramount Pictures

Future ~

THERE'LL be no let-down from Paramount as the hot weather approaches. Look at these big ones for late Spring and Summer:

"THE BREAKING POINT"
"BLUFF"
"WANDERER OF THE WASTELAND"
"MEN"

Released in May

Brenon, Sam Wood, Willat, Buchowetski directing Ayres, Moreno, Torrence, Negri in stories by Mary Roberts Rinehart, Rita Weiman, Zane Grey. Original, sumptuously produced modern stories such as the public wants.

"TAKE IT OR LEAVE IT"
"IN THE FIRST DEGREE"
"THE CODE OF THE SEA"
"THE MORAL SINNER"
"PETER THE GREAT"

Released in June

Warm weather won't affect these great products of the world's finest stars and directors.

Have you received your copy of Paramount's New Product Booklet?

Match Paramount's New 18 with any pictures offered you to-day. Compare them, picture by picture, cast by cast, story by story, and see why Paramount is always

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EMORY JOHNSON'S GIANT EPIC OF THE SCREEN

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Feb. 6-24

Film Booking Offices of America, Inc.,
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New York City.

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We have just concluded a three day engagement of your film, THE MAILMAN at both our Garden and Roosevelt Theatres, in Richmond Hill and Woodhaven., and it affords us extreme pleasure in letting you know that notwithstanding that we had as opposition on all three days at houses opposite our own, MARY PICKFORD in ROSITA, we broke house records at both theatres.

We believe that when a thing like this happens, viz: big record receipts against a supposed to be record breaking opposition attraction, that the producer and exchange releasing the picture that not only holds it's own, but breaks records and overshadows the opposition, should be informed of the fact and encouraged to keep up the good work of putting out good box-office pictures, therefore we are glad to herein subscribe ourselves,

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IT'S AN F.B.O. PICTURE

"The MAIL MAN" is "mopping up" for all Exhibitors

"Love's Whirlpool"

with James Kirkwood, Lila Lee and Madge Bellamy



Presented by
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Story by Martha Lord
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All the ingredients that go to make a smashing first run picture are contained in this production—a powerful title—one of the most gripping cinema stories ever screened—and a brilliant cast. Make no mistake—here is a picture that is destined to set new box-office records for the theatres of the country.





Distributed by Hodkinson First Run Pictures



They're flocking by millions to see F.B.O's red hot attraction

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Starring WARNER BAXTER—GRACE DARMOND RUBY MILLER and BIG CAST

Reports from all over the country show that the public is just "eating up" "ALIMONY." We told you they would. We told you they couldn't resist this box office title. We told you that every newspaper in every town was your ballyhoo because no newspaper in the land but what daily carries news stories on alimony cases, and every story is a story for the picture.

Here is a real attraction—a gorgeously dressed production dramatically mounted, wonderfully well acted and it has everything. With its big time cast, its big time story, and the big time advertising and exploitation we've put behind it, you simply can't help cleaning up with it. Book it. Boost it. Act now.

1924 belongs to F.B.O.

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OF AMERICA, INC. 723 7th Avenue, New York City

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Double-barreled thrills!

Double-barreled because—FIRST, the thrills are built right into the story, written by the famous and popular Saturday Evening Post author, Courtney Ryley Cooper, who is a real genius when it comes to planning hair-raising, breath-taking situations. SECOND, because these stupendous thrills are enacted by William Duncan, himself, king of daredevils and the greatest chapter play star in pictures today. That's why "The Fast Express" will make any other chapter play look like a pink tea. It is in every sense of the word a super-serial.

The FAST EXPRESS

Starring

WILLIAM DUNCAN

and a great cast of chapter play favorites

From the widely-read magazine story by the famous Sat. Eve. Post author,

COURTNEY RYLEY COOPER



Directed by WILLIAM DUNCAN himself

The Extraordinary Cast Includes:

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WILLIAM WELSH
JOE DOMINGUEZ
EVA GORDON
HARRY WOODS
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and others.

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HERE'S THE PROOF

More than fifty representative exhibitors wrote to the Motion Picture News in answer to the editor's question, "Do 'padded' features hurt your business?" Only two of them said "No." And one of these two said his patrons complained when he ran only a long feature, with no Short Subjects.

Here is the most convincing proof that you are not satisfying your patrons unless you give them a DIVERSIFIED PROGRAM.

Build up your program with

NATIONALLY ADVERTISED

Educational Pictures

And then advertise them to your patrons so that they can work for you at your box-office.

This Ad Appears in
THE SATURDAY EVENING POST
March 1st issue

EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons

President

Educational Pictures
THE SPICE OF THE PROGRAM

Are You Getting 100 Per Cent Entertainment?

When you pay your money at the picture theatre box-office, you are purchasing entertainment. And you can have assurance of getting full value for that money—of getting 100 per cent entertainment.

The theatre that shows a good feature of reasonable length and several well chosen Short Subjects, such as a comedy, a novelty and a news-reel, gives you a guarantee of value. For even if you find one picture not to your liking, you are sure to find pleasure in some of the others.

But when the feature is so long that it takes up the whole program, there is no such guarantee. If you do not like the feature, there is nothing else left in the show for you to enjoy.

The Educational Pictures trade-mark on posters and lobby-cards in a theatre entrance means that here you can count on a variety of entertainment as well as a good feature.

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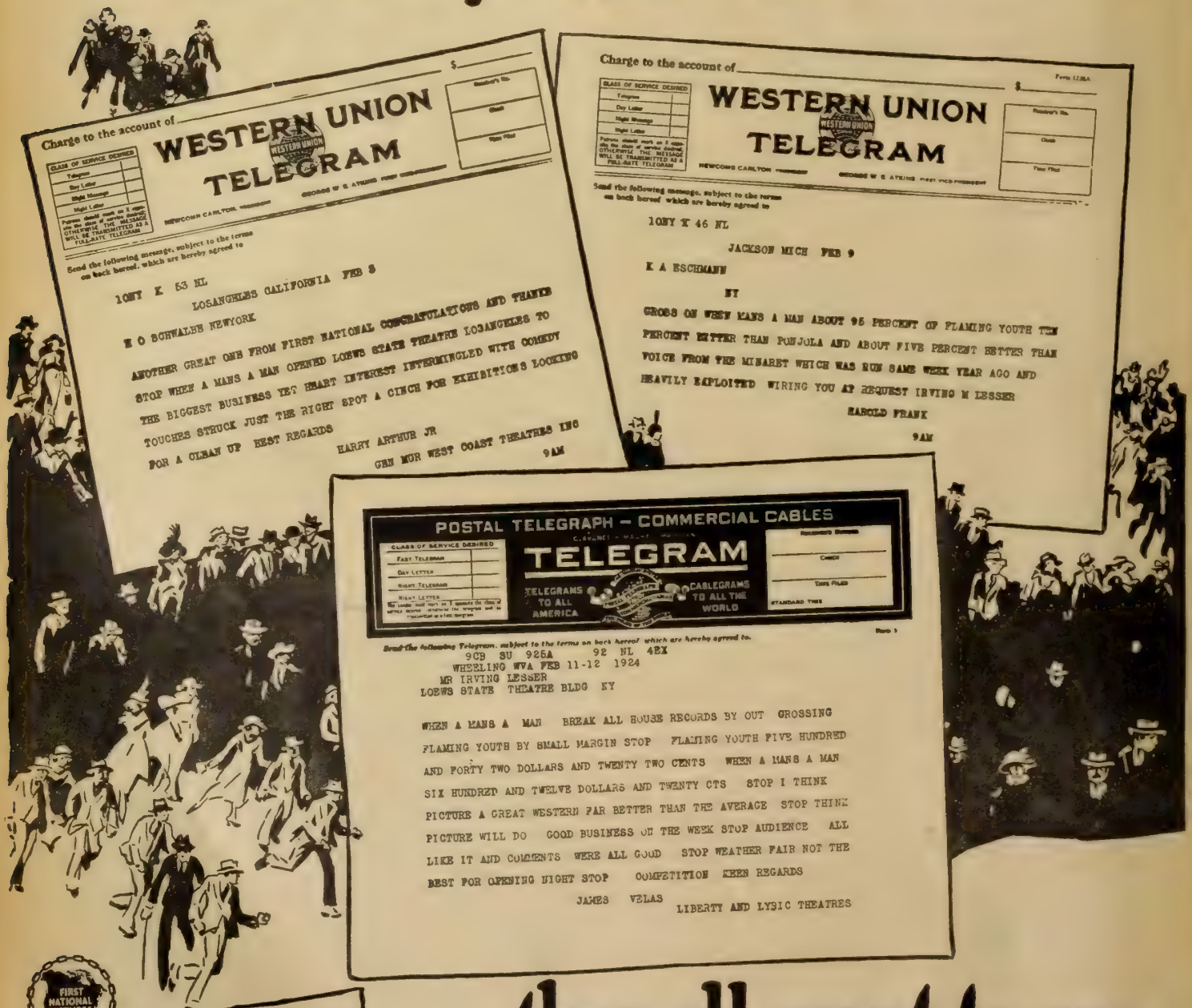
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Series
LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
by Robert C. Bruce
and
KINOGRAMS
The Visual NEWS of all the World

When You See This Sign, Go In—
It's Your Assurance of
A 100 PER CENT SHOW

EDUCATIONAL FILM EXCHANGES, INC.
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President

—and the rush of the 50,000,



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ANOTHER GREAT ONE FROM FIRST NATIONAL CONGRATULATIONS AND THANKS STOP WHEN A MANS A MAN OPENED LOEWS STATE THEATRE LOSANGELES TO THE BIGGEST BUSINESS YET SMART INTEREST INTERMINGLED WITH COMEDY TOUCHES STRUCK JUST THE RIGHT SPOT A CINCH FOR EXHIBITORS LOOKING FOR A CLEAN UP BEST REGARDS

HARRY ARTHUR JR

GEN MGR WEST COAST THEATRES INC

9AM

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JACKSON MICH FEB 9

K A ESCHMANN

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GROSS ON WHEN MANS A MAN ABOUT 95 PERCENT OF FLAMING YOUTH TEN PERCENT BETTER THAN POMJOLA AND ABOUT FIVE PERCENT BETTER THAN VOICE FROM THE MINARET WHICH WAS RUN SAME WEEK YEAR AGO AND HEAVILY EXPLOITED WIRING YOU AT REQUEST IRVING M LESSER

HAROLD FRANK

9AM

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MR IRVING LESSER

LOEWS STATE THEATRE BLDG NY

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JAMES VELAS

LIBERTY AND LYSIC THEATRES

FIRST NATIONAL PICTURES

PRESENTED BY

PRINCIPAL PICTURES CORPORATION

SOL LESSER . . . . . PRESIDENT

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A First National Attraction

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One of the First National 20 February to June 1924

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ERIE PENN FEB 10 1924

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WHEN A MANS A MAN AT STRAND ERIE WENT FIVE HUNDRED AT MATINEE WHICH TOPS EVERYTHING SINCE THE PILGRIM OVER YEAR AGO IN SPITE OF UNFAVORABLE WEATHER BIGGEST NIGHT SINCE PILGRIM CAME WITHIN FORTY DOLLARS OF THAT

FORDHAM STRAND ERIE

1155p

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1924 FEB 25 AM 12 14

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IRVING LESSER

PRINCIPAL PICTURES 1540 BROADWAY NY

MANS A MAN OPENED TODAY STOP DESPITE EXCEEDINGLY STRONG COMPETITION PLAYED TO ABSOLUTE CAPACITY FROM THREE UNTIL TEN TURNED HUNDREDS AWAY BECAUSE WEATHER TOO COLD TO STAND ON OPEN STREET WAITING TURN TO ENTER PACKED LOBBY AND FOYER NO PICTURE CAN DO MORE TREMENDOUS EXPLOITATION POSSIBILITIES FULLY CAPITALIZED

MILTON OVERMAN GARDEN THEATRE

Charge to the account of _____ $_____

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236PH AXW 32 NL

PATERSON NJ FEB 11 1924

IRVING LESSER

LOEWS STATE BLDG NEWYORK NY

WHEN A MANS A MAN FINISHED VERY BIG WEEK AT GARDEN THEATRE OVERCAME A GREAT HANDICAP OF WORST WEATHER OF SEASON GAVE GREAT SATISFACTION HAROLD BELL WRIGHT A REAL AUTHOR FOR PICTURES

A M FABIAN

1122P





Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

Sol Lesser's Presentation of

HAROLD BELL WRIGHT'S "WHEN A MAN'S A MAN"



"Sydney, old kid, you're a riot and the picture is the funniest thing I have ever seen or starred in."

Everybody who sees

Thos H. Ince's

Galloping Fish

with
Sidney Chaplin-Louise Fazenda
Ford Sterling-Chester Conklin
and Lucille Ricksen
directed by Del Andrews — from the story by Frank Adams — produced under the personal supervision of Thos. H. Ince

Distributed by
Associated First National Pictures

will agree with "Freddie" that here is a sure-fire genuine-*howling-roaring* Laugh buster!

also to be found in the Feb. to June 20



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



Bread and Butter

WE have just been giving ourselves a treat—reading the pages of our "Straight from the Shoulder" department. Not alone one issue, but several recent weeks.

We have "come up smiling!"

Tickled to death with this industry of ours, and with one large class in it. Full of appreciation for—

Our "bread and butter" stars.

Here's the angle:

A visitor from Mars, allotted twenty-four hours on this planet of ours, and attempting to carry back a comprehensive impression of our particular industry would probably report:

"The motion picture industry on the Earth is made up of million dollar spectacles, street parades by peculiar animals known as 'bally-hoos,' and popular stars who cost so much that when their picture fails the exhibitor gets a mortgage on his theatre."

But sheer neglect for our—"bread and butter" stars.

* * *

SO, here's a toast:

To the players of whom exhibitors speak in terms of affection; to the players who buy the bread and butter.

All credit and glory to our "bigger and better" productions, to our flights of ambition. They have their place, an important one.

But a prayer of thanks for the gift of "bread and butter" stars.

To Hoot Gibson, of whom we read in "Straight from the Shoulder":

"Good old Hoot pulls them in for me; my people swallow his Westerns and ask for more."

Doug Fairbanks thinks that twenty-five per cent. cost for distribution is outrageous.

Query:

What are the thoughts of the distributors who find it tough sledding to hug the thirty-five and forty per cent. mark?

To Tom Mix, who always gets just a bit bette than a cut and dried verdict in an exhibitor repor

To Tom Meighan, of whom exhibitors speak i words that one might expect from giddy fans.

To Jackie Coogan—gosh, how they love him an effuse over him.

To Corinne Griffith, of whom more than one ex hibitor is saying, "She is certainly coming alon fast; my patrons like her mor and more every time."

And don't forget, though h isn't a star, Thomas H. Inc who should trade-mark phrase that is so frequent i exhibitor reports, "Up to th Ince standard."

So on down the line, mayb a half dozen, possibly a doze names that, through service rendered, have been able t crash through the cynic shell of the exhibitor an place themselves on term of endearment; where they are called "Friends.

* * *

BREAD and butter.

Substantial fare, very necessary fare. No quite so appealing as honey and cake; no quite so appetizing day in and day out without occa sional relief. Nourishing, though, and the sort o fare that can be taken when pastry might harm.

So join in the toast—

To the bread and butter star—praise, honor, an glory!

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Other publications: Cine Mundial (Spanish). Technical books.

This Week

This week, "AMERICA." And othing else. Food for conversation herever you go and as many varies of arguments as you care to have.

Every man who argues starts out ith the flat premise that "AMERIA" will make a wad of money, that o spectator who sees it will come way without having enjoyed himself, hat it abounds in real GRIFFITH ouches.

From that point the argument arts. On the points of "what might ave been done," on the relative imortance of many things that were one.

Opinions are equally the privileges wise men and boobs. So here's rs:

"AMERICA" in the first half is truly RIFFITH; "AMERICA" in the second half is GRIFFITH in a careless ood, or a GRIFFITH who, finding s subject bigger than expected and verwhelmed by it, said: "Let's finish somehow or other."

We say Griffith in a careless mood ecause of the editing, the amateurish ubtitles, the hop, skip and a jump nfusion of the second half. We say RIFFITH overwhelmed by his subct because he seems to have got so r into the Wyoming Valley camigns that they ran away with him nd his theme—and he found it necesry to "drop a few Valley Forge enes in," insert a couple of subtitles acrifice," "move Yorktown on the lendar and finish the blamed thing."

And having said those things we adit that we are giving an imitation of croaking bullfrog to even attempt esitant criticism of a picture that is oing to make so much money and ckle so many audiences. For the box ffice is King.

Hotel Astor. Ben Amsterdam, of hiladelphia; Frank Zambreno, of Chiago; "Doc" Schallenberger and Ray ohnston, of Arrow. Discussing the ndependent field. And not croaking!

Not grouching about crooks, highbinders, and pirates. No sir! Boosting! Saying emphatically that the independent field is in darn good shape, that by and large the independent exchange man of today is a good man to do business with.

Summing it up in the conclusion that for the distributor, the producer and the exchange man who are in the independent field TO STAY, for Tomorrow, not alone Today, things are in ship-shape condition.

That's the talk, boys! Let's have more of it. Boost!

"Scaramouche" passes $61,000 at the Capitol. Whew! And that after an extended run at a Broadway house. Every day we learn a little more about the possibilities of this well known motion picture industry.

Another encouraging phase. The reports drifting in from middle sized cities, small cities, and even small towns on "The Hunchback" accomplishments at advanced prices. There were a lot of us who thought it couldn't be done; a few more who thought it might be done but feared the after-effect. A few who remembered the exhibitors who so often reported, "Packed my house at advance prices, but patrons were sore and business was ruined for a week after."

It can be done; it is being done. "The Hunchback" is doing it. And exhibitors are doing the loudest shouting over the results.

Going back to "America." We read that Tefft Johnson has purchased the rights to "The Liberty Boys of '76." For a series of two reelers. He just beat us to it. All during the showing of "America" we could think of nothing else but those friends of childhood, "The Liberty Boys." And, for story value, the comparison was not always odious to the paper-covered thrillers.

A few shifts. Arthur Brilant, now exploitation manager of Pathe. Ed Supple, in charge of publicity. P. A. Parsons, the old reliable, naturally remains chief of advertising.

George Randolph Chester is dead. We'll hear no more of Issy Iskovitch. Sorry. Issy was just becoming a close friend to thousands of picture people; and, incidentally, a good booster for the motion picture. In the indirect way that carries conviction.

R. E. W.

Week Next

Two sides of the print question.

A humdinger of a letter from an exhibitor.

A rip-snorting message from an exchange manager.

Who's right?

Read 'em and weep!

"Galloping Fish" Soon

After Thorough Try-out, Comedy is Considered Perfect

After trying out "Galloping Fish," his new comedy for First National, in every type of theatre from the beach house to one which caters exclusively to the "family circle," Thomas H. Ince has concluded that this comedy is gloomproof and has turned it over to First National for early release.

With Syd Chaplin, Louise Fazenda, Ford Sterling, Chester Conklin and Lucille Ricksen in the leading roles "Galloping Fish" was declared by preview audiences to be a worthy successor to "The Hottentot," with which Ince carried off all the mirth-making blue ribbons of last year.

Louise Fazenda, as a "Diving Fazenda," Ford Sterling playing the part of her manager-fiance, and Chester Conklin, struggling along as "Jonah," a hardboiled taxi driver, play fast and furious ball with the comedy gags and put over one of the cleverest productions which has reached the screen this season. Lucille Ricksen plays the jealous young wife who starts all the trouble, and "Freddie," a trained seal, keeps the trouble from dying down. Del. Andrews directed.

"Galloping Fish" is a March release of First National and one of the "1924—20."

Gets Frisco Franchise

A contract has just been concluded between Goldwyn-Cosmopolitan and the Strand Theatre in San Francisco, whereby all the Goldwyn-Cosmopolitan productions will be played therein. "The Great White Way" will have an indefinite engagement at the Strand beginning February 23.

C. B. C. Picks Le Saint

Edward J. LeSaint has been chosen to direct C. B. C.'s forthcoming production, "Pal O'Mine" according to a report just received from Harry Cohn on the coast. Mr. LeSaint has directed several of C. B. C.'s feature productions.

Advices from Albany Indicate Repeal Measure Weakening

THE chances of the present motion picture censorship law in New York state being repealed through the passage of bills already introduced in the Legislature, appear to be extremely slight, according to advices emanating from Albany. Prominent exhibitors at the State Capitol the past week admitted such upon questioning. In other words, their talk with Assemblymen, the fight about to come centering in the Assembly, failed to show the required number of votes necessary to bring about the passage of the bills.

As one exhibitor explained, there are today fewer Democrats in the Assembly than a year ago, when the censorship repeal went down to defeat. There is little or no question but that the bill that has been introduced this year is being regarded by many as a partisan measure, and that such opinion will continue to prevail up until the time the measure goes to a vote.

Just when this will take place, nobody seems to know. The bill which was introduced in the Senate by Majority Leader James J. Walker, will no doubt be reported out of committee some time this month, and go to a vote in the upper house without any great palaver. There is no question but that it will pass the Senate, but a line on the attitude which the Assembly may take will be obtained by the vote cast in the Senate. If it is strictly along political lines, then there is little hope for the bill when it goes to a vote in the Assembly. But if some of the Republican members in the Senate break away, and vote in favor of the repeal, then there is hope that a similar occurrence will take place later on in the Assembly.

It is rather strange that up to the present time no one has come forward and requested a hearing on the bill. There will no doubt be a hearing, however, before the vote is cast in the Assembly.

T. N. T.

All Aboard, Nobody Bored—

Hotel Astor, March 29

"Puritans" for Yale

Guild-Made Pictures Will Make Next of "Chronicles of America"

Yale University Press announced this week the completion of arrangements whereby Guild-Made Pictures (The Film Guild) will immediately start production of "The Puritans," one of the forthcoming "Chronicles of America" pictures distributed by Pathe.

While Guild-Made Pictures is entrusted with the actual shooting of the film, the work will be done under the supervision and control of Yale University Press, whose experts will approve the selection of all actors, models of settings, locations, the daily review of scenes taken, and similar important details.

Fred Waller, of Guild-Made Pictures, will be in active charge of production. Frank Tuttle will direct. Professor Charles M. Andrews, of Yale, the country's foremost specialist of colonial history, and Mrs. Andrews, herself an authority, will act as historical experts throughout the production of "The Puritans." The finished picture, like all of the "Chronicles of America," will bear the sanction and approval of a distinguished board of editors, representing the council's committee on publications of Yale University.



WILLIAM S. HART IN "SINGER JIM McKEE," A PARAMOUNT PICTURE DIRECTED BY CLIFFORD SMITH.



VITAGRAPH EXECUTIVES

Bottom Row—George H. Smith, managing director of the Vitagraph Film Co., Ltd., London; Albert E. Smith, president of Vitagraph, and John B. Rock, general manager. Top Row—George A. Balsdon, assistant general manager; A. J. Nelson, assistant general manager; A. Victor Smith, assistant to Mr. Rock.

Two Open on Coast

Cosmopolitan Features Start in Los Angles to Big Money

Two Cosmopolitan productions received their first showings in Los Angeles on last Sunday when "The Great White Way" opened at the California Theatre and "Under the Red Robe" at the Rialto Theatre. Both pictures opened to tremendous business.

"The Great White Way" drew big receipts into the California box office on both Sunday and Monday and "Under the Red Robe" turned away many persons eager to see it.

The newspaper reviews in the Pacific Coast town were just as enthusiastic for "The Great White Way" as they were in New York and "Under the Red Robe" was hailed as one of the greatest of the historical romances.

Picks "Driftwood" Cast

Truart has completed the cast for "Driftwood," the next starring vehicle for Elaine Hammerstein, being made at the Goldwyn Studios, Culver City. In the leading male role opposite the star is Ralph Graves; Walter Long has the "heavy" role, and the cast is rounded out by Gertrude Astor, Edward Earle and "Cissy" Fitzgerald.

Making Good Progress

"Three Miles Out," the Associated Exhibitors feature in which Madge Kennedy is starred, is off to a great success, according to officials of that organization. The picture was given a pre-release run at the Rialto Theatre, on Broadway, New York, early in January, and proved a hit, winning praise from all the picture critics of the big city dailies.

"Virtuous Liars" Edited

First National Production Was Directed by Whitman Bennett

Whitman Bennett had not directed a production since he made "Wife Against Wife," for First National, two years ago, until quite recently when he decided to take charge of the stage himself in making "Virtuous Liars," the first of a series of society melodramas, which he has just edited.

The all star cast selected by Mr. Bennett for this first production includes Edith Allen, David Powell, Naomi Childers, Dagmar Godowsky, Burr McIntosh, Maurice Costello and Ralph Kellard.

William Nigh is now making two one-reel specials at the Whitman Bennett studio in Yonkers. It is expected that he will complete work on these pictures by March 1st, when Mr. Bennett will start work on another society melodrama in which Miss Allen will appear with an all star cast.

Demand Principal Film

Harry Rathner, special representative for Principal Pictures Corporation, who is touring First National and Educational exchanges throughout the country, has wired Irving M. Lesser, vice-president and eastern representative of Principal, that "When a Man's a Man" is in big demand everywhere. He also wires that Louis H. Tolhurst's "Secrets of Life" is being booked in the biggest theatres and is winning applause wherever shown.

Marion Jr. With F. B. O.

George Marion Jr., son of George Marion, one of the best character actors and stage directors in the history of the American theatre, has been engaged by General Manager B. P. Fineman to serve as head of the titling department of the F. B. O. studios.

Libson Gets "Chronicles"

Prominent Mid-Western Exhibitor Plans Big Exploitive Campaign

Pathe's historical dramas, which are being distributed under the collective title of the "Chronicles of America" series, were booked this week by Ike Libson, prominent exhibitor of the Middle West, for presentation in his theatres located in Cincinnati, Louisville, Dayton and Columbus.

Mr. Libson is preparing to launch the first of the "Chronicle" series in an elaborate way in the near future. In each of the cities in which these subjects are to be shown at the Libson houses, steps are being taken to secure the active co-operation of the local Yale alumni chapters, as well as the aid of such organizations as the parent-teachers' associations, committees for better films, and patriotic and fraternal orders.

Mr. Libson is also addressing the school authorities in the various cities in which his theatres are located with a view to securing their active support in presenting these pictures.

Chadwick Leases Studio

Announcement was made this week by L. E. Chadwick, President of Chadwick Pictures Corporation, of the leasing of the former Talmadge studios, New York City, by that producing and distributing firm. There the eastern unit of the Chadwick producing organization will turn out four productions slated for release in the independent market during 1924-25. The first production to be made at the 48th Street Studios will be "Meddling Women," starring Lionel Barrymore, with an all-star cast including Sigrid Holmquist and Dagmar Godowsky.

Seattle Praises F. B. O.

Seattle press critics were in full accord in their appraisal of the F. B. O. release "Judgment of the Storm," the first of the series of Palmer Photoplays, which opened an engagement of one week at the Heilig Theatre. The critic of the Star expressed himself as follows: "Put 'Way Down East' and 'Over the Hill' together, cut them down to regulation length, add a new leading lady who is 'New' in every sense of the word and you have 'Judgment of the Storm.'"

Praise "When a Man's a Man"

Harold Bell Wright's "When a Man's a Man," a First National attraction produced by Principal Pictures Corporation, was shown in the Elks Theatre, Prescott, Arizona, a few days ago. Prescott is the scene of the Wright story, and it was in the vicinity of this town that the picture was filmed. According to the Prescott Journal Miner, the crowds were so great on the opening night that only one-fifth of those in the street were able to get into the place. The Journal Miner and the Prescott Courier pronounce the picture true to the life in that section and are lavish in their praise of it.

Richard Talmadge's 4th

"Stepping Lively" will be the fourth of the series of Richard Talmadge productions being produced by Carlos Productions for Truart Film distribution. The story is by Scott Darling and is now being adapted by Garret Elsdon Fort and will be produced at the F. B. O. studios.

Working on Script

Sada Cowan and Howard Higgin are making the screen adaptation of "Broken Barriers," which will be Reginald Barker's next production. Mr. Barker recently completed "Women Who Give," which Metro releases this month.

Miss Cowan and Mr. Higgin are the authors of "Don't Doubt Your Husband," Viola Dana's latest Metro starring picture now in production at the Metro Hollywood studios under the direction of Harry Beaumont. They are also the authors of "Fashion Row," Mae Murray's latest Metro picture.

In "Pal o' Mine"

Irene Rich, who appeared to great advantage in "Yesterday's Wife," a recent C. B. C. production, according to critics, will again take the lead in "Pal o' Mine," the new C. B. C. production. Miss Rich has made several big pictures within the last year, including "Brass," "Main Street," "The Gold Diggers," "Rosita" and "Beau Brummel."

Edward J. Le Saint, who will direct the picture, is completing the final plans with Harry Cohn.

Two Serial Authors Busy

Two veteran serial writers are engaged at Universal City preparing chapter plays for immediate production. George Pyper, ex-newspaperman, and for the past few years a writer of serial plays, is working on the Margaret Morris-Jack Daugherty picture, a western romance entitled 'Fighting Fate," adapted from a plot by F. J. McConnell. Frank Clarke, also for many years a serial author, is preparing ideas for the next William Desmond-Eileen Sedgwick picture, to be an adventure story.

Many Capable Artists in New Hodkinson Production

THE casting of "Another Scandal," the Cosmo Hamilton story in which Lois Wilson will be starred under the direction of E. H. Griffith, is finished with a line-up of artists drawn from the speaking stage and the foreign and American film field.

Holmes Herbert, who recently has been seen in "A Woman's Woman," "Week End Husbands," "The Wild Goose" and "The Enchanted Cottage," has been cast for the leading role opposite Miss Wilson. Flora Le Bretton, the English film star who made her debut in American films in J. Stuart Blackton's "The Glorious Adventure," has the ingenue lead. Ralph Bunker, the well-known stage comedian, who is scheduled to be starred in Cosmo Hamilton's newest play, "Society," and who has appeared as leading man for Marguerite Clark in "Scrambled Wives," has the comedy lead.

The fifth important role is filled by Zeffie Tilbury, well known character woman of the speaking stage and known to film fans through her appearances in "Mothers of Men," "Clothes" and "Camille."

The entire company, with the exception of Lois Wilson, now is in Miami, Fla., where production will be started at once. Miss Wilson will join the company as soon as her work opposite Rodolph Valentino in "Monsieur Beaucaire" is finished at the Famous Players studio.

Says Big Story Appeal Proven by "When a Man's a Man"

IRVING M. LESSER, vice-president of Principal Pictures Corporation, says the success of Harold Bell Wright's "When a Man's a Man" throughout the country as well as at the B. S. Moss Cameo Theatre, N. Y., proves that what the public now wants is entertainment based on a big story.

"Last December," he said, "I predicted that the days of the elaborate costume production were numbered. At that time I gave it as my belief that the public was tired of too much 'chocolate candy' in motion picture production.

"As for Harold Bell Wright's 'When a Man's a Man,' some of those who saw the picture before it was released said it had a 'fair audience appeal' but would not pull big crowds. My brother, Sol Lesser, as well as Mike Rosenberg, our financial manager, and myself, disagreed with them. We held the belief that what the picture-going public wants this year is good stories of out-of-door life, filled with dramatic action and interpreted by capable players. We believed 'When a Man's a Man' was this kind of a picture and we staked everything on it.

"And now the test showings have given their own answer. Without a single exception records were broken in every house where the picture was shown. Altogether there were sixteen of these showings in big houses situated in different parts of the country. As for the run at the Cameo we figured on a week as a trial. The crowds kept pouring into the theatre the first week and we extended it another week. Still the crowds came and then the run was set for five weeks. Our business on the third week was greater than during the first week. So there it is in cold figures."











Scenes from "The Buccaneers," a two reel Our Gang Comedy, produced by Hal Roach for release by Pathe.



SCENES FROM METRO'S "WOMEN WHO GIVE"

Universal's Spring Program Includes Three Big Jewels

UNIVERSAL has definitely scheduled three big Universal Jewel productions for Spring release. They are "Fools Highway," the Mary Philbin picture for March; "The Law Forbids," the second feature production with Baby Peggy for April, and "The Storm Daughter," Priscilla Dean's last Universal picture, for May.

Universal has gone to great trouble and expense to stage a world's premiere of "Fools Highway," in the Atlantic Garden, a film theatre down in the Bowery section of New York City, and built on the exact spot of the variety show-hall which plays an important part in the Mary Philbin picture. It is an adaptation of "My Mamie Rose," Owen Kildare's romance of the Bowery.

The Atlantic Garden premiere probably will be February 29. The release date of the picture is March 4.

Universal's Jewel release in April, "The Law Forbids," was written for Baby Peggy by Bernard McConville, supervising editor for Jewel productions. It was scenarized by Lois Zellner and Ford L. Bebe, and was originally known by the title "The Right to Love."

Jesse Robbins directed it. Besides Baby Peggy, the leading roles were filled by Robert Ellis, Eleanor Fair and Winifred Bryson. Others in the cast are James Corrigan, Anna Hernandez, Ned Sparks, Eva Thatcher, Victor Potel, William E. Lawrence, Buddy Messinger and Joseph Dowling.

The Priscilla Dean Jewel offers Miss Dean remarkable opportunities for emotional scenes. The story was written by Leet Rennick Brown. Edwin J. Montaigne adapted it for the screen, and George Archainbaud directed it. It is one of the few pictures in which practically the entire action takes place on board ship.

Tom Santchi plays the role of the "hard-boiled" skipper. Others in the cast are William B. Davidson, Pat Hartigan, Cyril Chadwick, Bert Roach, Alfred Fisher, George Kuwa and Harry Mann.

T. N. T.

Ladies Too! Astor, March 29

Praises Quality

In an article in its motion picture supplement, the Los Angeles Times calls attention to the remarkable improvement in the last few years in both production and entertainment values of the one and two-reel subjects, stating they have ta en on a tone of such dignity and importance that they occupy a place almost of equality with the feature. Particular mention is made of Educational's series of single-reel microscopic pictures of insect life.

On Opening Bill

At the opening of the Criterion Theatre in Santa Monica, which was attended by the mayor and city officials, two Educational subjects, "Film Foolish" and "The Ant" were included in the special program.

Warner's "Beau Brummel" Will Have Premiere in Los Angeles

"BEAU BRUMMEL," the screen version of the Clyde Fitch play immortalized by Richard Mansfield, goes into the California Theatre, Los Angeles, for its world premiere, on March 8. Great hopes are entertained for this production in which John Barrymore has the starring role, so much so that arrangements have been made for an extended run in the Miller Theatre, after the first showing at the California.

Plans are being laid for an indefinite run at the Miller Theatre.

Following its western premiere, it will come to New York. Warner Brothers are now negotiating for a theatre for a special showing, being actuated by the desire to give the picture the presentation it deserves, and also by the judgment of experts who declare the production worthy of a long run.

The prediction of an extended run is believed to be justified by the reputation of Barrymore, the work he does in the picture, and the unusually lavish production.

John Barrymore gives a spirited and beautiful presentation of the role of Beau Brummel, the most picturesque figure that ever hobnobbed with royalty and played for high social stakes. The supporting cast has outdone itself. In the supporting cast are Mary Astor, Willard Louis, Irene Rich, Alec B. Francis, Carmel Myers, William Humphreys, Richard Tucker, Andre de Beranger, Claire de Lorez, Michael Dark, Templar Saxe, Clarissa Selwynne, Carol Hollaway, James A. Marcus, Betty Brice, Roland Rushton, C. H. Chaldecotte, John J. Richardson, F. F. Guenste, Kate Lester and Rose Dione.

The direction is by Harry Beaumont.

Editing 2 Fox Specials

"Arizona Express" and "Plunderer" for Late March Release

Two William Fox special productions scheduled for early release are now being edited at the Fox West Coast Studios, "The Arizona Express" and "The Plunderer." Both specials have all-star casts.

"The Arizona Express" is a Tom Buckingham production adapted from the stage melodrama by Lincoln J. Carter. David Butler and Pauline Starke have the leading roles in this special which will be released March 23.

"The Plunderer," a George Archainbaud production, is the picturization of the novel about the early gold rushes by Roy Norton. Frank Mayo and Evelyn Brent are in this picture.

CYTHEREA
was the Goddess of LOVE



SCENES FROM TRUART'S "IN FAST COMPANY," STARRING RICHARD TALMADGE

F. P. L. Gets Farnum

To Star Under Long-Term Contract in Paramount Pictures

William Farnum has signed a long-term contract to star in Paramount pictures, it was announced February 19, by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Mr. Farnum, who has been resting for the last year, will leave for Hollywood Thursday to begin preparations for his first picture. The title has not yet been announced, but Mr. Lasky made it known that the picture will be produced by Wallace Worsley, whose latest production, "The Hunchback of Notre Dame," has been acclaimed as one of the biggest successes of the season.

"Mr. Farnum, to me," said Mr. Lasky "has always been one of the great personalities of motion pictures. With a tremendous public following, he has combined great popularity with a histrionic ability which has placed him in the first rank of American actors—either of the screen or stage. We have a number of very big subjects which we have been holding for him against the day when he would come with us, and all our plans for his future productions are aimed to utilize and realize the immense potentialities which he has always shown, but which have never been tapped."

Fox Super to Tropics

"If Winter Comes" Scheduled for South American Houses

A most extensive advertising campaign for the premier of an American feature picture in South American countries has been outlined by the foreign publicity department of Fox Film Corporation for "If Winter Comes," the screen version of A. S. M. Hutchinson's novel.

All the fan mazagines and the larger newspapers circulating in Brazil, Uruguay, the Argentine and also Mexico and Cuba, have been supplied with photos and stories concerning this special production. The Spanish and Portuguese editions of "If Winter Comes" have not been published yet and the photoplay version of this story will be circulated before the book reaches the South American public.

"If Winter Comes" will be shown for the first time in Havana, Cuba, on April 7, and in Mexico City on February 2. The William Fox special will have its premier in Rio de Janiero in May and in Buenos Aires in June, which is the start of the theatrical season in Brazil and Argentina.

Hal Roach Engaged on Big Production List for Pathe

THE Hal Roach Studios are speeding up work on an extensive production schedule which includes the making of two feature-length pictures as well as a wide array of short-subject comedies.

Production work was recently completed on the first of two comedy-dramas provided for on the Hal Roach program of feature length activities. This comedy drama was made under the title of 'The Fighting Tylers." Glenn Tryon and Blanche Mehaffey appear in the leading roles, and the supporting cast includes John Gavin, Robert Kortman, Leo Willis, Richard Daniels, Chris Linton, J. J. Clayton and Dick Gilbert.

Camera work has just been started on the second of the comedy dramas, in which Glenn Tryon and Blanche Mehaffey again appear in the leading roles.

Mr. Roach, in the short-subject comedy department, has just launched a new producing unit in which James Finlayson, who has been appearing in important roles in the Stan Laurel comedies, will be prominently cast. Other comedians under contract with Hal Roach will be presented in these comedies, including Charles Puffy, a 350-pound funster recently from Europe. George Jeske is directing the first of this new group of comedies.

Will Rogers has just completed work on a two-reel political satire in which he is elected to Congress. This subject was directed by Rob Wagner, who is now engaged on a new production with Rogers in the stellar role.

Paramount Product in 8 Philadelphia Houses

With eight of Philadelphia's leading theatres running Paramount pictures all this week, the event was heralded by a big advertising smash in the Philadelphia Sunday newspapers. Space approximating nearly a full page was used by Famous Players-Lasky to announce the achievement to Philadelphians.

The advertisement was headed by a striking illustration of seven-column width, showing the various theatres grouped along an imaginary White Way. Conspicuous at one side, in a box, was the list of the eight theatres where the Paramount attractions could be seen.

Lasky Signs Menjou

Under Long Contract, Actor Will Be Featured in Many Paramount Films

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, announces that he has signed Adolphe Menjou as a permanent member of the Paramount stock company. Following the success scored by Menjou in "A Woman of Paris," "The Marriage Circle" and Pola Negri's current play, "Shadows of Paris," Mr. Menjou is to be rewarded, said Mr. Lasky, by being featured in a number of important Paramount pictures and later will be starred.

Mr. Lasky said that one of Mr. Menjou's vehicles will be the comedy-drama, "The King," which, starring Leo Dietrichstein, had a most successful engagement at the George M. Cohan Theatre in New York in the season 1917-18. "The King," which is from the French play by G. A. De Caillabet, Robert De Flers and Emanuel Arene, has in its title role a part which is believed to be admirably adapted to the talents which Mr. Menjou has revealed.

Mr. Lasky was extremely enthusiastic when he received a wire from the Lasky studio in Hollywood that the negotiations with Mr. Menjou had culminated in the signing of a long-term contract.

Easy to Say, *Great to Play,*
CYTHEREA







Scenes from "Galloping Gallagher" Starring Fred Thomson in F. B. O.'s New Series of Westerns.

Changes in F. P.-L. Sales Force

The following announcements of the sales organization of Famous Players-Lasky Corporation are announced, effective immediately:

John A. Hammell has been appointed district manager of District No. 2, with supervision over the New York, New Jersey and Albany exchanges.

J. J. Unger has been appointed manager of the New York exchange succeeding Mr. Hammell.

T. H. Bailey, until recently special representative in the Pacific Coast district, has been appointed manager of the Portland, Ore., exchange, succeeding C. M. Hill, resigned.

Christie Completes Cast For Big Feature Special

That A. Christie is doing up a galaxy of stellar lights for his forthcoming feature on the Realization program is indicated by the announcement that Tully Marshall has been added to the cast headed by Dorothy Devore and Walter Hiers. Jimmie Adams, featured Christie comedian, has been assigned a difficult comedy role, while Jimmie Harrison, the versatile young juvenile who has appeared with Constance Talmadge and in numerous Christie Comedies, will also play a prominent part.

Priscilla Bonner, who has appeared in many dramatic productions, has been chosen to play the second feminine lead, and Rose Gore, former favorite on the legitimate stage, has been selected to portray a leading feminine characterization. Patricia Palmer, whose latest work at the Christie studio was with Bobby Vernon in "A Perfect 36," has returned to play an important part in the new feature.

Jay Belasco, Lincoln Plumer, George Pearce, Victor Rodman and Earl Rodney, who have all appeared in Christie Comedies, have been signed to play parts in the big feature.

Tully Marshall's popularity has been responsible for a continual demand for his services from nearly every producer in the field, and his delineation of comedy roles has stamped him as being one of the most versatile actors who has ever appeared on the screen. Numbered among his most recent successes, in which he portrayed admirable character roles, are the following outstanding productions: "Her Temporary Husband," "The Covered Wagon," "The Stranger" and "The Hunchback of Notre Dame."

With the signing of Tully Marshall the feature will go into immediate production. Scott Sidney, with Jimmie Clemens as assistant, will assume the directorial responsibilities.

1st National's March Output Includes Five Productions

FIVE productions are to be issued by Associated First National Pictures, Inc., during March. All these pictures are included in the 1924-25 which First National recently announced and which started with the release of "When a Man's a Man" on February 4 and includes all pictures issued until June.

"Galloping Fish" supplies the broad comedy during March. It is a Thomas H. Ince production, featuring Sidney Chaplin, Louise Fazenda, Fred Sterling and Chester Conklin. Del Andrews directed. "Lilies of the Field," with a general release date of March 16, will carry approximately a hundred simultaneous first runs on that date. It is the initial independent production of Corinne Griffith and features Miss Griffith and Conway Tearle.

The John M. Stahl production, "Why Men Leave Home," has also been assigned a March release. It features Lewis Stone, Hedda Hopper, Mary Carr and William V. Mong. The picture is an adaptation of the Avery Hopwood stage success of the same name. "The Enchanted Cottage," which Richard Barthelmess declares to be his greatest screen picture, is a screen version of the romantic play by Sir Arthur Wing Pinero. Mae McAvoy is to the leading feminine role opposite the star. John S. Robertson directed.

Constance Talmadge in "The Goldfish," which was only recently a Broadway stage success, completes the list of First National March releases. The cast, in addition to Miss Talmadge consists of Jack Mulhall, Dana Pitts, William Conklin, Jean Hersholt, Herman Knaus, Edward Connelly and Arnold Fugsley. Jerome Storm directed.

Critics Enthuse

High Praise for Lillian Gish in "The White Sister"

The Minneapolis critics agree that "The White Sister" now playing at the Garrick Theatre there is Lillian Gish's greatest triumph.

"Lillian Gish scores a triumph in 'The White Sister,'" said Bradley L. Morrison in a special article in the Minneapolis Sunday Tribune. "It will equal if not surpass any picture in popularity, bar none. Miss Gish's Angela takes rank with the very best of her Griffith roles and in the minds of many will surpass all her past impersonations. Henry King shows true directing genius."

Carlton Miles, the famous mid-western critic on the Minneapolis Journal, wrote: "'The White Sister' furnishes Lillian Gish with one of the most appealing roles she has played. She does it with admirable simplicity and with the resources of one of the few women who can act in pictures. We see a new Lillian Gish, playing as she has not played since 'Broken Blossoms.'"

Director Plays "Bit"

Hoot Gibson's director has joined the ranks of "supporting players" in "Forty Horse Hawkins," Hoot's newest starring vehicle at Universal City. He is Edward Sedgwick. The cast includes Anne Cornwall, Richard Tucker, John Judd, Jack Gardner, Edwards, Ed Burns and Gordon "Bull" Cleming.

CYTHEREA
The Greatest Novel of 1922

Paramount Opens Greater Movie Season in Australia

THE greatest motion picture drive in the history of Australia will be launched officially on Saturday, March 1, by the Paramount organization in Australasia under the name of Paramount's first Greater Movie Season. Scores of theatres throughout Australia and New Zealand have co-operated with Managing Director John W. Hicks, Jr., of Famous-Lasky Film Service, Ltd., to make the drive a complete success by booking Paramount pictures solidly for the month.

All previous box-office records are expected to be completely eclipsed during the month of March as the result of the largest exploitation and advertising campaign ever conducted within the picture industry in the Antipodes. Perhaps the biggest surprise of the campaign was the issuance of a proclamation by the acting premier of Australia, Dr. Page, calling upon all Australian citizens to support the movement launched by the Paramount organization. This is the first time in the history of the screen that any government official has given such unqualified support to a campaign launched by any one organization, and as a result hundreds of columns of free publicity were given the Paramount drive for better motion pictures.

Governmental support did not end with the national cabinet, as the premier of New South Wales followed suit with a similar proclamation which said in part:

"In view of the proposed celebration of Paramount's Greater Movie Season throughout Australia during the month of March, 1924, New South Wales will be allied with other States in the Commonwealth to make the event a momentous one. I urge that you give your whole-hearted support to Paramount's first Greater Movie Season for bigger and better motion pictures."

The mayor of Sydney, not to be outdone by other officials, also landed in the Paramount camp with a proclamation to the public in which he urged the widest possible participation in the Paramount drive, and it is expected that the governments of other states and cities will also lend their support to the movement.

Another ten-strike obtained by Managing Director Hicks was an official letter of endorsement of the drive from W. J. Howe, president of the Federated Picture Showman Association of New South Wales. This letter was sent to every exhibitor in the State and said in part:

"Paramount is really doing more than its share in promoting this celebration for you, and I would urge that you immediately get in touch with a Paramount salesman or exchange for further particulars. Paramount's first Greater Movie Season is indeed a worthy cause and I urge its hearty support."

A large sum is being expended in newspaper advertising by the Paramount organization, while theatre managers over the country are co-operating by arranging window displays, parades, balls, lobby displays, beauty contests to select local queens for the Greater Movie Season and in addition are spending thousands of dollars of their own money in newspaper advertising.

Lubitsch to Direct Pola Negri

Ernst Lubitsch has been engaged to direct a picture starring Pola Negri, according to a recent announcement made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production.

"The circumstances attending this engagement," said Mr. Lasky, "are unusual and give every indication that the next Lubitsch-Negri picture will show Miss Negri in a production that will enable her to duplicate the success she made in 'Passion' and 'Gypsy Blood.' It has long been Miss Negri's wish to work once more under the direction of Mr. Lubitsch. On the other hand, Mr. Lubitsch has had a story in his mind for more than a year which he wanted to do but which was suitable only as a vehicle for Miss Negri's unusual talents. Contractual obligations prevented him from carrying out his desire to direct Miss Negri in this picture, but, by courtesy of and through arrangements with Warner Brothers, we have at last been able to bring these two wonderful artists together again.

"Mr. Lubitsch will begin work in the Lasky studio in June, following the completion of Miss Negri's next picture, 'A Woman of the Night,' which is to be directed by Dimitri Buchowetzki, following Mr. Buchowetzki's present picture, 'Men.'"

Important Cast Named

Additions to Metro's "The Shooting of Dan McGrew"

Fred Warren for the part of the Ragtime Kid and Phillipe de Lacy for the role of little Jim are the latest additions to the cast of "The Shooting of Dan McGrew" now in production at the Metro Hollywood studios. With Barbara La Marr, Lew Cody and Mae Busch in the principal roles, the other members of the cast are Percy Marmont, Max Ascher, George Siegmann, Nelson McDowell, Bert Sprotte, Harry Lorraine, Eagle Eye, Millie Davenport, Ina Anson and William Eugene.

In addition there are many others who have small bits for atmosphere. Among these are several famous characters of the Northwest and a group of "sourdoughs," men who have lived and struggled in the snowy fastness of Alaska.

These are in the picture for effect and also to offer Clarence Badger, the director, such advice from their personal experience as may be necessary from time to time.



Scenes from the Fox Imperial Comedy "On the Job."

Weekly Fox Releases

"Vagabond Trail" and "On the Job" Ready for March 9

"The Vagabond Trail," a William Fox star series attraction in which Charles Jones is featured, and an Imperial Comedy, "On the Job," will be released the week of March 9 by Fox Film Corporation.

The Jones vehicle is adapted from the novel, "Donnegan," by George Owen Baxter. Doty Hobart wrote the scenario, and William Wellman directed the production. Marian Nixon has the feminine lead opposite Jones. The other principals in the cast are: Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romaine and Harry Lonsdale.

The Imperial Comedy, "On the Job," features the monkey stars who were last seen in "The Cowboys" and "School Pals."

CYTHEREA
means what you mean, *only more so*



DUANE THOMPSON
New Lead Signed by Christie to Play Opposite Bobby Vernon.

To Have Bowery Premiere

Universal Picks House in N. Y. Slums to Show "Fools Highway"

Among the big openings of this week in New York will be that of "Fools Highway," the Universal-Jewel in which Mary Philbin is starred. Through the courtesy of the Atlantic Garden at 50 Bowery, the Universal will hold the world premiere of its picture on February 29, within a block of the corner on the Bowery where most of the action takes place.

After painstaking research, the Production Department at Universal City built what is regarded as a perfect replica of the corner of Pell Street and the Bowery, including the elevated road, the street cars, buildings, and paving of thirty years ago. Its interiors were developed from photographs of the period of 1880, including the saloon of Steve Brodie as well as the interior of McGuirk's Suicide Hall, and several establishments of lesser note.

Beaudine to Direct

William Beaudine has been engaged by J. K. McDonald to direct "The Goof," the First McDonald Production to be made under the producer's new First National contract. The story will give equal prominence to Lloyd Hamilton and young Ben Alexander. Violet Clarke is writing the adaptation of McDonald's original story, while Lex Neal, Perc Pembroke and John Grey are the three "gag-men" retained to guarantee the guffaws. The rest of the cast is yet to be announced.

T. N. T.
Bad Time Stories at 8—Astor

"Why Men Leave Home"

Coming Among First National's 1924 Twenty

"Why Men Leave Home," a John M. Stahl production presented by Louis B. Mayer, has taken its place among the "1924 Twenty" of Associated First National Pictures, Inc. The screen adaption of the New York stage success by Avery Hopwood will be distributed to first run theatres during the coming month.

Comedy outweighs serious drama in this satire on matrimony as produced by Mr. Stahl. Starting with an elaborate wedding scene the story pictures the journey of a young couple along the matrimonial highway in a delightful human and humorous fashion, according to First National. The marital difficulties are finally removed, largely although married half a century, still are through the efforts of an elderly couple who, able to understand the misunderstandings of the newly wed.

In the principal roles Helene Chadwick and Lewis Stone are cast as the wife and husband, Mary Carr has the role of the old lady, and William V. Mong plays her husband. Alma Bennett is the "other woman" and Hedda Hopper, Lila Leslie, Sidney Bracy, E. H. Clavert and Howard Truesdell are in the cast.

The picture, it is stated, carries a splendid moral—that the squabbles of the newly married can always be patched up by consideration and forebearance—which is more strongly impressed because of the rich entertainment value of the picture.

Johnson Completes Fifth

F. B. O.'s "Swords and Plowshares" Ready for Market

The final scenes of Emory Johnson's fifth production for Film Booking Offices were filmed last week in San Francisco. The young producer is now at work editing and titling the picture which is tentatively called "Swords and Plowshares." Mary Carr, as the mother, and Johnnie Walker, as the son, are co-starred.

The story was written by Mr. Johnson's mother, Emilie Johnson, and the theme of mother and son love predominates.

One of the biggest dam break scenes ever put in film is reported to be a feature of this production for Film Booking Offices.

Preparing "Open Places"

Announcement comes from the offices of Lowell Film Productions, Inc., that L. Case Russell, author of "Floodgates," the picture they are now distributing, is at work on the continuity of their next production. The working title of this is "Open Places." This is from an original story by Mrs. Russell which appeared in the Peoples Magazine recently. Mr. Lowell states that production on this picture will start in the spring and that it will be ready for early fall release.



NATALIE JOYCE
Present Lead with Neal Burns in Christie Comedies.

Vitagraph Sounds Call

Editor Baker Wants to Look Over Novels and Plays

Vitagraph's policy of bigger and better pictures has resulted in a call being issued by C. Graham Baker, editor in chief of Vitagraph, to all agents handling novels and plays to submit material, the company announces.

President Albert E. Smith, during his short stay in New York, attended three Broadway successes and carried back with him to the coast the manuscripts of these plays for further consideration, it is reported. The productions have enjoyed the longest runs of any plays on Broadway with the exception of "Abie's Irish Rose."

All star casts will be assembled for all Vitagraph pictures.

"Mailman" Going Big

F. B. O. Production Proving a Wonderful Box Office Hit

Recent reports from F. B. O. exchangemen indicate that the Emory Johnson production, "The Mailman," is setting a lively pace in bookings throughout the Northwest.

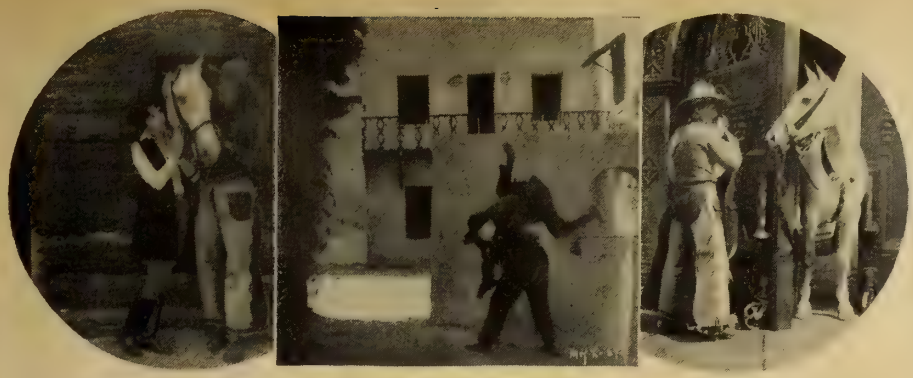
In Seattle, Portland, Tacoma and elsewhere the postal melodrama is attracting big patronage, according to exhibitors' reports submitted to Art Schmidt, West Coast supervisor of exchanges, with headquarters at the F. B. O. studios in Hollywood.

One of the recent successful engagements was at the People's Theatre, Portland, where "The Mailman" played to capacity business throughout the week. A big exploitation campaign put on by the Jensen and Von Herberg interests was an important factor in the success of the engagement.

Donald Crisp Engaged

Donald Crisp has been engaged to direct Buster Keaton in his next comedy to follow "Sherlock, Jr." which is now in production. Mr. Crisp is one of the veteran directors of the industry. He returned to Los Angeles some time ago from London where he produced a series of photoplays for the European market. Since his return he directed "Ponjola."

Almost every woman has read
CYTHEREA



Scenes from "The Mask of Lopez" Produced by Monogram Pictures Starring Fred Thomson and Being Distributed by F. B. O.

Baby Peggy Soon to Appear In Second Starring Vehicle

JEAN MONTGOMERY, known on the screen as Baby Peggy, soon is to make her debut as a star of world-wide prominence. Under the banner of Principal Pictures Corporation she will appear in "Captain January," from the famous story by Laura E. Richards, daughter of Julia Ward Howe. In the English language the book has been through fifty-four editions, and it has been translated into German, French and Scandinavian.

Everything is propitious for a great start for Baby Peggy, who is under contract with Principal Pictures Corporation. After the picture, directed by Edward F. Cline, had been filmed on the Coast, Sol Lesser, president of the Principal, wired to Irving M. Lesser, vice-president and Eastern representative, that, based on his judgment of Jackie Coogan, whom he developed, he believed Baby Peggy would prove the screen sensation of the year in "Captain January." The first print reached New York a few days ago and Irving Lesser, after seeing it, declared that it would prove a tremendous box office attraction.

"Baby Peggy displays screen personality and acting ability that I never dreamed of seeing in her," he said. "We considered her a great star—a screen phenomenon—but we did not expect such power, simplicity and dramatic strength. 'Captain January' far surpasses our most enthusiastic expectations."

Not only does Baby Peggy shine in this production, but some wonderful screen acting, according to Mr. Lesser, is done by the strong cast supporting her. Among those in the cast are Hobart Bosworth, Lincoln Stedman, Irene Rich, Harry T. Morey, Barbara Tennant and Emmett King.

Principal Pictures promises to exhibitors unusual advertising, publicity and exploitation for Baby Peggy in "Captain January." Among the cooperative exploitation tieups with prominent merchants are the following: Baby Peggy doll, made by Louis Amberg & Son and advertised in newspapers and magazines all over the country; Baby Peggy underwear, made by Louis Baer; Baby Peggy handkerchiefs, made by Adam Back Handkerchief Co.; Baby Peggy Writing Paper, made by C. F. Weyand; Baby Peggy hosiery, Wayne Knitting Mills; Baby Peggy Books, Frederick A. Stokes Co.; Baby Peggy coats, Baum & Katz; Baby Peggy jewelry, D. Lisner & Co. Department store tieups have been made with Lord & Taylor, Best & Co., James McCutcheon, the John Wanamaker stores, Bloomingdale Bros., Abraham & Straus, Frederick Loeser & Co., L. Bamberger, Newark; Boggs & Buhl, Pittsburgh; Marshall Field & Co., Chicago; Hochschild Kohn & Co., Baltimore; Popular Dry Goods Co., El Paso, Tex.; Strawbridge & Clothier, Philadelphia; Westheimer & Danbe, Ardmore, Okla.; I. Maginn & Co., San Francisco; Ville de Paris, Los Angeles; Levy Bros. Dry Goods Co., Houston, Tex.; Smith-Kasson Co., Cincinnati, and stores of the United Dry Goods Co.

Encourages Sales Force

Vitagraph's Aim is Close Co-operation Between Departments, Says Smith

Closer co-operation between the sales force and the production department of Vitagraph is the objective point upon which President Albert E. Smith and John B. Rock, general manager, are centering their efforts since the elevation of Mr. Rock to his new office, it is announced.

Suggestions from the sales organization concerning plays and stories for pictures are to be considered in the selection of material for new productions by Vitagraph.

To stimulate the offering of likely stories and plays Mr. Rock has offered a prize of $100 to any employe of Vitagraph, Inc., who submits the name of a play, story or novel that is acepted by President Smith for production. The offer is open to all, from the office boy in the branches to the managers.

Warners Start 2 More

On March 10 two production units begin work at the Warner Brothers West Coast studios on "How to Educate a Wife" and "Babbitt." The first is from the pen of Elinor Glyn, and will be directed by Monta Bell. "Babbitt" is from the novel by Sinclair Lewis. Willard Louis has been chosen for the title role. Harry Beaumont will handle the directorial megaphone. Dorothy Farnum wrote the scenario.

Youth!

Give 'Em Youth!
Eternal Vivid
Flaming Youth!



with

PAULINE GARON
HARRISON FORD
DAVID POWELL
DE SACIA MOOERS
BURR McINTOSH
RUSSELL GRIFFIN

The "World" Says:

"'Give 'em a theme to exploit and advertise' must be C. C. Burr's first rule. The second is 'Give 'em a cast.' On both points he has succeeded in his latest offering for the state rights market."

The "Trade Review" Says:

"This Burr production stands well above the average picture in point of entertaining values."

"Danny" Says:

"Should get over mighty well where they like 'Flaming Youth.'"

and soon they'll all say:

Where can we book this colorful, vivid, beautifully produced comedy drama?

The answer is: At all first-class Independent Exchanges where they give "an extra measure of service."

BURR PICTURES, Inc.

135 West 44th Street
New York City

Have You Played the Burr Specials?

"THREE O'CLOCK IN THE MORNING"

"THE NEW SCHOOL TEACHER"



THEY'RE MAKING "POTASH AND PERLMUTTER IN HOLLYWOOD"
Samuel Goldwyn, producer; Alexander Carr, who will appear as Perlmutter; Barney Bernard, who will play Potash, and Frances Marion, who will do the adaptation.

Samuel Goldwyn Working on Second First National Film

"POTASH AND PERLMUTTER IN HOLLYWOOD" is the title selected for the second vehicle in which Barney Bernard and Alex Carr will play the leads.

An announcement from Mr. Goldwyn from Los Angeles states that he has signed the two stars to enact the leading roles and that Frances Marion will again write the scenario which will be an adaptation from "Business Before Pleasure," the Broadway stage success.

No director has been announced as yet. "Potash & Perlmutter in Hollywood" brings the two partners together again in a motion picture venture in which stars, Hollywood life, producer's troubles, business versus art, all contribute to laughable climaxes and exceptional situations.

Mr. Goldwyn plans to make "Potash & Perlmutter in Hollywood" on a more lavish and elaborate scale than the previous "Potash." Showmanship values, human interest, laughter and femininity will be the keynotes of the second "Potash" production.

Montague Glass is also on the Coast and will collaborate with the entire production staff to give his intimate and inimitable touches in true Hollywood fashion.

"Yolanda" Has World Premiere at New York Cosmopolitan

"YOLANDA," the Cosmopolitan Corporation's crowning achievement to date in the series of lavish productions starring Marion Davies, was given its world premiere on Feb. 19, at the Cosmoplitan Theatre, New York.

"Yolanda" was adapted to the screen by Luther Reed from Charles Major's masterpiece of the fifteenth century. It was directed by Robert G. Vignola and embellished with settings designed and executed by Joseph Urban. These are a marvel of graceful efforts combined with historical accuracy.

It is said that Miss Davies, in "Yolanda," does the greatest work of her career, her performance excelling in dramatic heights her impersonations of Pat O'Day in "Little Old New York," and Mary Tudor in "When Knighthood Was in Flower."

Joseph Urban arranged a special attraction. Twenty people were engaged for its production. In the matter of gorgeous costumes, elaborate stage settings, artistic lighting effects and effective grouping, Mr. Urban has done some of the best work of his career. There is also a special overture composed and conducted by Victor Herbert and a musical score arranged by William Frederick Peters.

T. N. T.
SINsational Movie of the Year
Hotel Astor

Changes in Pathe Force

Brilant Heads Exploitation and Supple Publicity Department

A reorganization of the Pathe Exploitation and Publicity Departments was effected this week in accordance with plans recently perfected by Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc., looking to improved service and greater efficiency in the operation of these two departments.

Under the plan of reorganization adopted, the exploitation and publicity departments, which have been amalgamated during the past two years, will hereafter be conducted as distinct units, the exploitation department coming under the supervision of P. A. Parsons, advertising manager for Pathe, and the publicity department functioning as a separate unit. Arthur M. Brilant has been named exploitation manager, and E. F. Supple has been appointed publicity manager.

Mr. Brilant has been affiliated since 1916 with the publicity and exploitation staffs of Famous Players-Lasky, Associated Producers, Cosmopolitan, Mack Sennett Comedies and Universal. Mr. Brilant has also acted as personal representative of Robert Vignola, the prominent director.

Mr. Supple was engaged for several years in the trade paper field, and at the time of his joining Pathe was serving as assistant managing editor of Motion Picture News. More recently he has been attached to the Pathe Publicity Department, in charge of trade paper publicity.

Join Committee

Lee Shubert and Edgar Selwyn, theatrical producers; John Emerson, president of the Actors Equity Association; William Brandt, president of the New York State M. P. T. O., and Charles O'Reilly, president of the Theatre Owners' Chamber of Commerce, have been added to the theatrical motion picture division of the Harding Memorial Association of which Marion Davies, screen star, is chairman.

Annual Convention of M. P. T. O. A. to be Held in Boston Late in May

THE Committee on Convention, comprising M. E. Comerford of Scranton, Pa.; Glenn Harper of Los Angeles, Calif.; Fred Seegert of Milwaukee, Wis.; John Schwalm of Hamilton, Ohio; R. F. Woodhull, Dover, N. J.; Joseph W. Walsh of Hartford, Conn., and Sydney S. Cohen of New York City, designated at the last meeting of the National Board of Directors, have selected the City of Boston, Mass., as the city for the 1924 annual convention of the Motion Picture Theatre Owners of America to be held the latter part of May.

At a recent meeting of the Executive Committee of the Motion Picture Theatre Owners of Massachusetts a resolution was unanimously adopted inviting the National Organization to hold the meeting in Boston, and this was supplemented by similar action on the part of the Motion Picture Theatre Owners of New Hampshire, Rhode Island, and Connecticut.

It is expected that a large number of delegates from all over the United States will be at the Boston convention and that that aggregation will be increased by the attendance of many exhibitors from the Canadian division of the Motion Picture Theatre Owners of America.

The definite time of the convention, together with the Special Convention Committee, convention hotel and further details, will be announced at a later date.

Round Trip—6c

You can't hop in to New York each week and see Broadway premieres and first studio showings. It costs too much in time and money.

But Moving Picture World's trained reviewing staff sees these pictures FROM THE EXHIBITOR STANDPOINT and you get, in this way, exactly what you want—the exhibitor angle on the newest productions; essentially, you as a subscriber, take a trip to New York and find out what pictures you need—for about six cents a week.

F. B. O. Studios Busy

Company Has Many Units at Work On Coast

Production activities at the F. B. O. studios were augmented this week by the Hunt Stromberg unit producing "The Black Mask," starring Harry Carey and Ruth Roland in an untitled society drama directed by Tod Browning.

Other units in action at F. B. O. are the Mal St. Clair F. B. O. company filming the "Telephone Girl" series, featuring Alberta Vaughn. Episode six is now being shot. It is called "William Tells."

Douglas MacLean is also busy on "Never Say Die" with Jesse Robbins directing while Richard Talmadge is finishing "In Fast Company," directed by Jimmy Horne. Others at work are Emory Johnson filming inserts and editing "Swords and Plowshares" and Charles Seeling editing his production of "Yankee Madness," featuring George Larkin.

Opens in Brussels

Cables received by Joseph H. Seidelman, assistant manager of the Foreign department of the Famous Players-Lasky Corporation, tell of the opening of "The Covered Wagon" in Brussels on Friday evening, February 15, to one of the most distinguished and enthusiastic audiences which has ever greeted a motion picture in the Belgian capital.

T. N. T.

Join the Soup Chorus at 7–March 29

"Hunchback" Jams N. Y. Strand; Chief Justice Lauds Film

"THE HUNCHBACK OF NOTRE DAME," Universal's great photo-drama, opened in the Strand Theatre, New York City, last Sunday for a two weeks' run. As a result the theatre played to absolute capacity Sunday.

The Strand showing is its first Broadway run since its twenty-week run at the Astor theatre at $1.65 top and on a two-a-day basis. The Strand run offers only a 30% reduction from the original Broadway prices.

"The Hunchback" is still enjoying its extended run in the Crescent theatre, Brooklyn. The run, which began shortly after the completion of the Astor showing, was originally set for four weeks, but was extended to seven weeks when it was found that advance sales warranted doubling the run. Shortly after this Brooklyn run is over, and the picture has played its first run in the Brooklyn Strand, the picture will appear over the U. B. O. Circuit.

The following letter was received by Mr. Laemmle from Chief Justice Edward A. Tucker, of the Supreme Court of Nevada: "I have seen the screen production of your company, 'The Hunchback of Notre Dame', twice now, once in San Francisco and more recently in Reno, Nevada. My interest in it was held almost as strongly on the last as on the first occasion. It is a signal triumph in the moving picture world. The realistic effect of the acting and the scenes is beyond description. All the characters are faithfully portrayed, but the leading characters, the Hunchback, Clopin and Esmeralda, played respectively by Lon Chaney, Ernest Torrence and Patsy Ruth Miller, are given interpretations that reach great heights in dramatic art. With due regard to the adjective, I do not hesitate to pronounce 'The Hunchback of Notre Dame' a wonderful picture. Any who do not see it will have missed a great picture."

Pathe Establishes "Chronicles" Department to Aid Exhibitors

OWING to the tremendous interest that has been aroused among exhibitors concerning Pathe's group of historical dramas, being distributed under the title of the "Chronicles of America" series, a special department has been organized, to be known as the "Chronicles of America" Department, for the development and promotion of this group of pictures in the field.

Harry L. Knappen, formerly Branch Manager for Pathe at San Francisco and later at Denver, has been appointed Manager of the newly created department, with headquarters at the Pathe Home Office in New York.

A nucleus field force has already been formed, and the staff is being augmented as rapidly as possible to meet requirements in the various territories. The selection of this field personnel is proving no easy task.

Such candidates are being appointed who by reason of their educational background and their poise and address are qualified to go before prominent bodies and carry the message of the "Chronicles of America" undertaking to all who may be of assistance to the local exhibitors in presenting these productions on the screen. A special task of this field staff will be to enlist the co-operation of such organizations as Yale alumni branches; parent-teachers' associations; committees on better films; local patriotic, civic, fraternal and welfare societies; and groups of educators, clergymen, and other professional leaders in the communities where the pictures are to be shown.

Gloria's Next Picture

Preparations are under way at the Famous Players Long Island studio for Gloria Swansons' next Paramount picture, "Manhandled," by Arthur Stringer. Allan Dwan will again handle the megaphone for Miss Swanson. So far no members of the cast have been chosen. Work on the picture will start in about ten days.

LUDWIG G.B. ERB,
PRESIDENT



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Richard Rowland Organizes First National Productions

INDICATION that First National has permanently entered the production field is read by the industry in the announcement of the formation of First National Productions, Inc. With all details of its incorporation complete, the subsidiary company was officially announced recently in Los Angeles by John McCormick, western representative of Associated First National Pictures, Inc. Richard A. Rowland, general manager of Associated First National, is president of the new corporation. John McCormick is vice-president; Earl Hudson, secretary, and Clifford P. Butler, treasurer. These executives will additionally serve on the board of directors with Sam Katz, Sol Lesser and J. G. von Herberg, three famous exhibitors whose individual theatre affiliations cover a great part of the country.

Primarily, the forming of the new organization was to separate producing and distributing affairs of the parent company for the purpose of administration, and furthermore to give Earl Hudson direct control of the organization's producing entity. This was the decision of the parent company after a year of production experiment in which four conspicuous box-office successes were made under Hudson's supervision. The first of these was "Flaming Youth," in which Colleen Moore's name became a byword. Then followed "Her Temporary Husband," with an all-star cast; "Painted People," featuring Colleen Moore, and "Lilies of the Field," in which Corinne Griffith and Conway Tearle were co-featured.

Two additional pictures, now in production, will, it is predicted, sustain Hudson's record for successes. They are "The Woman on the Jury," in which Sylvia Breamer is featured at the head of an exceptionally strong cast, and "Sundown," an original drama of the West written by Mr. Hudson and which is being filmed in Mexico and Texas.

Animated by the spirit of "one for all and all for one," First National nevertheless has an organization within an organization in the new corporation, and their function will be distinct from one another. Continuing to administer the affairs of the home office as western representative and entrusted with the important liaison necessary among the affiliated independent producers, John McCormick has been given dual responsibility with the forming of the new company. As vice-president he will have a voice in its conduct, although Earl Hudson will be entirely charged with supervision over production. To him will go the credit for the success of forthcoming pictures now contemplated and in which an effort will be made to equal the record of the first four filmed under his guidance.

First National Productions, Inc., sponsors a brilliant array of featured artists, including Colleen Moore, Corinne Griffith, Sylvia Breamer, Milton Sills, Ben Alexander and Ben Lyon, all of whom are under direct contract.

The structure of the original company remains unchanged, but the personnel of First National Productions, Inc., will include Clifford Butler as comptroller, David L. Thompson as production manager, Marion Fairfax as scenario counsel, with such capable writers as Kenneth Clark, Fred Stanley and Earl B. Snell as staff contributors. Milton Menasco is the art director, James Van Tress is the ranking cinematographer, while Arthur Tavares is film editor-in-chief.

Universal Buys Story

"Miracle," New Clarence B. Kelland Novel, to Be Jewel Picture

Universal reports that it has obtained the screen rights to "Miracle," a new big novel by Clarence Budington Kelland, one of America's most popular out-of-doors authors. "Miracle" is still in manuscript form. It will be published serially in the Ladies' Home Journal beginning next August. Later it will be brought out in book form by Harper. It is very likely that Universal will bring out "Miracle" at the same time it is running in the Ladies' Home Journal.

The story was recommended to Carl Laemmle, president of Universal, several months ago, immediately after Kelland had completed it. He took it under advisement and during the last week sent word from Universal City to Frederica Sagor, eastern scenario editor, to complete purchase of the rights for a Universal-Jewel production. This was accomplished early this week through C. C. Wilkening, literary agent.

Ohio Lifts Ban

The ban of the State Board of Film Censors on the showing in Ohio of moving pictures in which Mabel Normand or Edna Purviance appears was lifted on February 26, Vernon M. Riegel, state education director, announced. The action against these two stars was taken shortly after they gained considerable notoriety as witnesses to the shooting of a wealthy oil man in his Los Angeles apartment on New Year's Day by Miss Normand's chauffeur.

In a letter to the presidents of the Cleveland and Cincinnati Film Boards of Trade announcing the revocation of the ban, Riegel wrote: "Inasmuch as there have been no developments in the Normand-Purviance affair that would render their films harmful under Ohio statutes, they will no longer be barred by the board unless something develops that will bring them into the Arbuckle class."

Would Expunge Clause Which Subjugates Censors' Ruling

By TOM WALLER

CANADIAN exhibitors have suddenly become aware of a drastic clause in the Dominion's criminal code which exercises an unprecedented power, overriding the rulings of all boards of censor and making the northern showman liable to an indictmnt at the complaint of a single patron. Amazement that such a law could exist was expressed by Sydney S. Cohen, president of the M. P. T. O. A., when he received, on February 25, a request for advice on this subject from the Ontario Division of the M. P. T. O. of Canada, which membership includes all the prominent exhibitors of the western part of the principality.

Knowledge that such a law is on Canada's criminal statute books came to light, according to the letter to Cohen, recently when a well known exhibitor, whose name is not mentioned in the organization's communication, was haled to court. It is purported that this complaint was made by a single patron in an audience which had witnessed "Flaming Youth," which picture, it is claimed, this showman was then exhibiting. According to the letter, the patron questioned the moral standards of the showing.

The ire of the organization, the letter reveals, was aroused when the Court sustained the complaint and imposed a fine of five dollars upon the defendant exhibitor. The alleged basis for the reported conviction, the communication asserts, was founded upon a section of alleged law which, the organization writes, is Clause 208 in the Criminal Code.

Terming this a "pernicious clause," the organization informs Cohen that, despite censorship approval or other sanction as to the worthiness of a film, it leaves any exhibitor or distributor open to criminal prosecution for the exhibiting of such a film should the public deem it improper.

Immediate steps, Cohen is advised, have been taken by the Ontario Division to have this alleged clause expunged from the law books.

In such respect has a resolution been formulated suggesting a revisal which would safeguard the exhibitor from such prosecution and make as a finality the Board of Censors' decision.

Dr. J. H. Schad, head of the theatre owners of Eastern Pennsylvania, was honored by his organization and prominent officials at a dinner tendered him in Philadelphia on the evening of February 24. In recognizance of his good work, Dr. Schad was presented with a gold watch and chain.

Among the spokesmen were Sydney S. Cohen, M. J. O'Toole, Mayor Kendrick of Philadelphia, Mayor Scharman of Reading and R. F. Woodhull. Charles Goodwin was toastmaster.

Mayor Kendrick commended the theatre owners for the services they are rendering the people. He agreed to take under serious consideration a suggestion made by O'Toole that the organization appoint a committee of three of its members to bring the body in closer contact and co-operate with the administration. Fully 286 members of the industry were present at the affair.

The M. P. T. O. of Ohio on March 6 and 7 will hold a big convention at Columbus. In addition to members many western leaders and Messrs. O'Toole, Cohen and Woodhull are expected to be present.

On March 19 at the Hotel Taft, New Haven, the M. P. T. O. of Connecticut will meet under Chairman Joseph Walsh.

It Is to Laugh

Recently William Randolph Hearst paid a high tribute to exhibitor reports in the trade papers.

Moving Picture World's account of his speech said just that.

Then Exhibitor's Herald came out with the statement that Mr. Hearst had praised ITS department of exhibitor reports. It boxed the story to give it special prominence.

Now Greater Amusements announces that Mr. Hearst praised ITS department of exhibitor reports. And devotes an editorial to the claim.

Going up.

All of which is partly true.

Mr. Hearst praised all, but collectively, without specific mention of any trade paper.

We have still to hear from the Filmdom Fantasy and the Bingville Bugle.



Charles R. Rogers



Priscilla Dean



Hunt Stromberg

Priscilla Dean Pictures Through Hodkinson

Contracts were signed recently for a series of elaborate Priscilla Dean pictures between Charles R. Rogers, president of Priscilla Dean Productions, Inc., and Raymond W. Pawley, treasurer of the Hodkinson Corporation.

The pictures will be produced in Los Angeles under the supervision of Hunt Stromberg and negotiations have been started for two well-known Broadway stage successes and for a very popular recently published novel.

The pictures will all be elaborate society dramas pointed for the finest first run theatres. They will be built with unusual exploitation in mind and special budget has been provided to herald them in an unusual manner in behalf of the exhibitors.

Actual production work on first production will start by April 1.

Universal's April Jewel

"The Law Forbids" Shows Baby Peggy in New Role

Universal is preparing to launch "The Law Forbids," a Universal Jewel production. It was made with Baby Peggy playing an important role. It is the second feature which Universal, in connection with the Stern brothers, has made. It will be released in April.

It was written by Bernard McConville. Lois Zellner and Ford I. Beebe put it into screen form. It was directed by Jesse Robbins.

Robert Ellis has the leading male role. Elinor Faire plays the wife, and Baby Peggy the child. Among others in the cast are: James Corrigan, Anna Hernandez, Ned Sparks, Eva Thatcher, Victor Potel, William E. Lawrence, Buddy Messinger and Joseph Dowling.

Tobias In New Haven

Lester Tobias formerly associated with the Goldwyn sales staff located in the New England territory, has been appointed manager of Hodkinson's New Haven, Conn. subbranch, to fill the vacancy caused by the transfer of Sam Friedman, to the post of manager of the Hodkinson office at Albany, N. Y.

Herbert Brenon Sees Film Renaissance Approaching

THERE is a film renaissance drawing near, in the opinion of Herbert Brenon, Paramount producer, who has just arrived in New York from the Coast to film "The Mountebank," with Ernest Torrence featured in the title role.

"Speaking broadly," said Mr. Brenon, "the aim of the motion picture producer today is to provide entertainment which appeals to the greatest number. I reveal no secret when I say that there has always been a minority who remain unsatisfied with the present day film and who are eager to view pictures which cater to their own peculiar tastes.

"I believe the day is coming when stories will be filmed especially for these people. Producers will continue to make pictures as they are made today, of course, because they appeal to the vast majority. Those whose tastes differ are entitled to film entertainment of their own choosing, however, and the industry will one day make a product to satisfy them.

"Motion pictures destroyed a form of amusement which they must replace. In the old days there were different types of theatres. One always knew what class of entertainment would be found in each one. The motion picture came along and swept away the various types, replacing them with a theatre which is generally of one type and which provides one type of entertainment. With the making of special forms of film entertainment, the old classifications in theatres will again appear."

George R. Chester Dies

George Randolph Chester, short story writer, creator of "Get Rich Quick Wallingford," died suddenly at 5 o'clock on the morning of February 26 of a heart attack in the arms of his wife, Lillian, at his home, 26 West Ninth street, New York City. Until nearly midnight he had been working on a new short story of the "Izzy Iskovitch" series now running in The Saturday Evening Post. Chester was 54 years old. He is well known to the film industry through his late association with Vitagraph.





Scenes from "Love's Detour," a One Reel Comedy Starring Charles Chase. Produced by Hal Roach for Release by Pathe.

Hays Critically Ill

Theodore L. Hays, general manager of Kinklestein & Ruben theatres, is critically ill at his home in Minneapolis with bronchial pneumonia. Mr. Hays was taken ill on Sunday upon his return to Minneapolis after an eastern trip. He is one of the oldest and most widely known exhibitors in the Northwest.

A bulletin received just before press-time said:

"Mr. Hays' condition slightly improved but still serious."

Metro Studio Preparing for Ingram's Return Here

Preparations are now under way at the Metro studios in Hollywood to receive Rex Ingram, who is expected to arrive from Africa some time in March. Ingram is to finish his interiors for his new production for Metro, "The Arab," on the West Coast.

Although Mr. Ingram has been away in Europe and in Africa these last six months, he has been in constant communication with the Metro studios and his emissaries have crossed and recrossed several times, bearing important information to Metro's staff of technical experts for the erection of sets, costuming, lighting arrangements and other important details. Mr. Ingram does not wish to lose any time on his arrival but to begin work immediately on the sets.

Most of "The Arab" Mr. Ingram filmed on location in northern Africa around Tunis in Algiers. Several important scenes will be filmed by Ingram in Paris on his way home, and then with several members of his big European cast and with Ramon Novarro and Alice Terry, who play the leading roles, he will return to this country and go to Hollywood to complete the picture. What with the scenes to be shot here and the editing, "The Arab" will not be entirely completed until late in April at which time it is now set for release.

"The Arab" is taken from Edgar Selwyn's play. It is being photographed by John F. Seitz.

Back at Home Offices

Herman Starr, one of the Warner Brothers executives, who has been acting as general manager at the west coast studios for the past six months, returned this week to New York. He will remain at the home offices.

T. N. T.

Oh Ladies, We Want You—Mch. 29

F. B. Warren Joins F. P.-L.

Famous Players-Lasky Corporation announces the engagement of F. B. Warren, effective immediately. Mr. Warren will have a seat on the sales board of the company, which is headed by S. R. Kent, general manager of distribution, and will serve in a consulting capacity in the merchandising end of the company's business. He was one of the original vice-presidents of Goldwyn at the time of its formation and later the chief operating executive of Associated Producers.

Harris Appointed

Frank Harris, formerly branch manager for Pathe at St. Louis, has been appointed special feature representative. Part of the feature product which will engage Mr. Harris's attention includes the new Harold Lloyd comedy, "Girl Shy"; the Hal Roach novelty feature, "The King of Wild Horses," and another forthcoming Hal Roach feature release, "Somewhere in Kansas."

High-Class Cast

Stating that it is seldom that the matter of casting for two-reel subjects is given such attention as in the "Telephone Girl" series, F. B. O. calls attention to the presence of such players as Mario Carillo, Tom Wilson, Eddie Hearn, George O'Hara and Douglas Gerrard.

Shows Radio Secret

Broadcasting Stations Tell Fans to See This Newsy Kinograms

Kinograms, Educational's News Reel, has again enlisted the aid of radio in what is claimed will be one of the biggest publicity and exploitation stunts ever carried out on a news reel. The stunt is of particular value to exhibitors.

Through an arrangement with the Westinghouse Electric and Manufacturing Company, Kinograms photographed the process of making the vacuum tube used in radio reception.

The tie-up consists of broadcasting from three powerful stations of the Westinghouse Company information that this interesting process of manufacture can be seen in Kinograms at local theatres, and naming the theatres in the vicinity of the broadcasting station. The stations which will broadcast the talks are KDKA, at Pittsburgh; KYW, at Chicago, and WBZ, at Springfield, Mass.

Director Ernest Laemmle

Another new director has been created from the ranks of assistant directors at Universal City. Ernest Laemmle, nephew of Carl Laemmle, president of the Universal Pictures Corporation, has the job.

He will start with a series of two-reel western pictures in which Pete Morrison, featured in "The Ghost City," will star. Production on them will start at once. The first one, untitled, was written by William Wing.

In Its Fifth Week

Although rounding out its fifth week run at Grauman's Rialto Theatre, "The Marriage Circle" still continues to play to capacity audiences of Los Angeles. Long waiting lines and the S. R. O. signs have become regular features of the performances of this Ernst Lubitsch Production, and all indications point to its continuance.



JOSEPH M. SCHENCK PRESENTS CONSTANCE TALMADGE IN "THE GOLDFISH," A FIRST NATIONAL PICTURE.



EDWARD EARL
President, Nicholas Power Company.

Edward Earl Recuperated

President of Nichols Power Company Back to Desk After Long Illness

Edward Earl, president of the Nicholas Power Company, this week will resume active supervision of his company. Mr. Earl has been recuperating for the past month at Atlantic City, N. J.

For the past year Mr. Earl's health has been impaired by an illness which, it is said, necessitated the performing of two serious operations.

Despite this condition, Mr. Earl, all through his period of illness, has daily been aware of affairs at his office.

No Revision of Tax

Despite many moves made by both Republicans and Democrats to bring about a further modification of the admissions tax, the House of Representatives on February 26 turned a deaf ear to the entreaties on behalf of the "legitimate" theatrical interests for tax relief. Paragraph 1 of Section 500, replacing Section 800 of the present act, remains as adopted by the House Ways and Means Committee, as follows:

"A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission; but where the amount paid for admission is 50 cents or less, no tax shall be imposed."

If similarly adopted by the Senate and the bill is signed by the President, this provision will take effect immediately the measure becomes a law.

To Open in Boston

"The Great White Way," Cosmopolitan's spectacular reproduction of Broadway life which recently completed a run at the Cosmopolitan Theatre, New York, will begin an indefinite engagement at the Park Theatre, Boston, February 29. Among the principals are Anita Stewart, Oscar Shaw, T. Roy Barnes and Tom Lewis and a score of celebrities of the sporting, newspaper and theatrical worlds.

Paramount Entertains Theatre Owners at Long Island Studio

WILLIAM BRANDT, president of the Motion Picture Theatre Owners of New York, and twenty-five prominent New York and New Jersey exhibitors, together with a number of their friends, visited the Paramount Long Island studio Friday and watched the filming of scenes for Sidney Olcott's production of "Monsieur Beaucaire," starring Rudolph Valentino, and also the new Thomas Meighan picture, "The Confidence Man," which Victor Heerman is directing.

Luncheon was served at the studio to the entire party, the members of which afterward met Gloria Swanson, Rudolph Valentino, Thomas Meighan, Bebe Daniels, Lois Wilson, Helene Chadwick, Lowell Sherman, Sidney Olcott, Allan Dwan and other Paramount celebrities.

Among those in the party were Joseph Seider, chairman of board of directors of Motion Picture Theatre Owners of New Jersey; Samuel Rinzler, Stone Theatre, Brooklyn; Sigmund Weltner, Stadium Theatre, Brooklyn; Hyman Rachmil, Supreme Theatre, Brooklyn; Hy Gainsboro, Flushing Theatre, Flushing, L. I.; M. Schwartz, Garden Theatre, Richmond Hill; C. Schwartz and S. Schwartz, Oxford Theatre, Brooklyn; Harry Brandt, Parkside Theatre, Brooklyn; S. I. Berman, Stanley Playhouse, Brooklyn; Charles L. O'Reilly, Rex Theatre, New York; Sol Raives, Acme Theatre, New York; Charles Haring, Crescent Theatre, New York; Lee Ochs, Costello Theatre, New York; Rudolph Sanders, Marathon Theatre, Brooklyn; V. A. Warren, Strand Theatre, Massena, N. Y.; Lou A. Buettner, Opera House, Cohoes, N. Y.; Lou Blumenthal, Central Theatre, Jersey City; Charles Steiner, New Fourteenth Street Theatre, New York; William A. Landau, Heights Theatre, New York; Joseph Stern, Newark; Al Friedlander, Garden Theatre, Brooklyn; Herbert Ebenstein, Henry Yusen and Bernard Edelhertz.

Grant Time Extension

Treasury Department Heeds Contention of American Producers

An extension of time in which affidavits may be filed by moving picture producers desirous of taking advantage of the lower tariff provided for imports of pictures taken abroad in the course of production of a film of which 60 per cent. or more is made in this country, will be granted by the Treasury Department in all cases where it is impossible to comply with the present time limit of six months, it has been ordered by Assistant Secretary of the Treasury Mackenzie Moss, in charge of customs.

Producers wishing to take advantage of this provision of the tariff law contend that the six months' limit is not sufficiently long to enable them to determine the correct number of feet that will be released in a production, and that it usually takes from six months to a year to audit and finally determine what percentage of foreign negatives will be included in the prints of an American production.

T. N. T.
It's a Party!—Astor—March 29



DIRECTOR SIDNEY OLCOTT ENTERTAINS THEATRE OWNERS
Beside him you see Smiling "Billy" Brandt on a set for "Monsieur Beaucaire" at Paramount's Long Island studio

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Balaban & Katz Income for Half Year Totals $734,936

The net income of Balaban & Katz for the six months ended December 30, 1923, was $734,936, compared with $643,145 earned in the six months ended December 31, 1922. After preferred dividends amounting to $82,845, net earnings available for dividends on the 264,206 shares of $25 par value common stock outstanding were $652,091, equal to $2.47 a share or at the annual rate of $4.94 per share. The company pays common dividends at the rate of $3 per share a year. In his report to stockholders Herbert L. Stern, president, says that based on present earnings it is expected that a sufficient surplus will be accumulated, after the payment of preferred and common dividends, to practically finance the completion of the new theatre being built at Broadway, Lawrence and Magnolia avenues.

Word has been received here that another booking circuit has been formed by the exhibitors of Janesville, Beloit, Fort Atkinson, Eau Claire, Watertown and Chippewa Falls. C. J. Goetz of the Beverly Theatre and James Zanias of the Apollo Theatre, both of Janesville, will look after the booking for the circuit.

Calles Company is planning to take over the Gem and Savoy theatres at Quincy, Ill., as soon as the Pinkleman Cory circuit moves into its new Washington Square Theatre that is going up on the north side of Washington Square. The Pinkleman Cory Company will give up the two houses and make the new theatre their headquarters when it is completed, which they plan will be early this spring.

The Riviera Theatre management, in order to boost the matinee shows, is keeping the matinee rates in effect until 6:30 p. m. each day, except on holidays and Sundays, and as a result their afternoon shows have been well patronized.

Balaban & Katz will put their newest musical novelty into effect on Sunday, March 2, at the Chicago Theatre, when the pipe organ with two consoles will be put into use and Jesse Crawford, principal organist for the Chicago Theatre, will play at one console and his wife, who is the regular organist at the Roosevelt Theatre, will be at the other keyboard.

The new Hoosier Theatre at Whiting opened last week and Mrs. Margaret V. Bennett, managing director, has one of the finest picture houses in that part of the country. The new house seats 1,000 and is decorated in tan, ivory and burnt orange. Wicker chairs are installed in the lobby and the boxes, and Heywood Wakefield supplied the seats for the auditorium. Vaudeville and feature pictures with plenty of good music will make up the programs. Ann Grogan will be the treasurer, John Schaeh in charge of the projection and Paul Voulges house manager.

D. A. Hooker plans to rebuild his movie theatre at Ewen which was destroyed by fire recently. Work will start at an early date.

A new picture theatre is planned for Batavia, Ill., by local capital. Plans are being made for the purchase of a lot in the heart of the town.

Maurice Dauber, manager of the Ideal and other theatres, is out after an attack of the grippe and says that business is on the mend.

The Elm Theatre has been sold to the Lynch, Langdon circuit, who expect to improve the house.

Jack Hoeffler, managing director of the Orpheum Theatre at Quincy, Ill., was in the city buying film last week. He is optimistic over the business outlook in the Gem City.

Most of the Loop theatres celebrated Washington's Birthday with appropriate ceremonies. The McVickers had a patriotic interlude by Spitalny, while the Chicago Theatre had an elaborate presentation of Washington crossing the Delaware River and the guard of the soldiers at Valley Forge. Business for the week has been very good at most of the Loop houses.

The Princess and Star theatres at DeKalb, Ill., have been sold by Reynolds and Condon to the DeKalb Theatre Company, affiliated with the Midwest Circuit of theatres. Glen Reynolds is president of the Illinois M. P. T. O.

Fire starting in the projection room of the Royal Theatre at Newcastle, Ind., caused a damage amounting to about $1,000 and Roy Fischer, the operator, was slightly burned in helping to extinguish the flames. The fire was confined to the booth and no one in the audience was hurt.

Walter Owbridge plans to build a modern movie house at Sycamore, Ill., that will seat 1,000. Work will begin at an early date.

The new Grand Theatre was opened at West Frankfort Heights, Ill., last week by Poole and Martin, who plan to run exclusive picture programs.

A. J. Opperman, who owns the Bond Theatre at Pontiac, Ill., plans to build a fine movie theatre on the site of the old Crescent Theatre, which was recently torn down to make room for the new house.



FLORA FINCH
As the Duchess de Montmorency, the chatter-box gossip of Louis XV, in "Monsieur Beaucaire," Rudolph Valentino's new Paramount Picture.

J. D. Watson has taken over the Dreamland Theatre at Pekin, Ill., from Mrs. William McClellan, who will take up other lines. Business at Pekin has not been up to standard on account of the explosion at the Corn Products plant that caused the death of many employes.

The many friends of Louis Landau, owner of the Washington Theatre at Granite City, Ill., will be sorry to hear he is laid up with a broken leg which was caused by a fall last week.

Plans for the erection of a new theatre, store and apartment building at Indiana Harbor are being prepared for Michael Kozacik, of that place, it was announced last week. The structure, which will be erected across the street from the postoffice building, will cost approximately $400,000. When the new project is completed, Indiana Harbor will have seven picture theatres. The new Garden Theatre, which still is under construction on Main street, will be opened soon. It is being erected by James Piwaronas at a cost of $150,000.

J. G. Hoagland, of Rockford, Ill., plans to erect a movie theatre in that city. He has secured a site on Wyman street.

The Central Park Theatre is enlarging the stage of the house, so as to take care of presentations and vaudeville acts. Max Turner says they will have one of the best stages on the west side.

Arthur Schoenstadt of the Schoenstadt circuit is out on the West Coast enjoying the balmy breezes of the Pacific and taking in the sights of the Hollywood studios. He will have plenty to tell the boys when he gets back to the old town.

A. J. Sodini has taken over the Livingston Theatre at Dwight, Ill., and will make some improvements in the house.

Fred Gilford, well known to Film Row, has taken over the management of the Century Theatre at 1421 West Madison street, and will fix the house up for the Spring business.

The Dearborn Theatre now is under the management of Henry Trinz, who is one of the veterans of the business in this part of the country. Trinz has been in the show business for twenty-five years and is known all over the country.

Benjamin Fohrman of the Garrick Theatre was waylaid one night recently and severely beaten by a couple of thugs, who escaped.

The Marlow Hippodrome Theatre at 6254 Stewart avenue has been reopened by George McCoy, after improvements.

The many friends of Jimmy Coston of the Sixty-third Street Theatres will be glad to know that he is recovering from his serious illness, and the boys look for his smiling face along the Row again at an early date.

George Braddock, well known north side manager, has joined forces with Leserman's Madison Circle Theatre on the far west side of the city.

The Colonial at Delavan, Ill., now is under the management of L. J. Bennett, who will improve the house.

Mrs. Sid Hayman, of the Orpheum at Waukegan, Ill., is planning to build a new theatre and work will soon begin on the plans.

Canada

Daily newspapers of London, Ontario, brought out special sections of three and four pages during the week of February 18 to commemorate the fourth anniversary of the opening of Loew's London Theatre, the manager of which is Fred Jackson. In connection with the festive occasion, announcement was made that there were more than 800 stockholders of the Loew's London Theatre Company residing in London and Toronto, all the preferred stock being held by Canadians. Marcus Loew of New York controls only common stock, it was stated, and is otherwise interested only to the extent of bookings into the house. The London house has 35 employes.

Announcement is made at Montreal, Quebec, that Sidney Loevin and B. M. Hirsh have been appointed district sales managers for Canada of the Continental Screen Service Company with district headquarters in Montreal. They have already conferred with officials of the Canadian M. P. T. O., including President A. D. Denis, Treasurer A. Sperdakos and Secretary Maurice West, all of Montreal. They have also met the principal officers of the Ontario Division of the Canadian association, including President James Brady of the Madison Theatre; Vice-President Alexander, Park Theatre, Toronto, and Arthur Cohen, all of Toronto. It is stated that 65 theatres of Toronto have signified their intention of co-operating with the Continental Screen Service through the Ontario M. P. T. O.

Manager N. K. Miller of the Pantages Theatre, Toronto, is resting in Michigan following a recent serious illness. Mr. Miller, who has been in charge of Canada's largest theatre since its opening four years ago, is taking a recuperative vacation of several weeks.

O. D. Cloakey, manager of the Regent Theatre, Ottawa, gave a striking demonstration of his ability to organize spectacular stunts by presenting a number of special features at the Mardi Gras Carnival of the Ottawa Elks Lodge on February 28 and 29 in the ballroom of the Loew Theatre Building, Ottawa.

The double-show policy adopted by J. M. Franklin for the Franklin Theatre, Ottawa, went into effect February 25 with prices scaling up to 65 cents as before. Under the new plan, the Franklin now presents a feature film in addition to the original program of Keith vaudeville, film comedy and news weekly. In place of afternoon and evening performances, the shows are presented continuously from 1 to 11 p. m. Ray B. MacDonald is announced as house manager, with Lionel Mortimer as musical director. Joe Franklin took over the theatre 26 weeks ago, going to Ottawa from Halifax, N. S.

Capt. Frank Goodale, manager of Loew's Ottawa Theatre, was the "silent booster" at the luncheon of the Kiwanis Club of Ottawa at the Chateau Laurier on February 22, when he gave a number of passes as special prizes, a season's pass being won by W. G. Keddie, past district governor of Kiwanis.

Florida Most Active State in Southern Territory

More theatre activity is evident in Florida at the present time than any state in the Southeastern territory, which would indicate that the famous Southern winter resort places are in the midst of the greatest season of prosperity in their history. Film Row in Atlanta is very enthusiastic over general conditions throughout Florida, a state that for many years has been considered very poor from a picture standpoint.

The news of a single week details activities along the line of new and improved theatres that is quite imposing. Carl Kettler is putting the finishing touches to an imposing new palace at Palm Beach, Fla. Tampa will open its new Franklyn Theatre the last week in February. This is one of the finest theatres in Tampa, seating 1,200, and will be devoted to a straight picture policy.

W. G. Strawn, of Bradentown, Fla., is opening a new theatre and is making plans to build one across the river from his home town in Palmetto, Fla. Fred Bryan is getting ready to open his new theatre at Coco, Fla., and J. E. Posten has reopened the closed Royal Theatre, West Tampa, with big improvements therein.

Judge Titus recently opened his new theatre at New Smyrna, Fla., of which W. B. Small, formerly of Kissimmee, is manager. Kephyr Hills, a new Florida town, will soon open the Zephyr, promoted by a group of local business men.

Two well-known theatres in the Southeastern territory were completely destroyed by fire during the past week. The handsome, almost new, Pickwick Theatre at Chapel Hill, N. C., owned and operated by W. S. Roberson, was a complete loss. Mr. Roberson undoubtedly will rebuild at an early date. Chapel Hill is a college town and closed during the summer months, so the best part of the season is lost for Mr. Roberson. Mrs. Woods, well known exhibitor of Washington, Ga., lost her Strand Theatre by fire during the week. It is not known if she will rebuild.

E. J. Sparks, of the Beacham, Orlando, Fla., lost $1,700, his share of receipts from "Scaramouche" (not a Metro ad.) last week when burglars cracked his theatre safe at night. The loss, it is believed, was covered by burglary insurance, but no trace of the robbers has been found. Mr. Sparks was formerly a Southern Enterprise supervisor, but now controls a big chain of Florida theatres.

The old Atlanta Auditorium has been rededicated the Paramount and reopened by P. L. Taylor, owner and manager, with a straight picture policy. Quite an elaborate affair was made of the formal opening last week.

W. B. Small, formerly of Mt. Sterling, Ky., but more recently of Kissimmee, Fla., has been named manager of Judge Titus' new theatre at New Smyrna, Fla.

A. E. Johnson has sold his Strand Theatre, Valdosta, Ga., to R. L. Hall, formerly of the Athens, DeLand, Fla.

Among the theatre owners on Atlanta's Film Row the past week were Mr. and Mrs. Kenneth Richardson, of the Star, Seneca Falls, S. C., and Paul Engler, of the Famous, Birmingham, Ala.

Monty Salmon, formerly assistant manager at the Lyric, Atlanta, has been made floor manager at the Howard.

Kentucky

While it has been claimed that "it couldn't be done," the Keith interests in Louisville are out to show that Louisville will pay as high as $1.10 for night pictures, where there are reserved seats and good pictures. Starting on November 10, the house known as the Mary Anderson Theatre, long used as a picture theatre and previously as a vaudeville house, started showing big films, with but two shows a day. The first of these super-pictures was "The Hunchback of Notre Dame." Afternoon prices were 28, 55 and 83 cents, and night prices, 55, 83 and $1.10. Shows are at 2:30 in the afternoon and 8:30 at night. Other pictures booked for showing are said to include "The White Sister," "Scaramouche," "The Thief of Bagdad" and "The Ten Commandments." The first week's showing was held over for a second week. Results have been quite fair, but whether the plan will take or not after it is past the novelty stage is a question.

Shortly following announcement that Macauleys Theatre had been sold to the Starks interests, which would not change its operation for the time being, announcement has been made by J. G. Brown, one of the stockholders of the Majestic Amusement Co., and owner of the $4,000,000 Brown Hotel, that he may shortly erect a fine new theatre building on Broadway, between Third and Fourth streets, on property now owned by himself and adjoining his hotel building. Brown was recently in New York in this connection. The theatre's policy would probably be that of becoming the leading house handling stage attractions.

Fire damage of about $1,000 was suffered by the Savoy Theatre, 211 West Jefferson street, Louisville, on February 14.

Walter Neville, owner of a group of small stores, etc., at Prestonia, on the Preston street road, four miles from Louisville, has recently built an addition to his real estate office and started running pictures on a twice a week basis for community residents. Good attendances are reported.



Scenes from C. B. C.'s "The Barefoot Boy," Featuring John Bowers, Sylvia Breamer, Marjorie Daw and Tully Marshall.

Loew's Dayton, Ohio, House Changes to Picture Policy

Loew's Theatre, Dayton, Ohio, has inaugurated one of the most important mid-season changes in policy that has taken place in Southern Ohio in quite some time. The house, when originally built several years ago, played a straight policy of pictures for two seasons, subsequently changing to vaudeville and pictures, which it has since continued. Now, however, vaudeville has been discontinued and the house will hereafter be devoted to pictures only, booked by Metro. A symphony orchestra of 18 pieces, under direction of Nelson Anderson, has been installed. "Scaramouche," originally booked for the Victory Theatre, a legitimate house, was transferred to Loew's for the opening program under the new policy. Charles Wuerz will continue as manager.

According to Phil Honeyman, superintendent of the Walnut Theatre, Cincy, where "Little Old New York" was held over a second week, the patrons of that house seldom, if ever, failed to cheer long and loud as the replica of America's first steamboat, the Clermont, was shown churning its way up the Hudson River.

Sol Bernstein, theatre man of New York, has purchased large holdings in the Lyceum Theatre, Canton, Ohio, and has assumed complete control and management, according to E. E. Bender, the former owner. The house, which features Keith vaudeville and pictures, will undergo extensive alterations.

All of the officers of the Akron, Ohio, Theatre Owners' Association were re-elected at a meeting held at Portage Hotel in that city recently. The officers are: Ike Friedman, Akron Theatre, president; Charles Mensches, Liberty Theatre, vice-president; Charles Buben, Palace Theatre, treasurer; Albert Pontius, Orpheum Theatre, secretary. Trustees who were re-elected are: James P. Dunlevey, Strand Theatre, chairman; Champion Belden, Thornton Theatre, and Allen Simmons, Allen Theatre.

The Orpheum Theatre is the name of the building located at the corner of Fourth and Pike streets, Clarksburg, W. Va., and this name will remain, according to a decision just handed down by the West Virginia Supreme Court of Appeals. Jack Marks, former lessee of the theatre, and who now operates a house on West Main street, sought to enjoin Frank Moore, owner, and Claude Robinson, lessee, from using the name of Orpheum Theatre, but the restraining order was denied him both in the circuit court of Harrison county and the state supreme court.

The Grand Theatre, Columbus, Ohio, which was recently taken over by William M. James, who also controls several other houses in that city, is closed for extensive repairs. The entire house, as also the lobby, will be redecorated and a new organ installed. All pillars in the house will be removed and a new steel and concrete balcony, at an estimated cost of $10,000, will replace the original balcony. A new marquee and a large electric sign will be erected. Five new Simplex machines have been purchased and will be used in a new projection room, which will measure about 10 by 21 feet.

The Victor Theatre, Columbus, Ohio, has been sold to the Photoplay Amusement Co., which also controls the Thurmania and Majestic theatres there. The consideration is reported to be $100,000.

Tom Broad, who operates the Regent Theatre, St. Marys, Ohio, has taken a lease for five years on the Grand Opera House and will convert the place into a movie house.

The first picture to be distributed in this section of the country by the Theatre Owners' Distributing Co., namely, "After the Ball," was shown at the Rialto Theatre, Hamilton, Ohio, last week. John A. Schwalm, manager of the Rialto, is a director in the T. O. D. Co. The program went over to big returns.

The Palace, Hamilton, last week played a five-day engagement of "Scaramouche" at 50 cents top, Managing Director Meyer exploiting the engagement as a special concession from Metro to play the picture at pop prices, as a test case to determine whether the "big ones" were to continue to be shown at high admission prices at the legitimate houses. He played up the fact that the attendance in this instance would be the deciding factor as to what houses would hereafter be able to show pictures of this magnitude.

Central Amusement Company Buys Regent, Indianapolis

The Regent Theatre at 42 South Illinois street, Indianapolis, has been bought by the Central Amusement Company, which owns and operates the Apollo, Ohio, Isis and Lyric theatres in the Hoosier capital. The deal was consummated a few days ago and the Regent was opened on February 10 under the new management.

The theatre was bought from the Indianapolis Amusement Company, which also operates the Colonial, a first run house at Illinois and New York streets. The purchase price was not made public. The Regent seats 700 and has been showing western pictures chiefly. Charles M. Olsen, president of the Central Amusement Company, said this policy will be continued for the present.

Charles Sweeton, manager of the Majestic and American theatres in Evansville, has acquired a three-year lease on the Strand in that city and will take possession of the property about May 1. Under his management the Strand will be completely remodeled, a new cooling system will be installed and a pipe organ will be put in. The Strand formerly was operated by the Consolidated Realty and Theatres Corporation, which went into the hands of a receiver. Sweeton also has acquired an additionnl five-year lease on the Majestic, which he has operated for the last seven years. His present lease will expire on September 1.

Plans to erect a five-story picture theatre and office building on the west half of the English Hotel property, on Monument Circle, Indianapolis, by the Market-Circle Realty Company, a holding company for the Famous Players-Lasky Corporation, have been abandoned. Famous Players has sold the lease to a group of Indianapolis business men.

Decorators have arrived from Chicago to have charge of the work of redecorating the interior of the Princess Theatre at Bloomington, which was recently damaged by fire. Carpenters and other craftsmen have been at work inside the building since the fire. The improvements will cost between $8,000 and $10,000.

Herman Arnold, owner, operator and manager of the Lyric Theatre, Vincennes, has been made defendant in a $10,000 damage suit filed by Margaret Stilwell, organist at the theatre, as a result of injuries alleged to have been suffered by the young woman during a performance by a hypnotist at the theatre. Miss Stilwell charged that one of the patrons, when under the hypnotic influence of the performer, jumped off the stage into the orchestra pit and struck and injured her.

T. W. Barhydt, president of the Indiana Theatre Company, which operates the Indiana Theatre in Terre Haute, and vice-president of the Mutual Operating Company, was in Indianapolis on a business trip a few days ago.

Allen Carter, manager of the Capitol Theatre at Clinton, supervised the operation of the Liberty Theatre at Terre Haute for a few days recently while Fred E. LeComte, general manager of the Liberty, was in Indianapolis consulting with Fred Sims, receiver for the Consolidated Realty and Theatre Corporation, relative to the sale of the property.

New Orleans

A panic was averted in Loew's Crescent Theatre recently when a building next door burst into flames. The smoke poured into the theatre but the coolness of Manager R Toups in addressing the audience enabled them to get out safely. The house was filled to capacity and in ten minutes was empty. The evening show went on as usual. The theatre was not damaged.

While showing "Determination," the last reel burst into flame and only the fireproof projection room saved what would have been a disastrous fire at the Lyceum Theatre recently. There were not many people in the house at the time as the last show was almost over. Manager Wedig got his patrons out quickly.

The Isis Amusement Co., of which E Ehrlich is proprietor, has installed two Powers Type E machines. An old timer in the game, Ehrlich believes in perfect projection and that is one reason of his success. He is a popular figure along film row.

A. Pantages will shortly begin construction on a large building which will house his theatre. The building will cost $500,000 and will be completed by December. There will be stores and offices in the building and the theatre will be entered by an arcade.



Scenes from the Eighth Chapter of "The Way of a Man," a Ten Episode Serial Written by Emerson Hough. It is Released by Pathe.

Visitors to San Francisco Include Honolulu Exhibitor

Henry Bredhoff, of the Hawaii Film Supply Company, Honolulu, T. H., and who is also interested in the exhibiting end of the business there, sailed from San Francisco for his island home on February 20, following a stay of eight weeks on the mainland. During his stay here he made a number of trips to points of interest, including one to San Diego and Tia Juana, Mex. Mr. Bredhoff is also secretary-treasurer of the Honolulu Advertising Club.

C. O. Davies of the Wigwam Theatre, Reno, Nev., and E. Masterson of Lovelock, Nev., were recent visitors at San Francisco from the Sagebrush State. The winter there is described as being a mild one, there having been but little snowfall. Other visitors from a distance have been Harry Holland of Bishop, Cal., who came to purchase equipment for the theatre being erected to take the place of the one burned last year, and Alex Krater of Independence, Cal., who also came to make purchases. Joe Kanneaster of the Rex Theatre, Clovis, Cal., also came to town recently to purchase equipment.

The new Metropolitan Theatre of S. H. Levin in Golden Gate Valley, San Francisco, will be formally opened early in April, according to present plans. It will be operated under the direct management of E. B. Levin, formerly booker for the Ackerman & Harris Circuit, but who is now associated with his brother.

Frank Newman has been made manager of the State Theatre at Stockton, Cal., one of the theatres of the West Coast chain.

Otto Roeder, popular San Francisco exhibitor, had a narrow escape from death recently, when he was run down by a motor car in front of his theatre and dragged about forty feet. He suffered several fractured bones and severe bruises.

Charles Fraler, who disposed of his picture house at Tracy, Cal., several months ago, has bought the property back and is again giving it his personal attention.

The Madera Opera House, Madera, Cal., has been completely remodeled and renovated and a new organ installed, the work costing in the neighborhood of $30,000. E. V. Clover is the manager and is very proud of the house in its new dress.

Irving C. Ackerman, of the well-known theatrical firm of Ackerman & Harris, San Francisco, is making a business trip to New York. He is also chairman of the board of directors of the Allied Amusement Industries of California.

The National Theatres Syndicate, which recently purchased the Atkins Theatre at Marysville, Cal., will shortly install a large organ.

Frank Burhans, formerly a San Francisco film salesman, but now manager of the Strand Theatre, Modesto, Cal., was a recent visitor in the metropolis.

The Lurie Theatre, Oakland, Cal., conducted under the management of William R. McStay, has secured a return engagement on "The Covered Wagon" and will offer this for eight days. Last October it made the announcement that this film would not be shown in any other theatre in the east-bay section during the theatrical season of 1923-24, and now announces that the coming showing will be the last in Alameda County during 1924.

A. G. Tapka has purchased the Crystal Theatre at Salinas, Cal., and has installed J. K. Papanteles as house manager.

Minnesota

Jay Gould, proprietor of the New Eagle Theatre, and A. H. Baker, manager of the Star, both of Montevideo, Minn., are credited with defeating reformers who wished to effect Sunday closing in the Minnesota town. The theatre managers obtained 1,200 signers favoring Sunday shows while the opposition raised only 800 signers. Later Montevideo held a referendum on the matter and the citizens expressed their preference for Sunday shows by a majority of 216 votes.

Otto L. Berg has been named assistant manager of the Metropolitan and Strand theatres at Grand Forks, N. D. Mr. Berg for several years has been projectionist at these theatres.

A Minnesota community which has gone in for community motion pictures is Stewart, Minn. The Municipal Improvement Society is backing the venture there. They will show pictures every Saturday.

The American Amusement Company of Minneapolis, headed by Ben Friedman, has taken over the Orpheum Theatre at Fargo, N. D. The Orpheum has been operated by the McCarthy Brothers, who will continue to manage the Grand at Fargo.

H. E. Randolph has sold the Clifford Theatre at Edgerton, Minn. C. H. Kingsbury is the new owner.

Community motion pictures are to be screened at Green Isle, Minn. A committee of citizens recently purchased a projection machine.

"Whipping Boss," sponsored by the American Legion, opened the second week at the Grand on Monday. This picture is a box-office winner because of the Legion tieup.

"The Hunchback of Notre Dame" played to 59,000 persons during its three weeks' run at the Garrick, Finkelstein & Ruben house

St. Louis

Cardwell, Mo., is to have a picture theatre. L. F. Anderson, mayor of the town, has had plans drawn for a two-story brick and stone theatre structure to cost upwards of $20,000. A local syndicate will operate the theatre.

J. D. McKeen of Morris, Ill., plans to erect a picture theatre to cost $60,000 or more. Plans for the house have been prepared by John Hanifen, Ottawa, Ill., architect. Contracts for the building will be let shortly.

Frank Horwich is the new manager of the Palace Theatre, Franklin avenue, St. Louis.

Mr. and Mrs. Ben Peters have leased their houses in Bunceton and Tipton, Mo., to O. L. Dowell, who has houses in Versailles and Eldon, Mo.

The Palace Theatre, Mount Carmel, Ill., owned by Ben Long, has been sold to Theodore Coleman, who also owns the American and Gem theatres in that city.

Leo Keiler of Paducah, Ky., who owns a string of houses in the Blue Grass State, passed through St. Louis last week on his way to California to spend the remainder of the winter.

The Star Theatre, Griggsville, Ill., has been reopened by Joe Wade, well known exhibitor of that city.

Gus Kerasotas, owner of the Strand Theatre, Springfield, Ill., is back from Chicago, where he attended the wedding of his nephew. It was some party, Gus says.

A. Stivacek has purchased the Famous Theatre in St. Louis from Sam Steinberg, who has entered the hotel business.

Harry Loper of Springfield, Ill., has returned from New York City, as has Billy Goldman, owner-manager of the Kings Theatre, St. Louis.

C. E. Lilly of the Star Theatre at Hannibal, Mo., is seriously ill with pneumonia.

Out-of-town exhibitors here during the past week were: George Newsume, Mount Vernon; Tom Reed, Duquoin; Jim Reilly and J. Savage, Alton, Ill.; Mrs. Curley B. Gould and George Smith, Lawrenceville, Ill.; Mrs. I. W. Rodgers, Poplar Bluff, Mo.; Senator John Rees, Wellsville, Mo.; Jimmy Clayton, West Frankfort, Ill.; Bob Cluster, Johnston City and Belleville; Harry Tuttle, Desloge, Mo.; E. C. Franklin, Carlisle, Ill.; Leo Keiler, Paducah, Ky.; Harry Bollinger, Elvins, Mo., and Henry Emming, Newton, Ill.

T. N. T.

Get All Lit Up With Joy—March 29







Scenes from Chapter Eight of "The Way of a Man," a Ten Episode Serial Written by Emerson Hough. It is a Pathe Release.

Oscar Perrin Investigating Record Albany Gem Theft

The biggest theft ever perpetrated in a picture theatre in this section occurred Thursday afternoon, February 21, when an individual at the Clinton Square Theatre, Albany, N. Y., made off with a mesh bag containing $2,000 worth of jewelry that had been left in the ladies' room by Mrs. Anna Bender. The bag contained a platinum and diamond brooch as well as several platinum and diamond rings. Although the theft was immediately reported to the police, and also to Oscar Perrin, manager of the theatre, no trace has been secured of the missing jewelry.

The Star Theatre in Norwood, owned by William Gregg, was sold the past week to Maurice Osgood of Potsdam for $15,000, possession to take place March 1. It was Mr. Gregg's original intention to run the theatre himself but because of poor health he found this impossible.

Ben Apple, doughty owner of the American Theatre in Troy, is becoming quite a public speaker. At last week's meeting of the Kiwanis Club of Troy, Mr. Apple gave a five-minute talk on "The Managership of the American Theatre." And what is more, those who heard the talk declared later on that it was a regular humdinger.

Samuel Suckno and Harry Hellman, well-known exhibitors in Albany, who have been "under the weather" for some time past, are back from resorts in New Jersey and once more looking after the affairs of their respective houses.

"Cliff" Lewis, who was recently named manager of the Strand in Schenectady, resigned the past week and left for Syracuse, where he will do the exploitation and publicity work for the Strand Theatre.

Friends of Gus Bothner, manager of the Van Curler in Schenectady, and generally regarded as one of the bang-up good showmen of this territory, will be pleased in knowing that he has recovered his health and is once more on the job.

Jacob E. Tarsches, one of the owners of the Leland and Clinton Square theatres in Albany, has just blossomed out as a member of the Leland Music Publishing Company, incorporated with a capitalization of $25,000. Stephen E. Boisclair, organist of the Leland Theatre, is associated with Mr. Tarsches.

During the showing of such pictures as "Woman to Woman," "The Unknown Purple" and "The Marriage Circle" at the Barcli in Schenectady, Manager Frank Breymaier will probably use the Van Curler to take care of the overflow. R. V. Erk of Ilion, owner of the Barcli, was in town last week and discussed the proposition with Mr. Breymaier.

William Shirley, managing director of three theatres in Schenectady, took a short trip to New York City the past week.

Morris Silverman, owner of the Happy Hour and the Pearl theatres in Schenectady, is associated with Abe Stone, recent owner of the Rialto in the same city, in a house which they have leased in the northern portion of New Jersey. Mr. Stone will remove from Schenectady and look after the management of their latest acquisition.

The past week was observed by the Troy Theatre as its first anniversary, the house having been opened on Washington's Birthday a year ago. For the first four days of the past week "Don't Call It Love" was shown, with "The Heritage of the Desert" for the last half. Under the able management of Uly S. Hill and Walter Roberts, the house during its twelve months' existence has made a name for itself not only in Troy but for many miles around.

Among the exhibitors in town last week were C. H. Moyer of Herkimer and Mr. and Mrs. A. E. Milligan of Schuylerville.

Oscar Perrin, a manager who is eternally on the job, found the crowds attending "The Humming Bird" at the Leland in Albany so heavy during the past week that he was forced to utilize every inch, even the gallery. One evening Mr. Perrin took the chairs out of his private office for women who were standing, and who were at the point of exhaustion.



Neely Edwards and Bert Roach in their latest Universal Comedy, "Nobody to Love."

Buffalo

A large number of exchange men and brother exhibitors attended the opening on February 29 of the new Unity Theatre, Grant street and Military road. J. D. Parmalee, the proprietor, was literally buried in floral offerings.

John Maize is rushing work on his new theatre at Waterloo, N. Y., and expects to open the house in a few weeks.

H. G. Carroll, former manager of the International Theatre, Niagara Falls, N. Y., is checking percentage engagements on "The White Sister" and "Scaramouche," in the Buffalo territory for Metro. "Scaramouche" is being shown at Shea's Hippodrome this week at regular prices.

On March 1 Buffalo loses its last feature organist, Arthur J. Martel, who on that date resigns at the Lafayette Square. Albert Hay Malotte resigned from Shea's Hippodrome several weeks ago.

The Papayanakos Brothers, who are quite well known in exhibitor circles in this neck of the woods, have purchased a site in Potsdam, N. Y., and will erect a theatre which they hope to have ready for the public this summer.

T. N. T.

Paul Whiteman's Orchestra—Mch. 29

Connecticut

Matters of policy, especially the question of presentations, were discussed at the recent meeting of the M. P. T. O. of Connecticut, which took place in Bridgeport. It was voted that the exhibitors should be extremely careful in the selection of subjects and only those high-class in every respect should be presented. This is the first serious move to be made by Connecticut exhibitors to put an end to the exhibition of pictures which are considered inferior.

W. A. True, former owner of the Strand Theatre in Hartford, has petitioned the common council of the city for a refund of $94.72, representing the amount is due him for the unexpired period of the city license term. A request for this rebate previously had been made, he explained in a letter to the aldermen, but he was told that council action was necessary as the question never had arisen before. Mr. True has sold the Strand Theatre. Pointing out that he had paid the city license in advance and that he had been unsuccessful in having it transferred to the new owner of the theatre, Mr. True asked that the city refund him $94.72.

Charlie Benson, manager of Poli's Theatre in Hartford, had "Under the Red Robe" the week of February 17, following which "Almost a Sinner" was his attraction.

Jack Sanson, popular manager of the Lyric Theatre, the newest film emporium in Hartford, is introducing musical specialties in connection with his programs. A musical team was heavily billed in connection with the presentation of "Name the Man," which was shown on February 24, 25, 26 and 27.

John Contaros of the Capitol Theatre in Britain is "spotting" his entrance doors these days and he really can't be blamed for being on the watchout because $22 worth of tickets recently were stolen.

Employes of the Crown and Liberty theatres in Hartford and the Tunix Theatre in Windsor were entertained recently at a dinner given them by their employer, Anthony DeLorenzo. Entertainment was furnished by Jack Connors, Ed Roche, the Quigley Sisters, Jack Russell, David Moran and members of the orchestras of the three theatres.

Rhode Island

The Pawtucket city government is expected to recommend new fireproof measures for theatres where such action is declared desirable. The building ordinances now are being revised and contain provisions that structures of all styles must be made more fireproof. Theatres will be subject to more drastic rulings. All wires will have to be placed in metal housings and cables.

The Bristol town council has leased the Pastime Theatre to Lon Vail of Warren. The yearly rental is $1,500.

Manager Matthew J. Reilly of Emery's Majestic in Providence opened his house early the morning of Washington's Birthday in order to accommodate the holiday crowds attracted by "Daughters of Today."

Popular songs sung at the evening performance make a hit with the patrons of the Royal Theatre in Olneyville.

The Famous-Players Lasky theatre department has acquired control of the Liberty Theatre in Providence. The Liberty formerly was operated by the Keith interests.

Vermont

Tom McKay, veteran manager of Rutland, is general manager of the Gray circuit theatres in Rutland. He consistently does a good business year in and year out and is as much a permanent fixture in Rutland as is the city hall.

New England Business Spotty, Says Perkins of Gray Circuit

The picture theatre business around the New England section is spotty, according to David F. Perkins, division manager of the Gray circuit of theatres. He declared that it is the picture that the public is buying and he is of the opinion that that is the chief mainstay of satisfactory conditions for the box office. By the way, the World's representative has met Mr. Perkins and no casualties resulted from the encounter. Mr. Perkins has forgiven the correspondent's act of a year ago in placing him in Lynn instead of New Bedford and ye scribe had a very pleasant hour's chat with him on February 22 when he was in New Bedford aiding Reginald V. Tribe, manager of the Paramount-Empire Theatre, in paving the way for the crowds to see "The Hunchback of Notre Dame." Incidentally, Mr. Perkins exhibited some snappy advertising he has prepared for the feature "The Next Corner," which allows of extensive exploitation in connection with traffic rulings.

The Olympic Theatre in Worcester had "Little Old New York" the week of February 24 and stressed the fact there was no advance in prices. General Manager John W. Hawkins of the State Theatre in New Bedford extended the run of the same picture from four days to a full week and reported records broken for attendance at the State since its opening last April, establishing a precedent over "Down to the Sea in Ships," which was made in New Bedford and had a number of residents of the city in the cast.

Manager Harriman of the Century Theatre in Meuthen contributed two days' receipts from the showing of "Skin Deep" to the Meuthen post of the American Legion.

Boston theatrical interests, at the present time unidentified, are reported to be considering the possibility of erecting a large theatre in Utica, N. Y., on the property which recently was purchased by M. E. Hooks, head of a large electrical contracting firm in Utica, for a sum of approximately $85,000. Mr. Hooks was in Boston on February 14 in conference with those reported involved in the erection of the proposed theatre. The location is in the new business section of Utica and considered ideal for a theatre.

Work is progressing rapidly on the new Coolidge Theatre which is being erected in Northampton, home of President Calvin Coolidge, by the Goldstein Brothers.

Earle Wilson, manager of Gordon's Olympia Theatre in New Bedford, doesn't have to worry about the musical accompaniment for his shows. The orchestra is under the capable direction of Alexander Kartstein, who has held that important post for the past seven years.

Loew's State Theatre in Boston did a corking good business with a double program the week of February 10, the features being "Thy Name is Woman" and "The Fool's Awakening."

Picture theatres predominate in the amusement realm of Brockton and the attractions are many and varied. At 8 o'clock Saturday night, February 16, every theatre had a "packed house." A hurried survey of the six playhouses in the business district of the city revealed either a line of waiting patrons or the announcement from the ushers of "balcony singles only." Brockton managers well may say, "Yes, we do have good business."

The Mark Strand Theatre in Worcester observed its seventh anniversary the week of February 17 with "Pied Piper Malone" as the leading feature of the screen program.

An attempt to break open the safe was discovered by Paul Wenzel, manager of the Strand Theatre in Newburyport, when he went to its office on the second floor of the building the morning of February 17. In the safe were the receipts of Saturday's shows, amounting to several hundreds of dollars. A drawer in Mr. Wenzel's office was forced and several dollars in coin were reported missing.

The Royal Theatre in Lowell observed its tenth anniversary the week of February 17.

Out of a total of 105 picture theatres in New England the name Strand predominates. Opera House is second; Olympia third; Broadway fourth; Capitol fifth.

George S. Landers now is acting in a general field capacity for the Elias M. Loew houses. He is conducting country store and amateur nights and they are proving to be very successful business pullers.

Claude Fredericks, formerly of Summerville, is manager of the Capitol Theatre in Pittsfield, a link in the chain of theatres operated by the Gray circuit.

Walter Merkel is making things hum at the Capitol Theatre in Springfield, a post to which he returned after once resigning.

Al Peterson, who has been manager of the Merrimack Square Theatre in Lowell since last October, has developed the house along institutional lines with splendid picture programs aided by his co-operative work with the municipality. A big increase has been made in the patronage at the Merrimack Square and it all is attributed to the energetic efforts of Mr. Peterson.

The professional tryout night which was inaugurated recently at Elias M. Loew's Rialto Theatre in Lowell is proving a big success. Four to five acts usually are presented on one night a week.

A menacing blaze close to the Beacon Theatre in Boston, which is operated in conjunction with the Modern Theatre, failed to disturb the audience, members of which did not know that firemen were struggling to extinguish what threatened to be a destructive blaze.

S. Z. Poli installed an augmented orchestra of 12 musicians in his Plaza Theatre in Worcester the week of February 17 when "The Humming Bird" was the feature picture. It marked the return of the Plaza to its established policy of a double feature first run program.

New Hampshire

Lansing Earnest now is general manager of the Gray circuit houses in Portsmouth, going there from the post of manager of the Music Hall in Pawtucket, R. I. Mr. Earnest formerly was manager of the Colonial Theatre in Pittsfield, Mass., for Goldstein Brothers of Springfield. The enterprise he showed in conducting the affairs of the Pawtucket theatre brought him into his new and more important post in Portsmouth.

William S. Canning now is in charge of A. A. Spitz's theatre in Manchester. Mr. Spitz is the owner of the new Palace Theatre in Norwich, Conn.

Los Angeles

A new theatre, costing $500,000, is to be built in Pasadena by Bard, Kellow & Bershon. The structure will be erected on East Colorado Street at the junction of Catalina and will be a Class A building seating 2,500.

Maine

In charge of the Strand Theatre in Portland, Me., since the house was opened, Manager William E. Reeves has made his lobby one of the prettiest of any theatre in New England. Mr. Reeves sells his program through the medium of his lobby, but still does not make it appear to his patrons as though they were wading through a sea of photographs, cutouts or posters when entering the theatre. Manager Reeves is a great sticker for good music and he has a symphony orchestra of 15 musicians under the direction of Arthur Kendall. Mr. Reeves proudly presented during the week of February 25 an amateur symphony orchestra of 80 musicians. This ambitious added attraction gives ample evidence of the way Manager Reeves has built up the Strand in making it a civic center of Portland. Abraham Goodside is owner of the Strand, which is operated in conjunction with the Empire also in Portland, and the Capitol and Bijou Theatres in Springfield, Mass.

George Thompson is manager of the new Colonial Theatre in Belfast which recently opened. The Colonial is a new link in the William P. Gray chain.

Harry Rosenthal, manager of the Strand Theatre in Lewiston, put over a barrage of publicity for "The Mailman," which apparently is proving a big hit in the many New England theatres.

David E. Dow, traveling manager of the Maine, New Hampshire Theatres Company, which is a part of the Gray circuit of Paramount houses, had a new role in Lewiston the week of February 18 when he had charge of the house during the presentation of an opera company at the Empire Theatre.



Bobby Dunn and Slim Summerville in their latest Universal Comedy, "Matrimonial Agency."

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Makes Private Circulating Library an Aid to Sale of a Pathe Feature

LIKE a majority of the good ideas, a small town manager, Berry, of the Gem Theatre, Laverne, Okla., contributes a distinctly new angle to the sale of a photoplay feature through the special edition of the fiction story.

In this particular instance the story was Pathe's serial version of The Way of a Man, by Emerson Hough, the photoplay edition of which is produced by Crosset & Dunlap, but the scheme may be applied to any photoplay version of a novel length story. The only requirement is that the stunt be started sufficiently far in advance of the presentation to get the best possible returns. Six weeks is not too soon, but it would not be wise to start more than eight weeks in advance.

Here's the Idea

As soon as he had booked the serial version—it is also a regular length feature—Mr. Berry purchased ten copies of the photoplay edition. Knowing the majority of his patrons, he offered to lend these copies to as many regular attendants with the understanding that it be returned within three days. As soon as a book came back it was loaned again, and after the first ten were out this was merely a matter of taking the first name on the waiting list.

It is safe to assume that a single copy will pass through five hands in two weeks, giving a circulation of one hundred readers a month for ten copies, reaching the reader at a cost of about six cents a head.

How it works out

If this merely meant one hundred patrons sold for an investment of six dollars, the scheme might not pay, but most of the readers will bring one or two with them and probably interest from five to tweny others each. Allowing for duplication of this verbal circulation, it is safe to assume that one thousand persons are interested in the production through this means.

The loan system is good only in the small towns or neighborhood houses where the patrons are personally known to the manager, but in such houses there is no better means of interesting a patron in a visualized novel, and the results are larger than can be arrived at through almost any other means of advertisement.

A Rental System

Where the straight loaning system is not practicable, it should be possible to follow the system of the circulating libraries, where a deposit is required and a rental charged. An initial deposit of one dollar with a rental of ten cents a week will bring back the cost of the book on six loans, the deposit being returned when the book is brought back, unless the system is extended to cover other play-books. The books may be sold for a quarter after the picture has been showns.

Another system is to form clubs of six, each member putting up 75 cents. Six books are loaned and at the end of the period the six books (of different titles), are distributed, one to each member, allotment being made by mutual choice or by number, as may be found most convenient.

Mr. Berry has merely scratched the surface with his idea, but he is prospector in a virgin field and has uncovered a new and distinctly good vein. Mull it over until you strike the angle which pleases you best.

Red Ink

Red ink extras came out of retirement when Albert Kauffman of the Metro exploitation staff got out a 25,000 edition of the local paper in Chillicothe, O., for the Majestic Theatre.

The red letters stated that Strangers of the Night would arrive in town on a given date and as the stunt was new in town, it made a strong hit.

Abe and Mawruss Talked on Wire

Something novel was developed by the Hamilton Theatre, Lancaster, Pa., for Potash and Perlmutter. The house has a lobby stage for underlined attractions and this was remade for this engagement by the addition of two telephone booths in which were cutouts of the two cloak and suit magnates.

From the tops of the booths extended telephone poles, connected by wires on which were hung black streamers lettered in white with some of the convulsing sub-titles from the picture.

In between was a frame, backed by rainbow colored silk in front of which were cutouts from the posters showing the models.

People stopped to read the telephone messages and stopping that long, they went away with a stronger impression of the coming attraction than could be gained from a straight pictorial display. The idea is so good that it might pay to work in a loud speaker and have someone talk the messages. This could be done at comparatively small expense.



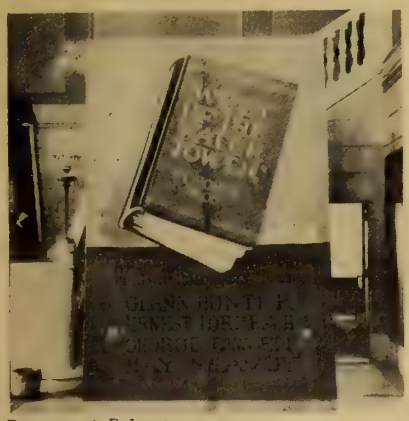
A First National Release

ABE AND MAWRUSS REALLY TELEPHONES IN LANCASTER

From their telephone booths there ran a telephone wire (at the extreme top of the cut) on which were hung some of the lines from the sub-titles lettered in white on black cards. The center display is made from the lithographs. Done by the Hamilton Theatre.

Used Book Poster for Foyer Advance

Howard Waugh, of Loew's Palace Theatre, Memphis, used a flat instead of the usual shadow box effect for the foyer on West of the Water Tower, painting the book as shown in the cut.



A Paramount Release

THE BOOK POSTER

For a street stunt he used parking signs, the discs slightly larger than usual, with "Don't park here. Go West of the Water Tower." These took up little room, got plenty of attention, and won a smile because of their aptness.

Auto Exploits

Because Six Cylinder Love was booked at the Fox Terminal Theatre, Newark, the week after the automobile show, the auto angle was strongly played by Ray Deusern, the local manager.

He obtained permission to place a number of still frames, showing the automobile scenes, in the armory where the show was held, and tied fake traffic summons to the steering wheels of each display car. He used the same summons—by police permission—on all cars parked near the show and along the business streets.

He made a more direct tie-up with the agent for the car used in the picture. The agent took a half page display advertisment, telling that his car had been used by Ernest Truex, and the paper gave the other half of the page to stories of the play. A car was sent around town with a pretty girl, and at night this was parked under a spotlight in front of the theatre, attention being called to that fact by the newspaper advertising.

Another highlight was the use of 25,000 bread slips used by one of the leading bakers.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

GEORGE M. COHAN selections contrasted with dreamy Viennese numbers on the program with "The Marriage Circle," the Lubitsch-Warner Bros. production with Vienna as its locale. These were the only stage and orchestra presentations, because the feature ran one hour and thirty-two minutes. The Topical Review, however, was in its accustomed place, running nine minutes, to round out a show of two hours and one minute.

The Evolution of George M. Cohan included six rousing selections by that composer, the special arrangement and orchestration being made by M. L. Lake. The orchestra opened with "I'm a Yankee Doodle Dandy," the color scheme for which was red, white and blue—blue floods, Mestrum, from the dome on the gold draw curtains of the small stage; arch spots at left were white, and red at the right. Two white spots, one at either side, shot across the pleats of the draw curtains on a line. Blue borders large stage, booth flood on orchestra steel blue, and transparent columns at either side of the proscenium red. Dome flood hitting proscenium blue, and booth flood at left of red.

The second of the Cohan numbers was "Mary Is a Grand Old Name," with six singers and four dancers as atmosphere. The solo part carried by soprano, with a violin cadenza. Old fashioned costumes. Third number, "The Grand Old Flag" by orchestra. Fourth number "Till My Luck Comes Rolling Along," danced by eight of the ballet before a dark plush back drop. Fifth number, "Give My Regards to Broadway" by the orchestra, and sixth number "Over There" by orchestra and with tableau of which the central figures were a soldier and sailor clasping hands and surrounded by the singers in pyramid formation. At finish eight dancers came on dressed in Uncle Sam suits and big flag in colors was projected from the booth upon the scene as the ensemble sang the strains of the song. This presentation complete was in ten minutes, purposely fast-moving to typify Cohan style.

Viennese Impressions as atmosphere for the feature was presentation in ten minutes but only one scene—exterior of fashionable country home with piazza and rising terrace, two set trees, rustic furniture and vines. A chorus of eight feminine voices was in various groups, and violinist, cellist and accordeon player were dressed in Viennese artist style and were center stage on the piazza. Eight dancers in typical Viennese summer costumes also used as atmosphere at opening. The opening number was "The Old Refrain," sung by the chorus, and this was followed by "Paradise," by the instrumental trio. "Vienna Beauties" was a dance for the ballet, and the presentation closed with "Auf Wiedersehn" by the ensemble. The lighting scheme was magenta floods upon the set from the booth, with an amber on the orchestra. The neutral back drop behind the set house was lighted by an open box lamp with blue gelatin shooting up from behind a balustrade. Transparent windows in the house with white lights behind. Spots on performers amber and straw from the sides.

The Topical Review ran nine minutes.



A Warner Brothers Release

A NEW USE OF THE SIGN POSTS FOR MAIN STREET

This was planned for the Palace Theatre, McAlester, Okla., and offers a departure from the usual stunt of placing the lamps on either side of the lobby, where they are less likely to attract attention. This puts them where they can't be overlooked.

Some Stand

While the Universal press story states that for the Brooklyn run of The Hunchback of Notre Dame a 240 sheet poster stand was used, the photograph submitted in connection with the story shows the blank wall next a building operation carrying four 24-sheets, eight sixes and four three sheets, or a total of 156 sheets. That's enough to make a gigantic flash.

It was situated along the Brooklyn end of the Manhattan Bridge over which four subway lines and a street car system bring thousands of workers to their New York offices.

Had Special Cards

Special window cards were printed for the bookstores when Balaban & Katz played In the Palace of the King at the Roosevelt Theatre. Practically all book handlers were tied to display the photoplay edition and most of them were supplied with stills to supplement the cards.

The photoplay edition has come to a point where in their mail order catalogue, Sears, Roebuck & Co. give especial emphasis to the photoplay editions with "These books have made wonderful photoplays" as the main captions.



A First National Release

THE TOY TRAIN MAKES ITS DEBUT BEFORE ENGLISH PUBLIC

This was the Christmas stunt used in Bristol, England, to put over Ashes of Vengeance. You estimated the distance to be covered by the train and if you did your figuring carefully enough you were given passes to see Norma Talmadge in this production.

Toy Train Idea Invades England

Now England has the toy train, but over there they fixed it up to get even more interest from the outfit.

The Whiteladies Theatre, Bristol, got a toy store window the week before Christmas, when most stores are unwilling to let go of their space. This was dressed with the castle in which Norma Talmadge was supposed to live and before it ran the Norma Talmadge Special.

The track was 8 feet 6 inches in length, and the train ran an announced number of hours a day, the exact time run each day being announced in the window and at the theatre. It was run always at the same speed, but not for the same length of time each day.

If you could figure how many circuits of the track the train made per minute and then multiply that by the number of minutes run and this result by eight feet six inches, you had the total mileage.

Estimate blanks could be had at the store or the theatre, and if you figured more closely than the others, you got a bunch of tickets to Ashes of Vengeance, with smaller rewards for the daily estimate.

No strings were tied to the offer, and it was not a guessing contest. The man who timed the train most carefully was apt to come closest to the actual result. The man who figured carelessly lost out and this was what made it worth while.

It's a clever stunt without the usual objectionable lottery features. A speedometer was used on the train to give the exact result.

Cow Perambulator Was Temperamental

We had a feeling that someone would pull the No-bull stunt on Black Oxen, and it happened. Charles H. Ernst, of the Palm Theatre, Pueblo, Col., got a jet black lady cow, lettered the blanket with the familiar lines, told her always to remember that she was a lady and gave her to a man to lead through the streets.

But she was a temperamental—though judicious—cow and the traffic annoyed her, so at the busiest corner she started to climb a telegraph pole, to the great chagrin of her chaperone. He was not even consoled by such advice as "Ride her, cowboy," "Twist her tail," and similar well-meant phrases of encouragement. It seemed as though a full third of the inhabitants were watching her, but reinforcements came and she was induced to desist. It was an unexpected punch that multiplied the appeal and got her name into the papers along with mention of Black Oxen. On her promise to steady down, she was continued in her employment for the remainder of the week.

Mr. Ernst writes that as the stunt had not been worked in Pueblo before it had a powerful kick and aided in building the heavy business this picture enjoyed.

Kept on

C. Floyd Hopkins did not sit down after he put over Columbus in the Yale-Pathe series. He got Jamestown off to a running start by offering $10 in prizes for the best compositions on that early settlement, and by working through one of the papers he gained a full week of reading notice for a very small investment.

A special pupils' ticket was issued for the showing, but there was no requirement that the contestant should see the production. The result was that Jamestown did even better at the Victoria Theatre, Harrisburg, than did Columbus, the initial release, because it had more momentum to run on.

Piecework

Cutting Pauline Garon's face into eight pieces, like a restaurant pie, gave the Imperial Theatre, Ottawa, the basis for a hook-up page on Children of the Dust.

It was the same old stunt of giving ticket prizes for the most neatly pasted reassemblings, but it is newer in Ottawa than in some other parts of the country and it had the citizenry sitting up and taking notice.

A Novelty

One of the advertisements for Name the Man at the Capitol Theatre, New York, was an endorsement reading: "I consider Name the Man a truly great picture. I recommend it to all patrons of the Capitol Theatre."

It was signed by S. L. Rothafel, who used to have a rubber stamp to this effect while he was at the Rivoli, but he wore it out and he had to write this one on the typewriter.



A First National Release

THE TEMPTATION WAS TOO GREAT. CHARLES ERNST HAD TO

This is the "no bull" stunt worked for Black Oxen at the Palm Theatre, Pueblo, Colo. It was new in town and made a strong hit, particularly as the cow had stage fright and went on a rampage the first day the stunt was in operation.

Harmonious Lobby Gives Neat Effect

Making the various elements of a display uniform materially helps the value of a lobby showing. For Black Oxen the Liberty Theatre, Portland, Ore., used a general scheme of lavender frames with narrow black stripes.

The top banner was lettered in orange on black and this color scheme was followed out in the smaller cutout and still frames. These latter had the frames mounted on blocks which held them a couple of inches from the background, giving a much more striking effect than where the frame is set squarely against the backing. The three-sheet frames were further ornamented with small head cutouts and stills.

Giving uniformity to the display permits more to be used without suggesting a crowded lobby. It is all a part of a single scheme and not a dozen different items dumped into the space without regard for order. In actual use the still frame before the box office is set over to balance that on the right. It was merely moved over to get it into the photograph.

Make up a half dozen sets of frames, repaint them for each use and your lobby will always get real attention.



A First National Release

A SIMPLE YET EFFECTIVE LOBBY DISPLAY LAYOUT

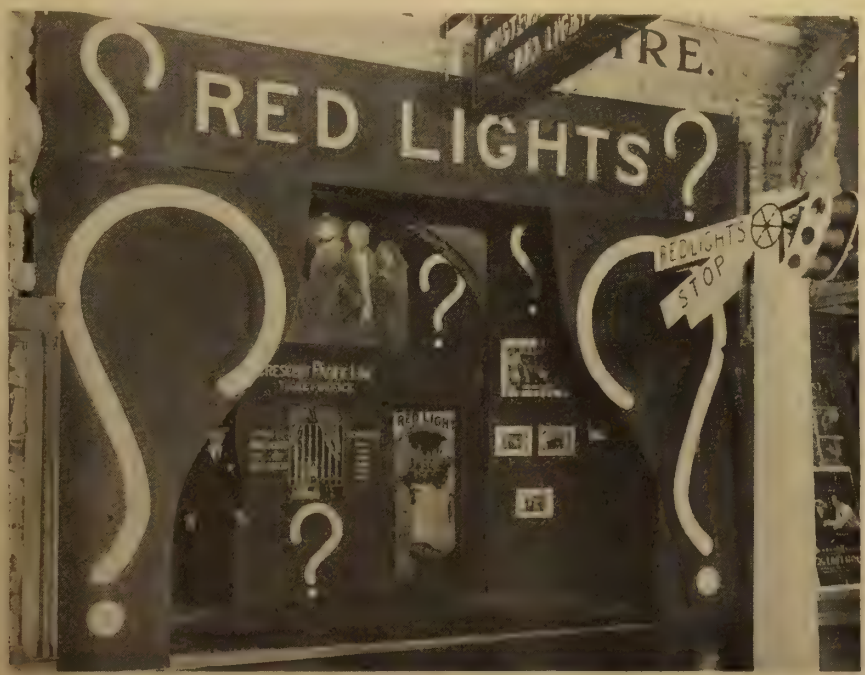
Planned by the Peoples Theatre, Portland, Ore., for Black Oxen. The color scheme is orange letters on a black ground with lavender frames with narrow black stripes. The still and cutout frames are a couple of inches in front of the background.

A Railroad Lobby Answered Question

Playing both the railroad and the mystery angles got a lot of extra coin for the Crescent Theatre, Austin, Texas, on Red Lights. Thomas Nickelson, the manager, faked up a simple and yet very effective lobby and put it over for a record. We particularly like the train showing through the opening on the right. The cutout above the box office might have been more effective could it have been spotted from back of the front border, but we take it that he had no spots handy.

The lettering on either side of the box office window announces the schedule of departing trains and tells that the fare to Red Lights is 30 and 40 cents, with a ten-cent half fare. A semaphore at the curb line completes the railroad section of the display.

This was all good, but we think that the question marks sold even better. Somehow the ? makes people think, and if you have a good mystery drama, the interrogation point will sell a lot of extra trickets. When William Morris, who has handled Harry Lauder in this country ever since that spendthrift started touring America, had his own circuit, he used no fewer than four "made" acts with a question mark after each. He knew the sales value of the idea and played it to the limit. It worked just as nicely for Red Lights down in Texas. It will work for other stories, too, so keep it in mind.



A Goldwyn Release

HANDLING RED LIGHTS IN A DIFFERENT LOBBY SHOW

Thomas Nickelson, of the Crescent Theatre, Austin, Texas, played up a question mark and a railroad station effect and got the coin. If you have half an excuse you will find that the question mark is one of the best lobby sellers yet devised.

A Brodney Raffles

Raffles has been adapted to The Man from Brodney's, the New Majestic Theatre, Pueblo, Col., co-operating with a newspaper and some leading stores in the familiar stunt for this Vitagraph. The Man from Brodney's was to be located in one of the stores in the co-operative page, and had to be addressed in the words, "You are the man from Brodney's. I read about you in the Star-Journal."

By changing the Raffles each day (this fact being announced), the stunt was spread over a week. The prizes were merchandise orders contributed by the stores in the advertising scheme and the idea cost the New

Eternal Citizens

Because there is a large Italian population in the two Niagara Falls, the Strand Theatre, on the American side, got out 10,000 heralds in Italian on The Eternal City, and got a return on the money. This will be a good angle wherever the class of patrons drawn will not offend the regular clientele.



A First National Release

NEXT TO THE TOY RAILROAD COMES THE CIRCUS TENTS

Few children and fewer adults can resist the appeal of the big tops and the Riviera Theatre, Knoxville, Tenn., offered about the biggest of the big shows. Most of the toys were to scale and the result was unusually good. So was business.

Knoxville Circus Spread Big Canvas

Nothing has ever thrust the running toy railroad from first place as a lobby attractor, but the circus tent for Circus Days has climbed over other ideas into second place since Jackie Coogan's perversion of Toby Tyler was launched.

Not even the circus tent lobby has made the patronage that the miniature circus in its entirety has commanded, and one of the best was done by the Riviera Theatre, Knoxville, Tenn. You can get some idea of the size of the display by comparing it with the three sheets in the background, but it is not so much a matter of size as completeness.

The tent was fairly packed with toy animals and performers, mostly of the jointed doll type, and if the circus rider standing on her horse over to the left is nearly as tall as the tent at its ridge this was a detail the kiddies overlooked in their gasping delight at the general effect.

And it was not the youngsters alone. The grown-ups were just as eager at heart, though they were able to mask their feelings with simulated indifference more or less convincing.

It's rather late to be showing an idea for Circus Days, for the picture has been played pretty nearly everywhere, but the wise manager will put it on for a date again next year, and he can profit by this suggestion then. Circus Days should be good for an annual booking for the next five years.

The old free tickets in the classified ads stunt put over Our Hospitality at the Rialto Theatre, Augusta. The stunt was run for ten days. Some houses in that territory have been working the stunt regularly for a year and more, but it seems always to work.

A Street Car Gong Was Selling Noise

Using a street car front which completely enclosed the lobby of the Rialto Theatre, Des Moines, Dan C. Burgum added a noise stunt that multiplied its effectiveness by ten.

The painting entirely enclosed the lobby and entrance and exit was had through swinging doors, these doors being flush with the pavement, the steps shown in the cut being painted on the doors. Each door was provided with a trip similar to those used on small stores, which tripped a gong hammer and caused a clang which not only startled the patron but aroused the passer-by. At showing times the almost constant clanging of the gong was as good as a jazz band for attraction purposes and cost a great deal less. The car was matched by the 24-sheet cutout on the marquise, but got far more attention for Conductor 1492. It sold the picture to a large advance.

With very little more trouble the wheels of the car could be made to revolve, though this does not seem to be necessary, since the straight painting sold to capacity.

On the opening day all street car employes in uniform were admitted free, though they usually paid for one or more persons they escorted, and there was a lot of unusual newspaper publicity in a contest staged with the Des Moines League for the Hard of Hearing in which prizes were given for the most complete lip readings of the characters in the play.

This latter idea will bring a lot of interest, though it is ten years since Edison produced a story in which all of the sub-titles were spoken. It is not knew, but it is so old that it can be revived with decided success. There was also a children's matinee in conjunction with one of the morning papers.

Real Chariots

Getting hold of a couple of real red and gold circus wagons was a great help to the Hippodrome Theatre, York, Pa. With a dozen Coogan impersonators throwing out bills for Circus Days, they got them in to the limit.



A Warner Brothers Release

THIS STUNT FAIRLY RANG THE BELL IN THE RIALTO, DES MOINES

The street car front had swinging doors through which the patron entered or departed and each time either door was opened a street car gong was clanged, supplying a noise ballyhoo that helped very materially the sale of Conductor 1492.

Interested Swedes in English Picture

Making a special drive on the Swedish population was one of the special methods used to put over Name the Man at the Broadway-Strand Theatre, Detroit.

The Swedes are so numerous that [illegible] have a fraternity building where m[illegible] their societies hold their meetings, and a special telegram was displayed, purporting to come from Victor Seastrom telling his countrymen of his first American-made picture. Although it is an English story laid in the Isle of Man, the preponderance of the patronage the opening performances was Swedish.

The stunt was planned by W. R. Ferguson and Phil Gleighman, who collaborated on the production, and was only one of several good features, about the best being a new taxi sticker. This carried simply the word "Heated" on its face and this side showed to the observer, but on the back was printed "Official taxi to Name the Man at the Broadway-Strand Theatre."

The taxis were also tied to a sticker announcing "Free rides to see Name the Man, Sunday, Jan. 27." Small type qualified this by limiting the offer to the event of rain between 7 and 9 in the evening. This was not so good, since there is danger of a boomerang.

A much better stunt was the establishment of free parking space a block from the theatre. The hire of a vacant lot was only $21 for the week and as street parking is not permitted, many availed themselves of this service.

The "How to Save Gas and Electricity" booklet was distributed, and a special sticker was printed to capitalize a row between a clergyman and the city administration. The minister declared that the K. K. K. would give better government, and opposition papers sided with the authorities and the clergyman respectively. While the debate was at its peak stickers were liberally plastered calling upon the clergyman to Name the Man and were signed with the K. K. K.

A special four-page fake newspaper was issued Saturday night before the opening. This was a copy of the make-up of the local scandal sheet and was avidly picked up from the stands and was handled in the lobby of the theatre.

The photograph-in-the-window was also used to get attention for an automatic book which displayed stills of the play. The photographs were marked and those whose faces were ringed were given free tickets. It was the original Orowitz idea unchanged.

Max Rosenfield's stunt was used to offset the ban upon street ballyhoos. A man was employed to take a pair of paintings from the paint shop to the theatre. He stopped to rest himself at every corner and got a fine display for Mae Busch's back without more than fracturing the ordinance.

All judges were extended the courtesies of the house and several accepted and the radio puzzle was worked with supply shops, traffic rules were handed out and there was a big drive on the photoplay edition of the book. It was an exceptional campaign and it brought large results.



A Goldwyn Release

THREE STUNTS IN A SINGLE PHOTO FOR NAME THE MAN

These are the heated tag, the free taxi and the parking space idea, as told in the accompanying story. The parking tickets were given at the box office of the Broadway-Strand Theatre, Detroit, when seats for the production were purchased.

Designed a Novelty for Potash Comedy

Order a niche in the Exploitation Hall of Fame for Dewey Mousson, of the Knickerbocker Theatre, Nashville. He has earned it.

This is the idea: He had Potash and Perlmutter and he made a terrible disturbance in the newspapers and the lobby about his no-smile contest.

Those who wished to enter were given tickets to the no-smile section, presided over by a monitor. If they so much as flickered a smile they were debarred from all privileges of the contest. If they sat through the show without other than inward laughter, they got their money back. Only fifty returns were made on a week which represented a big increase over the usual business.

It was a knockout in Nashville. In a smaller place it can be worked up for even more publicity—and it is not as easy as it sounds to sit through Potash and Perlmutter without laughing a little, and very easy to laugh a great deal.

This is a good stunt for any comedy and if you have played the Cloak and Suit comedy you can do just as well with it on Temporary Husband. Post a bulletin outside telling how many persons have been able to resist the appeal up to that performance or even give the names of the sober ones where everyone knows everyone else. It's a humdinger.



A First National Release

ANOTHER CLEVER LOBBY FROM ARTHUR SWANKE

Worked for the Rialto Theatre, El Dorado, Ark. The figures of the girls were in black against a pale yellow ground which gave contrast to the red and deep yellow of the lettering of the title. On the top were lettered the star and some sales talk.

Reprint Heralds

Because he liked First National's four-page trade paper insert on Flaming Youth, W. H. Laurence, of the Garrick Theatre, Duluth, had it reproduced for a herald, gaining space on the front cover for a book store which was handling the photoplay edition, and on the back for the house. It gave him something different at no cost for art work, and put over the picture to a comfortable increase, the book store hook-up helping more than a little.

Overfull Space Is Still Attractive

There is almost too much picture in this display from the New Theatre, Baltimore, on Baby Peggy. There is almost too much detail in the three-column illustration, but the face and name stand out so well that the



A Universal Release

FULL, BUT SELLING

rest does not matter very strongly. Even the drop to white space below does not hurt, though it does not make for a "pretty" advertisement. It sells tickets, and that is its main function. The New has a fondness for press citicisms, and it stuffs a couple in here, one either side of the signature, though we question the moral value of the device. Most theatregoers place little reliance in criticisms as a rule. This cut would work up much better in a four or five-column space. Running it from border to border gives a cramped effect.

Emergency Type Is Made of Linoleum

M. W. Larmour, of the National Theatre, Graham, Texas, sends in a four nines on Norma Talmadge in Ashes of Vengeance that is a clever example of what a man can do instead of standing around and cursing fate when he finds himself short of advertising material. A short booking and the Christmas postal congestion found him without any mats or other material on an extra big picture. He is in a small town where the type display is not calculated to give striking results, and he felt that he needed something to get a suggestion of excelence, so he glued a piece of inlay linoleum to a block of wood, planed the block type high and cut out the letters of the star name with a sharp pen knife. This was set into the form and printed on a flatbed press, and save for perhaps a dozen very faint streaks of white, hardly noticeable, it prints just as well as does the metal type used for the title and the signature. Mr. Larmour says that as time was short he had to do the entire job in forty-five minutes. We are giving the cut rather large space so you can get the effect better, and while this stunt is not new and has been recommended in this department time and again, we are glad to b able to reproduce so excellent an example of what can be done in an emergency. Of course the letters have to be cut in reverse so they will print properly, but if this offers any particular difficulty, first draw the letters on a sheet of thin paper with a sheet of carbon paper, face up, below. This will give the reversed letters when you turn the paper over and by putting the carbon with its face to the linoleum and going over the reversed outline with a pencil or stylus, the design can be sketched on the linoleum ready for cutting out. The same material is good for silhouette cuts and can even be used for general line work if the lines are not too fine. It helped save the day for Mr. Larmour, who seems to believe in hustling instead of complaining. Keep this in mind and do a little experimenting against the time you may need to make a cut in a hurry. This will not work in the offices where cylinder presses are used, as it is not possible to make a matrix from the linoleum, but you can make a plaster cast of the linoleum cut, make a metal cast of this and shave it down. It's more trouble, but not more trouble than it is worth.

The man who does the best he can is better than he who does twice as much yet only half of what he is able to do.

Liberty Usherettes Strong for Trousers

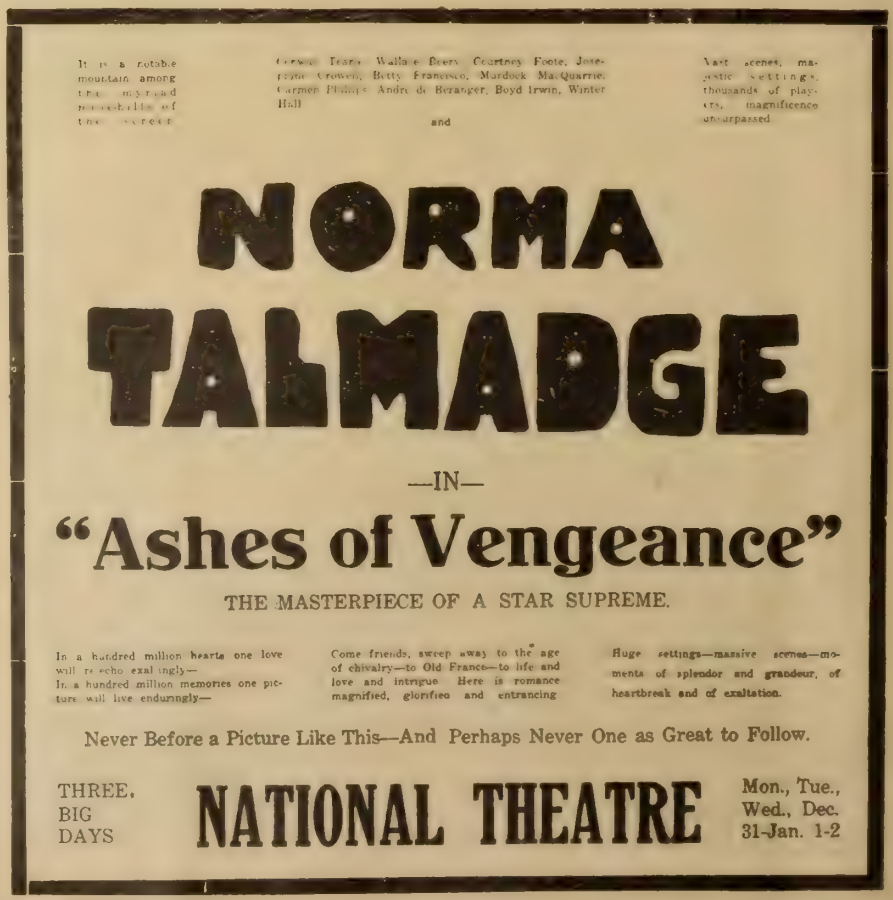
Roy A. Grombacher, manager of the Liberty Theatre, Spokane, Wash., sends us a photograph showing the Liberty girl ushers' uniforms.

Mr. Grombacher tells us that the usherettes usually wear black sateen trousers, but on Saturdays, Sundays and holidays they blossom out in white flannels.

After four years' experience the Liberty manager finds that most of the girls prefer trousers, because, as they state, it is easy to get around in them and, at the same time, they constitute a snappy-looking uniform.

Likes Radio

Ed Olmstead is the latest to give testimony in favor of radio. McVicker's Theatre, Chicago, gives semi-weekly concerts on the organ for KYW. He gets a chance to ring in the theatre on the verbal announcements which preface the numbers and the theatre is mentioned in the radio programs printed in something like 11,000 newspapers throughout the country. Some of this advertising does the theatre little good, since the listeners in are so far away, but people reach Chicago from all parts of the United States and they arrive knowing McVickers. They want to hear in actuality the organ they have heard so often through their receiving sets. Of course towns in a radius of a hundred miles or so give better results that those more distant, but the radio gets them all.



A First National Release

A STAR NAME PRINTED FROM A LINOLEUM EMERGENCY CUT

As a side product Olmstead lands a lot of stuff in the radio departments and supplements and has gotten as many as five mentions in a single issue of such a section.

The real test is the number of persons who inquire at the box office the hours at which one or the other of the organists may be heard at the keyboard.

Pittsburgh Space Shows Clean Face

Even Pittsburgh could not mess up this picture of Mae Murray used by the Aldine Theatre on Fashion Row. It is about as close to foolproof as an artist can get and still have a picture, and still it is a good likeness and a pretty piece of drawing. Perhaps that is what encouraged the Aldine to get off the hand-lettered stuff and back it up



A Metro Release

A FOOLPROOF CUT

with clean type. Pittsburgh theatres are terrible in-and-out. One week they achieve a nice type effect and the next the stuff is a mess of hand-lettering. Of course half tones are practically out of the question, but the papers can give good results with type if only the managers would stick to type for all except the major lines. Here even star and title are in straight type and yet look well. Milt Crandall offers the best suggestions to the poor press work the Pittsburgh papers give. He sent in some tears from the papers taken from the presses before they attained full speed, and they show up much better, but apparently the presses are taxed beyond their capacity for doing good work and are run at a speed which prevents clean illustration. It is the most logical explanation yet offered, and about the only solution not based upon crass indifference. But with a display like this of the Aldine's there is small chance for a bust. The only trouble is that it is seldom so good a cut is offered. Crandall gets his by making them in his own office. The Aldine uses an artist chiefly for hand-lettering.

Striking Portrait Gets the Attention

This display from the Colonial Theatre, Indianapolis, is a remarkably good example of the portrait style. It is not easily recognizable as Miss Murray, but you wonder who it is and in looking to find out, get the name and title more forcefully than if you merely mentally noted that it was Mae Murray and passed on to the next. Its excellence makes you pause and that pause sells



A Metro Release

NICELY HANDLED

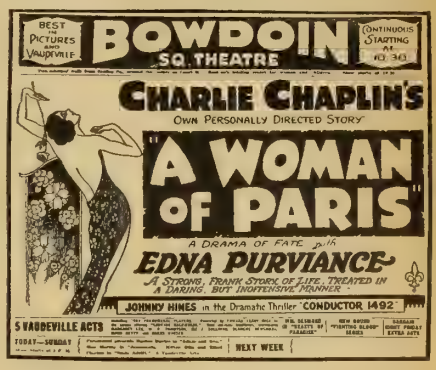
you the title as well as the star. It is a striking picture and well printed, which is fortunate since the value of th eentire space is dependent upon good printing. Poorly done, this would have no value whatever. But with a good cut and careful printing, this develops into one of the best portrait displays since the first Nazimova advertisements.

Marked Marks

Theatre managers in America are doing their best to reduce the surplus of German marks. George E. Brown, of the Imperial Theatre, Charlotte, N. C., did his bit when he played "Stephen Steps Out." He got 3,000,000,000 marks and printed them up with the statement that this was real money and the Fairbanks play was genuine entertainment and worth more than the marks. Most of his patrons were wholly in agreement with him.

Straddling Loses Some of the Punch

In trying to blow hot and cold over Chaplin's A Woman of Paris, the Bowdoin Square Theatre, Boston, loses some of the appeal when it announces "A strong, frank story of life, treated in a daring, but inoffensive, manner." People who want strong, frank stories will not be appealed to by the inoffensive manner, and people who desire inoffensive stories may not be appealed to by strong, frank stories, so it is up to Chaplin's name to sell both sets, and this being the case, the inoffensive manner would best be left off. There is too often a tendency to fill in lines with just words instead of care-



A United Artists Release

THE BOSTON CHAPLIN

fully weighing them. "A daring treatment of a frank story of life" might have gone through. The Bowdoin seems to give almost too much for the money, advertising Adam and Eva, Jazzmania and Souls Adrift, with five vaudeville acts. Double features are hurtful enough, but triplets are the limit. A Woman of Paris was supplemented by Johnny Hines in Conductor 1942, William Desmond in Beasts of Paradise and a round of Fighting Blood, with five vaudeville acts and more on the "Friday Bargain Night."

Second Week Ad Better than First

We like this hold over advertisement of Loew's Columbia Theatre, Washington, D. C., even better than that for the opening, which showed the two figures of Miss Murray one either side of the panel. This does not give the same marked suggestion of a dual personality, but it is more attractive



A Metro Release

A GOOD REPEATER

and the idea was gotten over on the first week of the engagement. The idea now is to tell that the picture had to be held over for a scond week and this is done by means of the type with the large "Held Over" and three lines in reference to the demand for an extension. This is only 80 lines by three, but it puts over the suggestion with a full grown wallop.

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

EVERYBODY connected with a motion picture distributing concern seems to have something to say about what a motion picture poster shall be excepting the artist who draws it, or so it seems to the artist. So we asked one of the best motion picture poster artists in the business what he thought. He thought a lot—particularly about bosses and the restrictions and limitations they place upon the artist, especially when that artist knows his business.

Of course this particular artist shall remain nameless, but he laid down his brush, took up his pencil, and sent us this:

Everybody Has Say

"The question, 'What constitutes a good motion picture poster?' appears to have been answered by everyone in and out of the business excepting the man who draws or colors them. (I wouldn't dare suggest that this man is an artist. Heaven forbid! The poor fellow might get chesty and ask for more money.)

"However, I've differentiated between the man who draws a poster and the man who only colors posters because the game is made up of both kinds of men. Very rarely is the combination of both found in one man, and that goes for any kind of movie poster artist, be he a decorative man, a comic man, an action-picture man or one who just does the chestnutty 'he-and-she' in a friction clutch, etc.

"The man or woman who can *draw* and originate his own work—not the man who just takes a photographic enlargement and slaps on some color—very rarely makes a success of a poster when it comes to coloring the sketch.

Movie Work Too Cheap

"What has this to do with what constitutes a good movie poster? Just this: Motion picture poster work is *cheap!* I'm speaking particularly of those posters that have been held up as horrible examples.





Reproduction of the red and black cover of F. B. O.'s press sheet on "The White Sin." Nat Rothstein has prepared a lot of red-fire showman's aids for this picture, all of which are shown in the complete campaign book, which is printed in the usual F. B. O. full-page newspaper size.

Isolated instances exist where men have received more than thirty-five dollars for a one-sheet or three-sheet sketch, or fifty dollars for a six-sheet or one hundred dollars for a twenty-four-sheet. In most instances the amount the artist receives is far less than the figures I have given. I know because I'm making posters right now.

"But isolated cases do not afford the proper basis for deductions. Now, then, where is there any attraction for the really capable artist in that kind of prices? To draw and color properly any original sketch should take considerable time—often several days. Therefore, if the artist completes two three-sheets a week (which is not too much time to spend on them to do them properly), he will make almost as much money, even at those *good* prices, as a first-class house-painter. Because the price per poster is so low the artist often rushes them through—and the posters look it.

"Then again, poster artists working for motion picture firms know from bitter experience that perhaps after a poster sketch is finished and submitted and then rejected they may or they may not be paid for their work. Is there anything attractive in that? It's a case of 'heads we win; tails you lose.'

"Another thing: Suppose a poster artist makes what he considers, according to all rules of drawing, composition, balance and color, a good poster, and the lettering man crabs the whole thing with a too-heavy-faced letter; or, after all his years of study of the psychology of advertising art, or theory of color, he runs into a boss with a 'green' or a 'red' complex? What then? What's to be done when the artist knows that something positively should be blue and the boss insists it be green, for instance?

"Bosses" Often Obstacles

"Suppose the man who passes upon your sketches has no knowledge of art or illustration (and most of them haven't) beyond the fact that a certain well-known artist gets $2,000 for a twenty-four-sheet, or that So-and-so 'does' pretty women on a piece of wall paper, or that 'the man who does those strong-light effects is good.' Suppose you are working for a man who insists on your imitating the great dry-brush work of Whozis or the swell wood-cut effect of Whatzis, or who demands that every sheet shall have four printings for the sole reason that therefore he will be getting the full benefit of his poster-printing contract terms—and I have mentioned only a few of the things he is liable to pull on the artist. Where does the exhibitor fit then? All the exhibitor wants is a poster that will sell seats. Will he get it under such conditions as I have briefly outlined? Will he? Write your own ticket.

"I don't claim that every poster artist should get $2,000 for a twenty-four-sheet sketch. That's the opposite extreme to cheapness; that's entirely too much to pay for a motion picture poster sketch. I've



Two of the lobby paintings prepared for Metro's production of "Happiness," starring Laurette Taylor. Metro's campaign book on the picture is the usual comprehensive and complete affair issued by that company. It will be ready shortly.



A sure-to-be popular novelty issued by Pathe for "Leatherstocking." A paper Indian mask, printed in full color, and big enough for any kid to wear. Prince to exhibitors, $20.00 per thousand.

seen one or two of those $2,000 jobs flop miserably. I've seen the work of good artists, top-notchers in their line, men who made crackerjack magazine illustrations, fail ingloriously when it was put in on motion picture posters.

"I've known big men in the art game. But even the biggest of them often get the gate because the exhibitor cannot 'get' their work. Which is a natural conclusion when an artist who does not 'get' the showman's angle tries to do movie posters. What good is it for the distributor to pay a noted artist a lot of money—too much money—for an 'artistic' poster that doesn't mean a thing at the box office? Mr. So-and-so's name might be good advertising—in some places—but Mr. Exhibitor away out in Main Street doesn't know a darned thing about Mr. Whozis—and doesn't care.

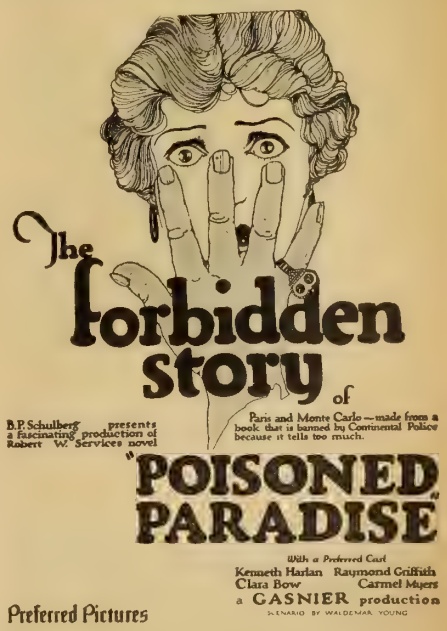
Practice Will Continue

"But I suppose some distributors will continue, on occasion, to pay out big sums to the 'big' names—illustrators, mural decorators, technicians, anybody with a 'name.' But I don't suppose they'll ever wholly rely on the '$35.00-man,' who knows his job of to be a poor business man for himself.

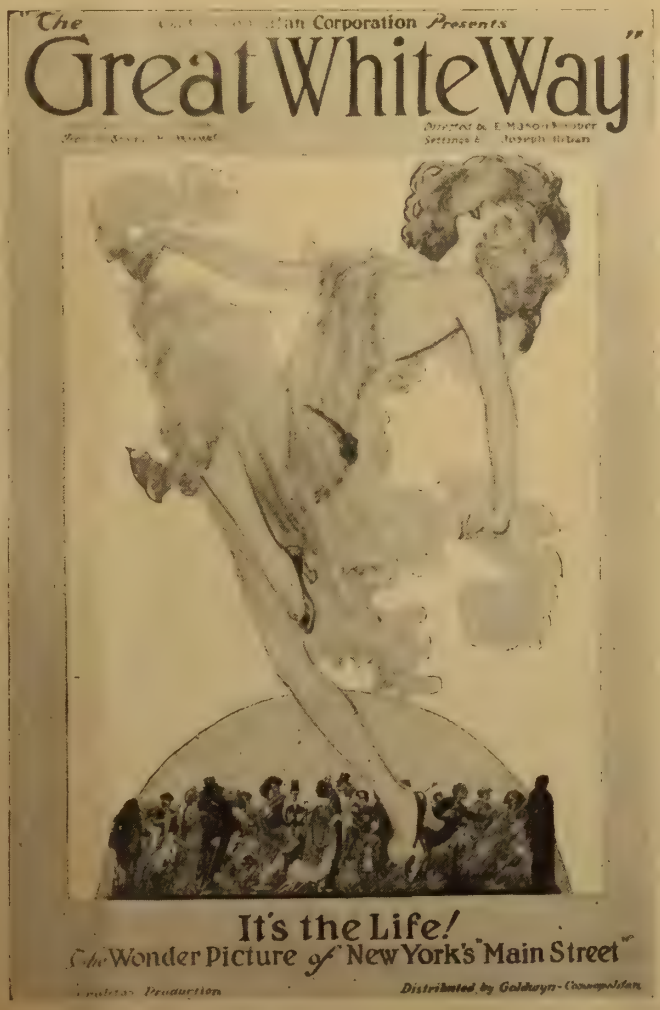
"And what, after all, constitutes a good motion picture poster? Just this, and nothing more: If there's an order for a reissue of 10,000 copies or so you've made a good poster; if you've put into it *box-office value* (and only experience will tell you what that is) you've done a good motion picture poster job, whether you are Mr. Whozis, Mr. So-and-so or just plain Jake, and whether your price is $2,000 or twenty dollars. And most of the time 'Jake' can do a better motion picture job than Mr. Two Thousand Dollars."

——T. N. T.——

THERE'S a lot of truth in what our artist friend has to say, and there's a lot to be said on the other side. Who will be the "boss" who wants to tell his side through these columns? And what do exhibitors think of what "Jake" (which isn't his name, of course,) has to say?



"The forbidden story of Monte Carlo" is the selling line carried through practically all of the aid on Preferred's "Poisoned Paradise." Illustration shows one of the newspaper ads.



This one-sheet design is an example of the type of art work evolved by the reorganized advertising and publicity departments of Cosmopolitan Productions.

——T. N. T.——

A COMPLETE and helpful exhibitors' service book has been prepared for the Cosmopolitan picture, "The Great White Way." Of particular note is the line of posters, every one of which shows good showman sense. The prevailing note in all of the posters is that of the dance, which comprises a big part of the life along the "Great White Way." This idea has been executed in fine fashion. All the way through the assortment of posters and the other aids runs the selling line, "It's the Life!"

Of particular note is the high grade of art work in the posters, newspaper ads., etc. A particularly strong ad. which will reproduce excellently is the full page ad., which is composed largely of a strong halftone featuring Anita Stewart in a dramatic pose.

——T. N. T.——

ADVERTISING men believed in advertising. That's why the Associated Motion Picture Advertisers keep telling the world about T. N. T.—The Naked Truth Dinner, to be held at the Hotel Astor, New York, on March 29th.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. If you are looking for fun and plenty of it get this one. If is a laugh from start to finish. I wouldn't mind being an exhibitor if they were all like this one. Moral tone good and is suitable for Sunday. Had fine attendance. Draw all classes. Admission 10-30, 10-25. Jones and Richardson, Queen Theatre, Olney, Texas.

TEA WITH A KICK. (5,950 feet). Star cast. They didn't break our doors down. We didn't see any tea, and the box office got no kick. Moral tone O. K. It didn't suit on a week day; you might try Sunday. Had poor attendance. Draw railroad town in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

TEA WITH A KICK. (5,950 feet). Star cast. Called all star but failed to see one. This picture seems advertising for Lucky Strike cigarettes. Lay off, no acting, no plot, no direction, no nothing. Attendance fair when it started; nothing when it finished. They all left. Moral tone not good. Not suitable for Sunday or any other day. Had poor attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

TEA WITH A KICK. (5,950 feet). Star cast. Fairly good picture but very little above the program class. Did poor business for two days. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

F. B. O.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. A corking good picture that made us some money. Well produced, well acted and a fine line of publicity that helps to build up box-office returns Book and boost it. Our public liked it immensely. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Not what we expected although a fair picture. Attendance very good. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

JUDGMENT OF THE STORM. (6,329 feet). Star, Myrtle Stedman. It is one of the best photoplays ever seen upon the screen. No screen production has ever carried to the observer a more powerful appeal or such climaxing drama before. A tremendously climactic, smashing dramatic picturization of the story that brought one thousand dollars cash and royalties to an obscure housewife. Fidelity to reality, a wonderful cast. See the picture and become convinced yourself. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MIRACLE BABY. (6 reels). Star, Harry Carey. Quite the poorest picture we have ever seen Carey in. A complete flop. Suitable for Sunday. Had poor attendance. Draw workers, farmers, clerks in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

First National

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. The star is good but the picture is very light and too short for a feature. You had better support this one with a couple of good short subjects if you want to meet your customers in the lobby. Moral tone O. K. for a comedy. Not suitable for Sunday. Had poor attendance on account of zero weather. W. H. Kendall, Coggan Opera House, Coggan, Iowa.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. One of the best we have run. Business great. Don't be afraid to book it. Moral tone fine and is suitable for Sunday. Had one hundred percent attendance. Draw mixed class in city of 12,000. Admission 10-30. James Zartaludes, Yale Theatre (1,000 seats), Sapulpa, Oklahoma.

BRIGHT SHAWL. (7,500 feet). Star, Dorothy Gish. A flaming romance of old Cuba; vivid, exciting and interesting. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A good production, but does not please as much as any of his others. Value twice too high. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. H. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BRAWN OF THE NORTH. (7,650 feet). Star cast. While slow in spots, this picture was hailed with enthusiasm. Especially children and young people went wild over it. Had good attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CHILDREN OF DUST. (6,228 feet). Star cast. For me a real good show. Kid part a trifle long but pleased all. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. A film gem. Buy it, play it, exploit it properly and get some change for yourself. It has a wider appeal than many of the Coogan pictures and the advertising chances are limitless. Everything for advertising brought excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. Business way off on this one. Constance miscast; should never have been made. Far below this star's previous productions. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

DULCY. (6,859 feet). Star, Constance Talmadge. Dulcy in Spanish means sweet, so Dulcy in this picture means a sweet and entertaining picture, and very fascinating. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. A swashbuckling, full of action affair, that just got by and voted here about the poorest of the "Barthelmess offerings." It's been well produced and if "Richard" is liked, play it, but take into consideration the price. Had I paid what was originally quoted I'd have gone into red ink plenty. Used everything for advertising and had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. A good star ruined by having some nut place him in this infernal costume bunk. Why don't they cut it out? No one pleased. Eight reels of nothing but sword play. Dick, unless you duck these would-be stories you are a goner. Come back in something worth while. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

GAS, OIL, AND WATER. (4,500 feet). Star, Charles Ray. Not a new picture but a more or less interesting one. First National hasn't given me new pictures, so am discontinuing them. Circular and newspaper advertising brought people. Moral tone good but it is not suitable for Sunday in a small town. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

HER REPUTATION. (7 reels). Star, May McAvoy. Thought to be a very ordinary picture here, and nowhere near the box-office draw that you would think it to be. Not cared for here, but if bought right, can be played with fair success. Had poor attendance. Used everything for advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Just a great, fine, entertaining picture with a real story and the best little star in all picturedom. Everything just fine. People pleased to a nicety. A little peppy but does them good. Play it Sunday. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. This is certainly a fine picture; has everything, and we found it all right every way; boost it, it's there. A little peppy, but not too much. Not suitable for Sunday. Had fair attendance. Draw family and railroad class in town of 7,750. Admission 10-25, regular; 10-50, specials. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. "Flaming Youth" is considered one of the most startling photoplays of the year, dealing as it does with the so-called flapper problem. It tells a vivid story of a modern girl's many loves and shows the dangers and pitfalls that beset the girl eager to learn the truths of life. The story is a frank expose of "modern" women and men. It makes no attempt to place the blame on lounge lizards nor "jelly beans," but quite frankly makes sophistication almost general and quite to be expected in the new order of things. Miss Moore plays her part true to life. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

LOVE NEVER DIES. (6,751 feet). Star, Lloyd Hughes. Madge Bellamy also stars in this one. Patrons called this a good picture, and as none of them kicked, I must give this one a ninety per cent. rating. Clean, with a good plot and fine photography, but the film had a great number of bad patches that made picture jump on screen and there were two or three misframes. Some parts of the picture were missing but not enough to hurt

play. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 1,000. Admission 10-20, program; 15-35, special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MY BOY. (4,967 feet). Star, Jackie Coogan. Played this one on Christmas day and brought out quite a number of kids with whom Jackie Coogan is very popular. No knocks and quite a number of compliments on this one, so can say that the regulars were satisfied. Good picture with fair photography; no misframes. Full length sub-titles. Not a special, but a good program feature. Moral tone good. Suitable for Sunday. Used slide, ones, threes, sixes. Had fair attendance. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PENROD. (8,037 feet). Star, Wesley Barry. Very good picture. Such a relief after showing so much modern jazz drama. Film fine. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw small town class in town of 1,367. Admission 10-25, 15-30-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

PENROD AND SAM. (6,275 feet). Star cast. A good show that failed to pull. Too much kid stuff on the market has killed it all. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PONJOLA. (7 reels). Star, Ann Q. Nilsson. It has audience appeal and no objectionable features. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Return engagement. The first time I played this picture it was rained out, but the few people who saw it were wild about it. Played it back to extra good business on the two worst days of the week. It is a wonderful picture. Great advertising possibilities and is sure to please. It is a picture that people will talk about for weeks after they have seen it. Don't be afraid to advertise it as one of the most unusual and best outdoor pictures of the year. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. One of the best pictures I have played this season. A sure one hundred per cent. picture. Moral tone very good and is suitable for Sunday. Had good attendance. Draw mixed class in city of 12,000. Admission 10-30. James Zaratludes, Yale Theatre (1,000 seats), Sapulpa, Oklahoma.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. One of the best comedy dramas the Yale Theatre has seen. Moral tone good and is suitable for Sunday. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-30. James Zartaludes, Yale Theatre (1,000 seats), Sapulpa, Oklahoma.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Good picture, that lost big money for us; it was overpriced by First National. Moral tone okay and is suitable for Sunday. Had poor attendance. Draw family and railroad class in town of 7,750. Admission 10-25, regular; 10-50, specials. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

Between Ourselves

A get-together place where we can talk things over

Sometimes a good scout gets busy or tired of reporting and lays off, and when I go after him he says, "Can't be bothered—too busy."

Why should he be pestered? Well—let friend J. A. McGill, of the Liberty, Port Orchard, Washington, say it:

"Do I want the Moving Picture World—do I read it? Yes!—and I find it the finest club in the world to hand to some of the fluent salesmen who patrol the great Northwest.

"Van's (he means YOUR) Straight from the Shoulder is worth not only dollars to an exhibitor who will take the trouble to study it up—but it is worth the good-will of our patrons, which is worth the whole business.

"These reports head off many a poor picture program and consequently we retain the good-will which took so long to build up."

That's why I pester you to shoot in your tips and keep Straight from the Shoulder going strong and growing stronger. VAN.

ROSE OF THE SEA. (6,037 feet). Star, Anita Stewart. A shameful waste of film. No story, no action, no nothin'. Film okay. Moral tone good and is suitable for Sunday. Had good attendance. Draw small town class in town of 1,367. Admission 10-25, 15-30-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. A picture depicting a romance of Araby in which Norma Talmadge outsheiks the sheiks. A story of barbaric life and love on the border of the Arabian desert. Norma attempts a part calling for an abandon and dramatic ardor beyond anything she has ever before attempted. All the fierce, primitive emotions of the hot Arabian desert, the bizarre color and stirring romance of the Orient successfully embodied in her role. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

STORM GIRL. (5 reels). Star, Peggy O'Day. Nothing extra; a very ordinary picture. Moral tone fair and is not suitable for Sunday. Had fair attendance. Draw working classes only for this one. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. Very good program. Pleased. Film fine. Moral tone fine. It is a picture that is better for Saturday. Had fair attendance. Draw small town class in town of 1,367. Admission 10-25, 15-30-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

Fox

BOSTON BLACKIE. (4,522 feet). Star, William Russell. A very good picture of the underworld type that will be well received by patrons of melodrama. They liked it here. Moral tone none too good. Doubtful for Sunday. Had good attendance. Draw workers, farmers, clerks in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

BUCKING THE BARRIER. (4,566 feet). Star, Dustin Farnum. Everyone seemed well pleased with this one, as I heard no kicks. A little out of the ordinary from the usual run of snow pictures in that it has about two and one-half reels of home stuff before going to the snow country. Attendance good. Suitable picture for Sunday. Print good. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. Never had more full house than on this. Had to run extra show that run until after one o'clock and had them standing full. Comedy is the main thing, and the feature together with strong short subjects pulled. Has average moral tone and is suitable for Sunday. Attendance S. R. O. plus. Had one hundred standing each show. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A film classic, no matter what anybody says; it's a picture for the man who understands; flatheads (and there are a few attend pictures), will condemn this, but it's "there" and pleased immensely here. Usual advertising brought excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Goldwyn

IN THE PALACE OF THE KING. (9,000 feet). Star cast. An elaborate costume picture. Big advertising failed to bring crowds. Don't let them sell you this at big rental. C. B. Hartwig, Antlers Theatre, Helena, Montana.

IN THE PALACE OF THE KING. (9,000 feet). Star, Blanche Sweet. A picture that they spent a small fortune on, and also a picture that won't please one in ten, that was the average here. Never in the history of this theatre have I heard a supposedly important picture so universally condemned; "rotten," "punk," and other statements not printable. It's a box-office flop; it isn't entertainment, and they get big coin for it. To me it seems like a ten-cent chromo in a thousand dollar frame. I packed them in the first matinee, for I went after it on the strength of production values, and the fact that Emmett Flynn's "Connecticut Yankee" went over here, but after that first matinee,



Scenes from C. C. Burr's "The Average Woman." In the Stellar Roles are Pauline Garon, Harrison Ford, David Powell, Burr McIntosh, De Sacia Mooers and Little Russell Griffin.

good night! Attendance nothing. I would advise exhibitors not to play this at any price; just pass it up, it's worth it. Used everything I could think of for advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RED LIGHTS. (6,841 feet). Star cast. One of the bright spots in our last sixty days running; this picture will go over anywhere. Patrons' comment was all that we desired. They liked it. Suitable for Sunday. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Took in the most money with this picture that we ever did since we started in business. The picture is very good but Elinor Glyn's name draws them. Paid too much for it but made good on it. If you buy it right you should clean up. Moral tone okay and is suitable for Sunday. Had fine attendance. Draw mixed class. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

SLAVE OF DESIRE. (6,675 feet). Star cast. Fairly good picture, although not above program class. Had two days of poor business. C. B. Hartwig, Antlers Theatre, Helena, Montana.

STEADFAST HEART. (7 reels). Star cast. Not much. My patrons did not like this one. Not even good program picture. C. B. Hartwig, Antlers Theatre, Helena, Montana.

Metro

AN OLD SWEETHEART OF MINE. (5,400 feet). Star, Elliott Dexter. Very good sentimental picture taken from the poem of the same name by James Whitcomb Riley. Moral tone good and it is suitable for Sunday. Attendance 116. Draw all classes in town of 500. Admission 10-25. J. B. Stanton, Movies Theatre (230 seats), Onamia, Minnesota.

FAMOUS MRS. FAIR. (7,000 feet). Star, Myrtle Stedman. This is old but still good where it has not been shown. Moral tone good and it is suitable for Sunday. Attendance 115. Draw all classes in town of 500. Admission 10-25. J. B. Stanton, Movies Theatre (230 seats), Onamia, Minnesota.

FORGOTTEN LAW. Star, Milton Sills. Sills is always a drawing card for me and this old picture is no exception. Story is old but good. Moral tone good and it is suitable for Sunday. Attendance 112. Draw all classes in town of 500. Admission 10-25. J. B. Stanton, Movies Theatre (230 seats), Onamia, Minnesota.

HANDS OF NARA. (6,000 feet). Star, Clara Kimball Young. Not much of a picture from any standpoint, and besides my patrons will not stand for Clara Kimball Young any more. Days in advance they told me they wouldn't come to see it and my box office can testify to the fact that they kept their word. It was a bad loss. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SOCIAL CODE. (5 reels). Star, Viola Dana. Not so good, not so good; about thirty per cent. entertainment, the balance is just picture and footage. If you can get away with such program offerings they are all right, but we cannot. Pictures such as these die the second night. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.



Hoot Gibson in "Ride for Your Life," a Universal Picture.

TOLL OF THE SEA. (4,600 feet). Star cast. This one was in colors and while a few thought it wonderful the majority rated it below the average, and so do we. Had fair attendance. Draw neighborhood patronage in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit, Reading, Pennsylvania.

TOLL OF THE SEA. (4,600 feet). Star, Anna May Wong. While the story was generally sad, there were comedy incidents that softened it somewhat. The acting was fine, but the outstanding feature was the beautiful coloring that gave such a touch of realism to the characters that one forgot it was a movie they were seeing. Moral tone fair. Not suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Alice Brady. A very interesting picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Paramount

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. A very good feature depicting the modern flapper. This was particularly appropriate for Christmas night and pleased the good sized crowd the title had drawn in. Had no complaints on an increased admission and had many favorable reports. I used slide, heralds, photos, boards. Had very good attendance. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

PURPLE HIGHWAY. (Kenma Pictures). Star, Madge Kennedy. (6,574 feet). As fine a picture as you will find. Everything first class, story, picture, acting, scenery; the fireworks display is very fine. Book this one. Will be sure to please. Moral tone good and is suitable for Sunday. Had rotten attendance. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

RACING HEARTS. (5,700 feet). Star cast. An auto racing picture that will please one hundred per cent.; exceptionally good cast, well balanced. Story after the style of the Wallace Reid auto stories, that took so well. Richard Dix does exceptionally good work. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class. Admission 15-25 and tax. S. Major, Princess Theatre, Preston, Ontario, Canada.

WILD BILL HICKOK. (6,893 feet). Star, Bill Hart. Being Bill Hart's first since his return, it drew an extra good crowd, but I am afraid his next effort won't do so well. The opinion seemed to be that Bill is getting too darn sentimental. A man of Hart's face and figure should never be asked to wring his hands when he gets in trouble. It's foolish looking, but he was a whopper when he went into action. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

ZAZA. (7,076 feet). Star, Gloria Swanson. Rather a novelty to see what a tartar our "Glorious Gloria" can be. Oh, but she is rough, but the patrons just ate it up. It did them good to have someone relieve their feelings, it seems. One mighty good program picture, that's all. Moral tone fair. It is not suitable for Sunday in a blue-law town, otherwise okay. Attendance very good both days. Draw better class in town of 6,000. Admission 25-30. Lester F. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

Pathe

WHY WORRY? (6 reels). Star, Harold Lloyd. This is a perfect title, for the exhibitor who shows this one will have nothing to worry about. Ran it one day longer than I ever played a picture and had capacity houses on last night. Advanced admission prices and tied up with all local stores on the "Why Worry" advertising in newspapers. This proved easy to do and brought results. Practically every ad in papers carried the line "Why Worry?" It's a knockout. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.



Scenes from Chapter Thirteen of "The Ghost City," a Universal chapter picture starring Pete Morrison, supported by Margaret Morris.

Preferred

DAUGHTERS OF THE RICH. (6,073 feet). Star cast. An interesting picture, but one that only appeals to the "highbrow." Played it two days to fair business and received some very favorable comments. Moral tone good and is suitable for Sunday. Had only fair attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

United Artists

ORPHANS OF THE STORM. (13,400 feet). Star cast. A very fine piece of work of which Griffith has a right to be proud. Of course it is sombre and rather heavy but it's a big picture in every way. We did very little on it, so figure it suffered from the growing antipathy to costume pictures. Suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SUZANNA. (8 reels). Star, Mabel Nor-

Good Program

"For the small town man, having difficulties due to weather conditions, unavoidable at this time of year, I would advise the combination of Paramount features and Pathe comedies and News. Both companies will treat the little fellows well and give them first-class stuff at the only rental that will permit business at the time when every quarter means either profit or loss."—Guy C. Sawyer, Town Hall, Chester, Vermont.

mand. A good picture but it failed to bring them in. Hardly above program priced picture. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

Universal

BURNING WORDS. (4,944 feet). Star, Roy Stewart. A real good picture; a little sad, but went over good. Very good prints. Moral tone good and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

DON QUICK SHOT OF THE RIO GRANDE. (4,894 feet). Star, Jack Hoxie. Went over fair. Nothing to brag about. Too much hero stuff. Very good prints. Moral tone good and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

DRIVEN. (5,400 feet). Star cast. Mr. Laemmle is a great advertiser. This picture would probably go all right in some locations. Small towns should not run it as it leaves a bad taste behind. Finely acted. Settings all right, but too sad. Moral tone poor; it is not suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

FLIRT. (8 reels). Star, Eileen Percy. A real, honest-to-goodness picture. Enjoyed by all. Prints were in excellent shape which always helps us a great deal. We never get a bum print from Universal. Moral tone very good and it is suitable for Sunday. Had good attendance and pleased. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. A very good program picture. Titles witty and amusing. Photography mostly good but too dark in places. Patrons enjoyed it. Moral tone all right and it is suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Here is a real one and plenty of action and different from anything else. A little of everything in it. Moral tone good and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A splendid, stupendous production, said to have cost one million five hundred thousand dollars, and in the handling of mob scenes in which more than three thousand persons take part, those seeing the picture will simply be amazed that such a picture can be produced and put on the screen. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. A good western with plenty of Hoxie action. Moral tone good and it is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

MIDNIGHT GUEST. (4,795 feet). Star cast. A good picture but not a good ending. Leaves the patrons in doubt as to intentions of the players. Draw transient patronage. M. Oppenheimer. Lafayette Theatre, New Orleans, Louisiana.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. Good production with high standard and fine line of advertising aids, but people are tired of these storm scenes and the thrill and punch are not felt like when "The Old Homestead" was released. Business not up to fair expectations. Moral tone good but it is doubtful for Sunday. Had general attendance. Draw all classes in town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

WHISPERED NAME. (5,196 feet). Star cast. Good newspaper story and good action and lots of love. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

Vitagraph

FIGHTING GUIDE. (4,905 feet). Star, William Duncan. Was very fair western and especially so at the price I paid. Moral tone good. Had fair attendance. Draw country class mostly in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

ISLAND WIVES. (5 reels). Star cast. Got over nicely. Has just fair moral tone. Not suitable for Sunday. Haid fair attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

MAN OF MIGHT. Star, William Duncan. A feature made over from a serial, but few remember the serial, or not any. A good drawing card where fast outdoor action is liked. It sure kept 'em awake here and pleased one hundred per cent. Moral tone good but would say it is not suitable for Sunday. Had very good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

No Bad Ones

"Enclosed you will find reports on several pictures. Perhaps you will wonder why there are no adverse criticisms; but the fact is that it has been a long time since we have had a sorry picture—we book the good ones as shown in Straight from the Shoulder and let the rest go by."—Kenneth Richardson, Star Theatre, Seneca, South Carolina.

MASTERS OF MEN. (6,800 feet). Star cast. Lots of swift, rough acting combined with a fairly interesting story, kept them tight to their seats to the finish. Everybody was pleased and quite a few stopped to tell us how good it was. Had good attendance. Draw neighborhood patronage in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit, Reading, Pennsylvania.

MIDNIGHT ALARM. (6,000 feet). Star, Percy Marmont. An excellent picture, full of thrills. William Noble, Criterion Theatre, Oklahoma.

Warner Bros.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Paid a ridiculous price for this common but too long feature. Some liked it. Most of them didn't. Suitable for Sunday. Had poor to fair attendance. Draw town and country class in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre (216 seats), Pelican Rapids, Minnesota.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. Never have Irene Rich and Monte Blue been seen to such advantage as in this one. I don't believe any audience could help but like "Lucretia Lombard." It has a splendid story and a big thrill at the end. The forest fire scenes are splendid. Drew little above average. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

MAIN STREET. (8 reels). Star, Monte Blue. An excellent picture, played well, but did not seem to take here, but should not say fault of picture. Good moral tone, good film. Had poor attendance. Draw all classes in town of 2,800. Admission 15-25. J. F. Griffin, Gorham Opera House (400 seats), Gorham, New Hampshire.

PRINTER'S DEVIL. Star, Wesley Barry. First two reels drag. Next two reels better and last two are okay. On a whole average program picture not worthy the "Warner" name. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PRINTER'S DEVIL. Star, Wesley Barry. Just an ordinary program picture. You haven't anything to work on, and it isn't worth buying. Moral tone okay and is suitable for Sunday. Had poor attendance. Draw



SCENES FROM THE EMMETT FLYNN PRODUCTION, "NELLIE, THE BEAUTIFUL CLOAK MODEL," A GOLDWYN PICTURE

Dodge the lemons and tell the boys about the ones you've got stuck with: grab the good ones and shoot in a tip on them. GET THE HABIT.
USE THE BLANK BELOW.

railroad class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Tiger Rose, a child of the woods, as beautiful as the flower whose name she bears, but as dangerous in defense as the queen of the jungles. David Belasco's famous play has been transferred to the silver screen with hte utmost fidelity in this remarkable classic. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). Magnificent picture; pleased a big audience one hundred per cent. Moral tone fine and is suitable for Sunday. Had big attendance. Draw family and railroad class in town of 7,750. Admission 10-25. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

Comedies

EXPLORERS. (Fox-Sunshine). Fox comedies all have novel stunts and real slapstick situations that tickle the funnybone, and this is no exception. When our gang applauds they can be heard for about a mile. They did! Moral tone good and it is suitable for Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

ONE WEEK. (Metro). Very good. Let's have more comedies like this. Pleased ninety-five per cent. Let us have them at the right price. Ed. Muchow, Hub Theatre, Gaylord, Minnesota.

ONE OL CAT. (Educational). One-half reel. Fine cartoon and picture subject combined. Audience puzzled as to how they are made. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

ROARING LIONS ON A STEAMSHIP. (Fox). Fox should be proud of having made this one. Brought more laughs than any other two-reel comedy I have played in the last six months. Charles Conklin as the valet was greeted at every appearance with gales of giggles. If you play to a kid audience don't miss this one under any circumstances as the children here were screaming from start to finish and have been asking for more like this one. Moral tone good and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-20, program; 15-35, special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SAWMILL. (Vitagraph). Star, Larry Semon. A good comedy. Larry pleases the audience so that they ask when we are going to have another one. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

Short Subjects

LEATHER PUSHERS. (Universal). Star, Reginald Denny. We have used a number of these and found them pretty satisfactory though they all have the weakness of being too much alike. They have humor, though, and each one finishes with a punch. Universal over rates them. They're just good, not great. Draw workers, farmers, clerks in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

State Rights

DANGER TRAIL. (Exclusive Film Co.). Star cast. (5,000 feet). Good picture. Pleased everyone. Made money with it. Suitable for Sunday. Had large attendance. Regent Theatre, Indianapolis, Indiana.

ENLIGHTEN THY DAUGHTER. (Enlightenment Photo Play Corp.) Star cast. (7,000 feet). Lay off, boys, if you haven't already run it. The people liked it for the lesson it teaches, but here's where the rub came in. It must have been taken ten years ago or more and the patrons were not slow in telling us either, we had to pay just four and two-thirds times what the picture was worth to us as we did not meet expenses and ran it two days. The first day weather was bad and the second day it was good, but the attendance was rotten. Lay off, boys, or get stung? Moral tone good and it is suitable for Sunday. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GOLD MADNESS. (Renown). Star, Guy Bates Post. (5,860 feet). Picture has a good plot, but picture not well liked by patrons. The star does not mean anything here. Could not recommend this picture. Attendance almost nothing second day. Moral tone poor and is not suitable for Sunday. Had poor attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

GOLD MADNESS. (Renown Pictures). Star, Guy Bates Post. (5,860 feet). Didn't think much of this here and didn't fail to tell me its shortcomings. Theatres that haven't a discriminating clientele you can sneak it by; others look out! Usual advertising brought fair attendance. Draw



Scene from "Women Who Give," a Metro Picture

health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOW WOMEN LOVE. (Whitman Bennett). Star, Betty Blythe. (5 reels). A good average love story; nothing extra. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

LONE WAGON. (Sanford Production). Star, Matty Mathison. Splendid production. Fine cast, story and direction. Suitable for Sunday. Had wonderful attendance. Draw neighborhood class in city of 500,000. Admission twenty cents. L. C. Neusler, Lorraine Theatre (500 seats), Milwaukee, Wisconsin.

RED TRAIL. (State Right). Star cast. (6,841 feet). Not a new picture but one that will please them. Plenty wild animals in this. The paper will bring them in. Had good attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

TEMPTATION. (C. B. C.). Star, Eva Novak. (6,500 feet). Has a good title and will draw business. A fine all-star cast and they do wonderful work. Will make money for most any exhibitor if properly exploited. Moral tone good and is not suitable for Sunday. Had good attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....Star .....Producer .....

Your own report.....

.....

.....

Moral tone.....Suitable for Sunday?.....Attendance .....

Admission .....Type you draw from.....

Name .....Theatre .....City .....State .....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"America"

Griffith's Latest a Dramatic and Powerful Story Dealing with the Revolutionary War Period

Reviewed by C. S. Sewell

Under the title, "America, Series One: The Sacrifice," D. W. Griffith has delved into American history and produced what seems to be the first of a series. There is no gainsaying the fact that he has made a picture that will probably appeal tremendously to the majority of audiences, and while it is not another "Birth of a Nation," it should rank with his best from a box-office standpoint.

Nothing so stirs the blood of the average American and so fires his imagination as the stirring and romantic history of his own country and no period is quite so rich from this angle as the struggle for independence. This is the period chosen by Mr. Griffith and with a story by the famous author, Robert W. Chambers, introducing a strong personal element and a pretty romance, he has coupled together situations selected as typifying the sacrifices and indomitable spirit of our forefathers. He has caught this spirit and transferred it to the screen in such a way that you glory in being an American and realize the real cause of this country's greatness—the spirit of its people.

Added to this is the fine handling of the big scenes, the stressing of small details which enhance the hold on the spectator, touches of comedy, tremendous pathos and play on the emotions, love interest, unusually beautiful and artistic photography, together with the fire of tremendous dramatic situations in which there is the added appeal of patriotism—all the work of a master director.

Keen showmanship is evident, for no one knows better the power of a thrill in which there is ever-mounting interest. In this picture Griffith has centered this angle on the famous ride of Paul Revere and so handled it that it fairly sweeps you off your feet, following it with the battles of Concord and Lexington and Bunker Hill. These sequences and the situations leading up to them comprise the first half of the film which is in two parts, and there is good dramatic continuity, thrilling action and a closing scene tremendous in its pathos and drama.

At the beginning of the second part there is a drop in the dramatic interest coming as an anti-climax. There is a switch to a new series of incidents centering around the depredations of the British and their Indian allies under Butler, with the torture of the inhabitants. Except for the presence of the main characters it seems like two different pictures in a series. The torture scenes are discreetly handled with a minimum of gruesomeness, and the interest is again worked up to a high pitch; this section, however, never quite reaches up to the high point achieved by the first half of the picture.

Mr. Griffith announces he has made no attempt to portray the story of the Revolution, but has selected phases that suggest the sacrifices of our ancestors in this tremendous struggle. With such a wealth of material to choose from there is bound to be differences of opinion as to the wisdom of these selections and a certain disappointment that situations of strong popular appeal have not been included. Doubtless many will feel he has placed too much stress on Butler's activities. Also the "punch" of the thrilling ride in this section is weakened by its being almost a repetition of Paul Revere's ride in the earlier portion.

Belonging in the same category as historical novels, this picture will also prove valuable and entertaining from an instructive angle, for the events are pictured in a more vivid and impressive way than any book possibly could.

The cast is in keeping with a production of this magnitude. Carol Dempster is effective in the leading feminine role, and Neil Hamilton, playing opposite, is exceptionally fine. He is a newcomer with an attractive personality and is an excellent actor. Lionel Barrymore does excellent work in the unsympathetic role of Butler, while Louis Wolheim is ideal in a particularly villainous role in which he disguises as an Indian. The acting of the entire cast is of a high order, but it is to be regretted that the player who portrays George Washington did not look more like the familiar portraits of him.

Cast

Nathan Holden.....Neil Hamilton
Justice Montague.....Erville Anderson
Nancy Montague.....Carol Dempster
Charles Montague.....Charles Emmett Mack
King George III.....Arthur Donaldson
George Washington.....Arthur Dewey
Captain Butler.....Lionel Barrymore
Paul Revere.....Harry O'Neill
Captain Hare.....Louis Wolheim
Chief of Mohawks.....Riley Hatch
Refugee Mother.....Lucille LaVerne

Story by Robert W. Chambers.
Historical arrangement by J. L. E. Pell.
Directed by D. W. Griffith.

Length, 14 reels.

Story

In the period preceding the Revolutionary War, when the colonies were resenting British tyranny, Nathan Holden is sent to Virginia to tell of the closing of the port of Boston. He meets Nancy Montague, whose father is an ardent Tory. Nancy and her father go north on a mission for the king and are in Lexington at the time of the opening of the war. Paul Revere's famous ride and the battles of Concord, Lexington and Bunker Hill are filmed. Nancy's father is shot and she blames Holden. The scene changes to farther north where Washington's supplies come from, and the depredations of the British and Indians under Captain Butler are pictured. Butler desires Nancy and in a scene where Holden has to choose between saving her or sacrificing the whole valley he sticks to duty, warning the valley. Butler is defeated, the fort in which the refugees have congregated is saved and word comes of the surrender of Cornwallis, ending the war. Nancy and her father have already been won over to the cause of the colonies and he gives his consent to the wedding.

FEATURES REVIEWED IN THIS ISSUE

America (D. W. Griffith)
Floodgates (Lowell)
Happiness (Metro)
Law Forbids, The (Universal)
Love Letters (Fox)
Marry in Haste (Goldstone)
Poisoned Paradise (Preferred)
Uninvited Guest, The (Metro)

"The Uninvited Guest"

Thrills and Underwater Scenes in Natural Color Make Metro Production a Good Box-Office Bet

Reviewed by E. H. Mayer

Metro's "The Uninvited Guest" should prove highly satisfactory entertainment for the average patron. Produced by the Submarine Film Company, a number of the scenes were not only taken under water by means of the Williamson process which has been used in other pictures, but in addition Technicolor has been used. These sequences, taken under the surface of the ocean in natural colors, are perhaps the most beautiful yet shown on the screen. These shots have a high educational value, which, however, does not in any way interfere with the smooth telling of the story which moves forward at a rapid pace with no padding.

Much of the action takes place in the South Sea Islands and while the theme is a more or less conventional one it has been handled by Director Ralph Ince in such a way that the interest does not lag; the suspense is good, there is plenty of excitement and a few comedy touches in the subtitles.

The picture also contains a good quota of thrills that will make an audience gasp. These include the strangling of the villain by an octopus and a successful fight against this monster by the hero. There is also a hand-to-hand fight between these two men which is a humdinger which will be remembered by patrons as among the greatest screen fights they have seen. Both are hussies and go at it hammer-and-tongs. The struggle begins on the beach and ends in the ocean and it is a whale of a fight.

Jean Tolley, a newcomer, in the role of

"Stories for the Children, Drama for the Grown-Ups."—N. Y. Herald
Original Drama Written for the Screen
Adaptations Made
E. E. BURSON, Cineo-Dramatist
261 So. Burlington Ave. Los Angeles, Cal.

the heroine, looks like a real find. She has a captivating smile, is graceful, and best of all, she can act, playing with abandon and understanding, and we feel safe in saying that she is going to be a great favorite. Maurice B. Flynn does excellent work as the hero and Louis Wolheim does great acting as the villain. Mary MacLaren appears in a new type of role for her, that of a villainess, and does good work.

The thrills, the under-water scenes, the use of natural color and the fine work of the performers place this production well above the class of ordinary attractions and point to good box-office returns.

Cast

Paul Patterson.....Maurice "Lefty" Flynn
Olive Granger.....Jean Tolley
Irene Carlton.....Mary MacLaren
Fred Morgan.....William N. Bailey
Jan Boomer.....Louis Wolheim

Story by Curtis Benton.
Directed by Ralph Ince.
Length, 6,145 feet.

Story

On the night before she was to have been married to Paul, Irene elopes with Morgan; they become card cheats and are wrecked on a tropical island. Paul sinks to a low level and finally becomes a pearl diver on the island. Olive helps the pair, but they imprison her in a cave and start to New York, Irene posing as Olive, who is the niece of a wealthy man she has never seen. Paul and his partner, Jan, liberate Olive and Jan kidnaps her and takes her into the jungle; Paul rescues her. Jan follows and is killed in a fight with an octopus. Paul and Olive arrive in New York in time to expose Irene and Morgan, and they find happiness together after their adventures.

"Happiness"

Laurette Taylor Gives Delightful Performance in Metro Adaptation of One of Her Stage Plays

Reviewed by C. S. Sewell

Like "Peg o' My Heart," her previous picture for Metro, which proved to be a big success, Laurette Taylor's second production, "Happiness," is based on one of her successes of the speaking stage written especially for her by the celebrated dramatist, J. Hartley Manners, who has prepared the screen adaptation. As a consequence Miss Taylor has a role that is ideally suited to her personality, and her performance is a delight.

The picture is narrative in form with but few dramatic moments. In fact, it is really the study of the career of a little girl of the tenements whose bubbling spirits nothing could daunt and who was so full of the joy of living that she fairly radiated happiness and brought cheer and contentment into the lives of others.

The story is not a strong one nor is it very probable, the way the wealthy woman comes to her assistance, taking her into her home, reminding one of the fairy tales of childhood. It has been handled in a manner quite different from the average screen production, certain fairly obvious points being left to the spectator's imagination, and the ending is rather abrupt without the usual romantic denouement, although this is strongly suggested.

While along certain lines it may not prove up to expectations and a trifle disappointing, nevertheless it is so filled with the spirit of optimism, so light-hearted that this mood proves infectious and the average patron will probably enjoy every minute of it. There is good light comedy and quite a little pathos, both being handled with unusual effectiveness by Miss Taylor. In fact the undoubted charm of the picture depends almost entirely on her wonderful personality and fine acting. You enjoy every minute she is on the screen and she is in nearly every scene. There are no loud laughs, but the picture will keep you smiling and make you feel better for having seen it, while the pathos tugs at the heartstrings. It is a trifle long, however, and can be shortened to advantage.

Miss Taylor has the advantage of excellent supporting cast. Pat O'Malley as leading man, in a type of role that nearly parallels hers, gives a fine performance, while Hedda Hopper and Cyril Chadwick are well cast as a society couple bored with life, who find happiness and an interest in living through their associations with the two leading characters.

Cast

Jenny Wreay.....Laurette Taylor
Fermoy MacDonough.....Pat O'Malley
Mrs. Pole.....Hedda Hopper
Chandos.....Cyril Chadwick
Mrs. Wreay.....Edith Yorke
Mr. Rosselstein.....Laurence Grant
Sallie Perkins.....Patterson Dial

Based on play by J. Hartley Manners.
Adapted by J. Hartley Manners.
Photographed by Chester A. Lyons.
Directed by King Vidor.
Length, 7,700 feet.

Story

Jenny, a young girl, working for a meagre salary in a fashion shop and supporting her mother, is happy despite her poverty. One day she delivers a dress to the wealthy Mrs. Pole, who is bored with life, and so impresses her with her optimism that Mrs. Pole persuades her to come live with her. Jenny, however, is ambitious and so is her friend, Fermoy, an electrician and inventor; both want their own shops. Through the assistance of Mrs. Pole and her admirer, Chandos, who gets a new interest in life from Fermoy, both Jenny and Fermoy get their own shops. A shabby girl comes in for a job, and Jenny, seeing her own life reflected in the girl, thinks of the happiness that she can bring into the girl's life.

"Love Letters"

Shirley Mason Is Starred in William Fox Production

Reviewed by Tom Waller

Shirley Mason fans may fine "Love Letters" one of her mediocre productions. An endeavor to bring out the complexities of the plot in the last part of the footage of the Fox production, "Love Letters," results in a clutter of bewildering events. However, there probably are audiences of the psycho-analytical type to whom this subject would provide much food for thought. Shirley Mason's vivacious presence and the possibilities which the title holds for the box office should realize for the exhibitor more than an even break.

At the beginning too much footage is given to unnecessary titles and colorless scenes which could be quickly disposed of to make room for the meat of the story. So rapid is the movement toward the end, where the plot just commences to become interesting, that it seems as if the director had abandoned his scenario script and was allowing the synopsis to govern his work. This treatment, however, is also in high favor for the audience which likes to do its own thinking. As an illustration:

The love pirate is reading letters sent him by past admirers, all of which he has carefully saved. His secretary is anxious to fulfill the request of his fiancee to corrall the letters, not knowing that among them are some of hers and her married sister's. A hand is seen to put out the lights. A shot is fired. The lights go on and where the hand had been behind the curtain immediately emerges the secretary. Just prior to this scene he had left the room with a loaded revolver which his employer a few minutes before had wrested from the hand of a discarded letter writer.

The secretary is unconcerned about the shooting. Reaching over the body, he grabs the morocco box and rushes to his fiancee, who is living at the home of her married sister. It develops that the brother of the jealous woman somehow or other did the shooting and that just before being shot the love pirate must have turned over a new leaf, since, instead of the missives, there is found when the box is opened a note announcing that the letters have been burned.

Cast

Evelyn Jefferson.....Shirley Mason
Jimmy Stanton.....Gordon Edwards
Julia Crossland.....Alma Francis
Bon Crossland.....William Irving
Thomas Chadwick.....John Miljan

Directed by David Solomon.
Scenario by Doty Hobart.
Story by Fred Jackson.
Length, 4,749 feet.

Story

Evelyn Jefferson and her married sister, Julia Crossland, are anxious to secure their contributions to the morocco box in which Thomas Chadwick keeps his love letters. Evelyn seeks the aid of Chadwick's secretary to whom she is betrothed, after her own unsuccessful attempt to get the letters. The secretary steals the box after his master is murdered and brings it to Evelyn at the Crossland home. About to be taken to police headquarters, the secretary's captor turns out to be an impostor and the avenger of the disgrace caused his sister by Chadwick. When the box is opened instead of the letters is a note by Chadwick announcing he had destroyed the contents.

"Floodgates"

John Lowell Is Star of Thrilling, Fast Moving Melodrama Distributed by His Own Company

Reviewed by C. S. Sewell

Through his own company, Lowell Productions, Inc., John Lowell, who has successfully starred in several state right pictures, is offering direct to independent distributors his newest production, "Floodgates," which should prove a valuable attraction on this market and a box-office success in neighborhood houses.

L. Case Russell, who is the author of Mr. Lowell's previous pictures, has provided a frankly melodramatic story of the lumber country belonging to the type in which the various threads of the plot are so woven that they culminate at about the same time. While this has the effect of lessening the action in the earlier scenes and retarding the interest while the various angles are being developed, it provides the opportunity for a big, smashing climax which is unusually thrilling and effective.

Once the action gets well under way, the interest is skillfully developed and cleverly sustained. Events follow one another with great rapidity, including a snappy fight, a wild ride in an auto to bring a celebrated surgeon to operate on the hero's daughter, and the performing of this operation in a house right in the path of the rushing waters which are freed by the blowing up of a dam, which is the big scene in the film and the one which gives it its title. No one can complain of the lack of exciting situations in this part of the film, although the earlier reels could probably be cut to advantage.

John Lowell gives a thoroughly satisfactory performance in a rugged type of role, and his supporting cast, including Jane Thomas, William Calhoun, Evangeline Russell and Homer Lind, is entirely satisfactory. The picture has been given effective direction by George Irving, who also made Mr. Lowell's "Lost in a Big City."

"Floodgates" will please all who like thrilling, smashing, fast-moving melodrama.

Cast

Dave Trask.....John Lowell
Ruth Trask.....Evangeline Lowell
Alice Trask.....Jane Thomas
Peggy Trask.....Ivy Ward
Lem Bassett.....William Calhoun
Tom Bassett.....F. S. Kenting
Morton .....William Kavanaugh
Jeff .....Frank Montgomery
Sliver.....J. N. Bradt
Dr. Vedos.....Homer Lind
Regan .....Arthur Ludwig
Ladus .....Hap Hadley

Story and scenario by L. Case Russell.
Photographed by Joseph Settle.
Directed by George Irving.
Length, seven reels.

Story

Such trust have the landowners around Bassett's Lake in Dave Trask that when he says it is all right they agree to allow Bassett to raise the level of the dam and when their lands are flooded they sell to Bassett. One of them finds that Bassett has duped them, as a power company wants the land and will pay a much higher price. Dave goes to Bassett and demands justice and when it is refused, he leads a body of men who dynamite the dam. In the path of the waters is Bassett's home to which Dave's crippled daughter has been taken in order that a great specialist secured by Tom Bassett, who loves Dave's sister, may operate on her. Dave succeeds in saving the child and also rescues Tom, who is swept away by the flood, being unable to help himself as he was shot by one of Dave's men. Bassett, thoroughly humbled, agrees to do what is right.

"The Law Forbids"

Baby Peggy's Winsomeness Scores in Universal-Jewel Picture

Reviewed by Sumner Smith

"The Law Forbids," a Universal-Jewel vehicle written especially for Baby Peggy, will entertain a majority of the diminutive star's immense following, though Bernard McConville's story lacks originality, except for its trick ending, and fails to portray a thoroughly likable father and mother in this picture of domestic troubles. Aided and abetted by a costumed rooster, Baby Peggy is as appealing and funny as ever, excelling in pantomime. The picture relies on her and she is equal to all demands.

The type of story is described as "a modern divorce problem play with a child as a motive." As such it fails to convince, for realism is lacking and the development of the plot varies but little from the stereotyped form. Furthermore, McConville plainly overlooked the fact that one of his chief characters, the playwright-father, proves himself either a sorry weakling or just a plain cad by his willingness to act a leading role in a stage play based on his own marital infelicities, with a "free love" conclusion. This conclusion is averted by Baby Peggy's appearance on the stage. Neither is the screen mother at all one to evoke an audience's sympathy.

Evidently realism and logic were subordinated to allow Baby Peggy full opportunity for a display of her inimitable charm. She is given many comedy scenes and she never fails to score. The picture, therefore, should be judged from the comedy angle alone, not for its drama. It has little heart appeal and no really big situation.

The locale is along Broadway and in a small town. The best scenes are those backstage. Winifred Bryson as the actress seeking the affections of the playwright does the best work, next to Baby Peggy.

Cast

Peggy .....Baby Peggy
Paul Remsen.....Robert Ellis
Rhoda Remsen.....Elinor Fair
Inez Lamont.....Winifred Bryson
John Martin.....James Corrigan
Martha Martin.....Anna Hernandez
Judge .....Joseph Dowling

Adapted by Lois Zellner and Ford I. Beebe from Bernard McConville's story.
Directed by Jesse Robbins.
Photographed by Charles Kaufman.
Length, 6,203 feet.

Story

Peggy's playwright father and her mother separate, the latter taking the child with her to a New England village. Lonesome for her father, the child returns to New York and finds him in the arms of an actress for whom he has written a play with a "free love" ending. The ending is averted when Peggy walks on the stage the first night and effects a reconciliation between her parents. The playwright had been acting the story of his life in the absence of the leading man.

"Marry in Haste"

Average Entertainment Provided in Phil Goldstone Feature Starring William Fairbanks

Reviewed by C. S. Sewell

The familiar adage, "Marry in haste and repent at leisure," has been used as the basis for "Marry in Haste," a Phil Goldstone production starring William Fairbanks. It is a picture that moves along at an easy pace, with nothing strikingly original in theme and treatment, in fact, the action follows along familiar lines.

The story deals with a chap from the West who marries an artist's model. His father disinherits him and they have a hard time making both ends meet. His wife, disillusioned, leaves him, but comes back when she realizes his unselfishness and love, and there is a reconciliation.

The acting of the cast is satisfactory. William Fairbanks is a likable sort of a hero and Dorothy Revier gives a creditable performance as the girl with Gladden James congenially cast as a wealthy villain. There is an interesting prize fight which is novel from the fact that the hero is badly beaten; however, he sticks out the required number of rounds to win a purse of $1,000 which he needs badly.

"Marry in Haste" should prove acceptable in the average neighborhood house showing program pictures.

Cast

Wayne Sturgis.....William Fairbanks
Loan Prescott.....Dorothy Revier
Monte Brett.....Gladden James
Manager .....William Dean
Champion .....Al Kaufman

Story by Jack Natteford.
Directed by Duke Worne.
Length, five reels.

Story

Wayne Sturgis of Wyoming, visiting New York, marries an artist's model. Returning home, his father disowns him. Wayne and his wife live in a small cabin and she finally becomes disgusted with the drudgery and starts to leave. A wealthy friend, Brett, suggests that she go with him, but, disillusioned, she repulses him. Wayne, feeling the need of money, takes a big chance, enters a prize fight and though badly beaten, sticks it out long enough to win a reward of $1,000. Returning home, he is disheartened to find his wife gone. She has, however, repented and returns to him, and all ends happily.

"Poisoned Paradise"

Preferred Offers Melodramatic Story of Monte Carlo Based on Novel by Robert W. Service

Reviewed by C. S. Sewell

Preferred Pictures Corporation's newest Gasnier production, "Poisoned Paradise," is a story of Monte Carlo, adapted from a novel by the well-known author, Robert W. Service.

Starting out as a pretty little romance between a struggling artist who befriends a girl who has lost all her money at roulette in the casino, there are several effective comedy touches and a brightness and charm to this portion which promises well even though the situation is not altogether convincing where the hero takes the girl into his rooms as his housekeeper where she poses as his sister.

With the introduction of a mysterious professor with an "infallible" system with which he plans to "break the bank" in revenge for the Casino having caused the death of his only son, the tempo changes and the action becomes heavily melodramatic, culminating in a climax where the police rush into the room from every entrance and arrest the gang for the murder of the professor just as they are seeking to extort from the hero the key to the professor's code by theatening to torture the girl.

The picture is well mounted, and there are some attractive scenes, both interior and exterior, of Monte Carlo, the Casino scenes being particularly striking.

Kenneth Harlan is congenially cast as the hero and Clara Bow gives a delightful performance as the girl. Carmel Myers is effective in a vamp role while Josef Swickard gives a good performance as the professor.

The melodramatic angle is somewhat overdone but it will probably appeal to patrons who place punch and an element of mystery and weirdness above probability, and the romantic angle together with the comedy touches and good work of the cast will prove attractive to many patrons. "Poisoned Paradise," however, will hardly be considered by the majority as being up to Mr. Gasnier's usual standard.

Cast

Hugh Kildair.....Kenneth Harlan
Margot LeBlanc.....Clara Bow
Mrs. Kildair.....Barbara Tennant
Krantz .....Andre de Beranger
Mrs. Belmire.....Carmel Myers
Martel .....Raymond Griffith
Prof. Durand.....Josef Swickard
Madame Tranquille.....Evelyn Selbie

Based on novel by Robert W. Service.
Scenario by Waldemar Young.
Photographed by Karl Struss.
Directed by Gasnier.
Length, 6,800 feet.

Story

Margot, whose foster mother won money at Monte Carlo, comes to that gambling resort and loses all her money. Starving, she tries to steal a wallet belonging to Hugh Kildair, an artist, who, on hearing her story, feels sorry for her and engages her as his housekeeper. Prof. Durand comes to Monte Carlo with a mathematical system and wins several times. Fearing foul play, he explains his system to Hugh and, using his friendship for Mrs. Belmire as a lure, they are just about to extract the information from him by torturing Margot, when the police break in and arrest the gang for having murdered the professor. Margot and Hugh, realizing their love, find happiness together.

SHORT SUBJECT REVIEWS ON PAGE 147

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Thirty-One Reels Listed on March Educational Schedule

For March, Educational announces its largest program for the 1923-24 season, consisting of thirty-one reels. The list includes seven two-reel comedies representing five brands and seven single reels consisting of comedy, novelty and song reels, in addition to the regular issues of Kinograms.

"Wide Open," a two-reel Mermaid with Lige Conley, and 'Oh Captain," a single-reel Cameo, are scheduled for the first week, while week of March 9 will include a two-reel Christie, "Getting Gertie's Goat," starring Dorothy Devore, the single-reel Secret of Life, "The Ant Lion," and "Haunted Hills,' a one-reel Bruce Wilderness Tale.

For March 16, the schedule is headed by the Tuxedo Comedy in two reels, "The New Sheriff," featuring Poodles Hanneford, the clown of the New York Hippodrome. There is also a Cameo single-reeler, "Cave Inn," with Cliff Bowes, Sid Smith and Virginia Vance.

During the following week, there are two two-reelers, a Christie Comedy, "Reno or Bust," with Bobby Vernon, and a Clyde Cook special, "Under Orders.' In addition there is a "Sing Them Again" one-reeler, "Long Ago," and a Lyman H. Howe one-reel Hodge Podge, "Jumping Jacks."

The last week of the month finds two two-reelers also scheduled, a Juvenile comedy, "Barnum Jr.," with Johnnie Fox, Jr., and a Mermaid Comedy, "Family Life." The single-reel Cameo Comedy, "Bargain Day," completes the schedule.

The two-reel subjects include two Mermaids, two Christies, a Clyde Cook, Tuxedo and Juvenile, and seven single-reelers which embrace three Cameos, a Wilderness Tale, a Hodge-Podge and a "Sing Them Again" offering.

Our Gang Comedy Heads Pathe Schedule for Week of March 9

A new Our Gang Comedy, "The Buccaneers," heads Pathe's schedule for March 9. In this two-reeler Hal Roach's kid comedians play pirates, and it is said to be probably the most suitable comedy material ever intrusted to this bunch of youthful players. It should please the children and awaken fond memories in the mind of the majority of grown-ups of the days when they too played pirates and dreamed of conquering treasure ships with their "bloodthirsty" crews.

Also on the schedule is a Grantland Rice Sportlight entitled "The National Rash," which deals with the game of golf, starting with its origin in Scotland and followed by action shots by such celebrities as Sarazen, Sweetser, Jones and Hagen, as well as the "duffer" combatting the many obstacles of the game, the latter being especially humorous.

"Love's Detour" is a single-reeler with a surprise ending, staring Charles Chase. Included in the cast of this comedy are Beth Darlington, Jean Barr and Betty Reed. The current Aesop's Fable cartoon is "The All Star Cast," showing a big show at the jungle opera house with many diverting and original touches.

"The Way of a Man" serial reaches its eighth episode. Pathe Review No. 10 presents interesting glimpses of the woodchuck and gopher, a section showing the manufacture of art glass windows, the picturization of a phantom rider and Pathecolor view of the women of Portugal.

One issue of Topics of the Day and two of Pathe News complete the week's schedule.

Three Fox Educationals Are Listed for Release in March

Fox Film Corporation will release three of the new series of Educational Entertainments during March. The first of these short reel features will be "Rivers of Song" which will go to the theatres on March 2nd. This will be followed by "Feathered Fishermen" on March 16th and "A New England Farm" on March 30th.

Famous rivers in American history are shown in "Rivers of Song." Among the rivers whose beauty has been expressed in songs are the Swanee, Hudson, Potomac, Mississippi, Columbia and Ohio. "Feathered Fishermen" gives some exclusive views of bird life on the islands off the California coast. The habits of the sea-gull, cormorant and pelican are shown in their picturesque haunts. "A New England Farm" presents the life of a family on a typical Down East farm. The work of the farmer, starting with the early morning chores and continuing until the cows are safely locked in the barns at night, is presented in an interesting manner.

Latest Sunshine

"Etiquette," the latest of the William Fox Sunshine Comedies, will be released February 24, according to an announcement by Fox Film Corporation.

Brooks Enthusiastic

Edgar O. Brooks, serial sales manager of Pathe, who has just returned from a tour of the Middle West, is enthusiastic at the reception accorded the Emerson Hough serial, "The Way of a Man." He reports that executives of Ascher Brothers, Lubliner and Trinz, Midwest Theatres, Saxe Amusement Enterprises and Fitzpatrick and McElroy circuits and showmen such as Frank Rembusch and Charles Olson agree that this serial marks the greatest advance in the field in ten years.

Mr. Brooks is confident that Pathe is on the right track with its announced policy of "bigger and better serials."

Buddy's Sixteenth

Buddy Messinger having finished his fifteenth Century Comedy, "The Racing Kid," is now at work on "The Jazz Boy," under the direction of Al Herman. Buddy appears as an amateur detective and photographer. Spec O'Donnel in this comedy is cast in an unusual role, that of a sissy. Buddy also has an attractive new leading lady, little Martha Sleeper, who is herself an excellent comedian.

Noel Smith Busy

Having completed "Stranded" with Harry McCoy and a featured cast, director Noel Smith has started work on "The Movie Queen" for Century with Al Alt in the leading role. The Follies Girls will also be featured. The subject deals with strife, adventure and beautiful women in the movie colony.

Stunts for the Girls

Following their successful reappearance in "Picking Peaches," starring Harry Langdon, the Mack Sennett Bathing Girls will again be seen in "Adam's Fib," with George Cooper and Madeleine Hurlock in the featured roles. The girls will demonstrate their prowess at fancy diving and swimming in this number.

West Books Rogers

The Will Rogers series of two-reel comedies for Pathe have been booked by the Rothschild Theatre circuit on the West Coast. This engagement assures the presentation of the Will Rogers comedies at the California or the Granada, the two palatial first-run houses of the Rothschild chain in San Francisco.

Banner Week

With the Will Rogers comedy, "The Cowboy Sheik," and "Olympic Mermaids" at the Central, "Herman the Great Mouse" at the Strand, and Hard Knocks" at the Rialto, Pathe during week of February 10 enjoyed another banner week on Broadway, New York.

"When Knighthood Was in Tower"

(F. B. O.—Series—Two Reels)

Alberta Vaughn's superb form is seen to advantage in many beautiful gowns in the second of "Telephone Girl" series prepared from the H. C. Witwer story by Film Booking Offices. Alberta, as the switchboard queen, is instrumental in selling a play depicting the slums to a much theoretical but non-practical producer. She takes him on a party into New York's Bowery after he has turned down the play. He enters a "dug-out" attired in "soup and fish." The reel reveals what would really happen if such attire entered such a place. Mal St. Clair has done some excellent directing in this bit of comedy. The thing is a laugh from start to finish.—T. W.

"The Ant Lion"

(Educational—Secrets of Life—One Reel)

Prepared by Principal Pictures and released by Educational, this film marks the fifth of a series of remarkable observation of insect life through a microscope. The title, "Ant Lion," is derived from the fact that the latest insect to be viewed at close quarters is first a doodle-bug, who thrives on ants, and later—two years later—a long, spindly dragon-fly whose provender is composed chiefly of gnats. The photography is unique and the directing is nothing short of marvelous. The "Ant Lion" plays the lead, which is the heavy role, while the ants and gnats enact the part of the unsophisticated country folk who come to the "city" and are swallowed up.—T. W.

"Love's Detour"

(Pathe—Comedy—Two Reels)

"Love's Detour" is based on a plot, which has been and probably will be for a long time, familiarly interesting. A clerk at a summer hotel engaged to a girl meets her mother and finds her equally attractive. He decides to play the happy medium and takes unto himself the telephone operator. Some scamperings around the hotel break the otherwise nonchalance of the film. Charles Chase, Beth Darkington, Jean Barr and Betty Reed are brought together.—T. W.

"Swing Bad, the Sailor"

(Universal—Series—Two Reels)

In this number of the Leather Pushers the kid licks a sailor and is shanghaied aboard a ship bound for the Orient. This introduces a new angle and gives the opportunity for an effective fight scene with bare knuckles in addition to the familiar ring fight. Fay Tincher appears in a tough comedy vamp role and is effective. There is plenty of action and the interest is well sustained. It is one of the very best of the new series and should thoroughly satisfy "Leather Pushers" fans.—C. S. S.

"The Weakling"

(Fox—Sunshine Comedy—Two Reels)

Hair-breadth escapes, turns and slants in midair, comprise the antics of an aeroplane under the control of a novice which will have almost any audience gasping by the time "The Weakling" comes to the last frame. Scenes at a co-ed school, and how a weakling unconsciously becomes a hero, unravel themselves pleasingly in this bit of Fox Sunshine.—T. W.

"SHORTS" REVIEWED IN THIS ISSUE

Ant Lion, The (Educational)
All Star Cast, The (Pathe)
Buccaneers, The (Pathe)
Herman, the Great Mouse (Pathe)
Long Ago (Educational)
Love's Detour (Pathe)
New Sheriff, The (Educational)
National Rash, The (Pathe)
Pathe Review No. 9 (Pathe)
Sculptor's Paradise, The (Fox)
Should Poker Players Marry? (Universal)
Sons-In-Law (Universal)
Swing Bad the Sailor (Universal)
Weakling, The (Fox)
When Knightwood Was in Tower (F. B. O.)

"Sons in Law"

(Universal—Comedy—Two Reels)

Jack Earle and Harry McCoy are the stars of this Century comedy which is based on a series of adventures which befall them when they try to court two sisters. Father does not like the boys and this leads to various schemes to outwit him. The plot as well as the incidents follow familiar lines and there is some amusing slapstick and chase scenes. Earle's tremendous stature is used effectively in a comedy scene where he cuts holes in the mattress to accommodate his long legs, while Harry impersonates him on stilts. It is up to the standard of the average Century.—C. S. S.

"Should Poker Players Marry?"

(Universal—Comedy—One Reel)

This comedy, which deals with the trouble a married man has in eluding his wife so as to join the boys in a little game of poker, is one of the very best of the series starring Neely Edwards and Bert Roach, who forsake their familiar tramp characterizations. Of especial interest is the appearance of Alice Howell as the wife. There are a number of amusing situations, several of which she is responsible for.—C. S. S.

"The National Rash"

(Pathe—"Sportlight"—One Reel)

Grantland Rices' "Sportlight" on the game of mashie and the bunker for Pathe is just as instructional to golfers as it is funny to niblick novices. Anybody who has traveled over a golf course, or even carried a bag for a couple of holes on the green beneath the broiling sun, will pay strict attention to the screen while this film is being flashed. Such celebrities of the stick as Sarazen, Sweetser, Jones and Hagen do their stuff while the "duffers" are sacrificed for a menial comparison.—T. W.

"The All Star Cast"

(Pathe—Cartoon—One Reel)

Paul Terry is generally mighty good with his picture pen but this week for Pathe in his Aesop Fable number he presents one a couple of points better. The animal circus and animal audience, with original dashes of mirth provoking "ridiculosity" here and there, guarantee to convert more cartoon audiences. —T. W.

"The Buccaneers"

(Pathe—"Our Gang" Comedy—Two Reels)

This is the finest kid comedy the reviewer has ever seen. Hal Roach scores a couple of hundred per cents in the way he handles those youngsters. Every bit of action will bring a truly genuine laugh. "Genuine" here is used with authentic emphasis because the grin broadening into a hearty explosion of internal mirth originates in depicting one thing or the other that every member of every audience will associate with "them days of long ago." The youngsters build a pirate brigantine which enters Davy Jones' locker as soon as it is rolled off its pins into the oily bay. But one of their fathers owns a fishing smack and they hie to this with hearty heaves until the rough ocean traversed by tugs is reached. How they are "captured" by a battleship, and taken captives by real U. S. Marines, and made to scrub the deck of a real man o' war, is all unraveled so quickly that you wish the picture was about five times as long as it is.—T. W.

"Long Ago"

(Educational—Sing Them Again—One Reel)

"Annie Laurie," a plantation song and "Just a Song at Twilight" are provided by "Long Ago" this week for movie chorals. The usual character sketch, explaining the origin of each of the songs, is interestingly portrayed. The titles, especially about "Annie Laurie," are clever. This trio of old favorites should give you an idea as to the lung capacity of your house.—T. W.

"Herman the Great Mouse"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry again demonstrates his cleverness and originality in this Aesops Fable cartoon which deals with the wonderful stunts of a mouse magician with a trained fish and in getting away from his pursuers in a chase. There are a lot of highly imaginative and exceedingly humorous touches and it ranks with the best of this series from an entertainment standpoint.—C. S. S.

"A Sculptor's Paradise"

(Fox—Educational—One Reel)

How Carrara marble is obtained from the quarries in Tuscany, Italy, is the picturesque and educational glimpse into this great industry presented by this one-reeler. Prominent edifices built of this marble are also shown.—T. W.

"Pathe Review No. 8"

(Pathe—Magazine—One Reel)

Starting out with attractive views of Bermuda this issue of Pathe Review has an interesting slow-motion novelty analyzing difficult trapeze stunts, another section showing a revival of the lost art of making painting by using flower petals for colors, and a color section with view of the Grand Canyon of the Colorado.—C. S. S.

"The New Sheriff"

(Educational—Comedy—Two Reels)

Some audiences may not consider this Tuxedo release on a par with Poodles Hanneford's usual work. It's not Hanneford's fault, if such is the verdict. The plot contains a lot of material long believed in the so-called "best of circles" to be obsolete. However, it is a comedy and should get by at that. Poodle's dog does some great work.—T. W.

PROJECTION

EDITED BY F. H. RICHARDSON

Valuable Suggestion

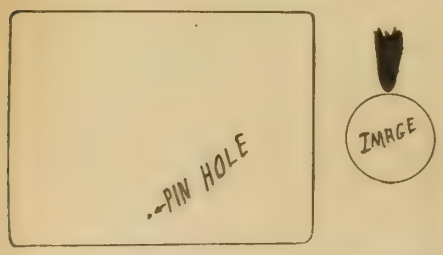
John Griffith, Ansonia, Conn., contributes the following, which I recommend to your very careful consideration:

Dear Frank: Visited the Strand Theatre (he doesn't say what Strand.—Ed.) recently and found the projector optical systems to be out of line. The lamphouse sets too high for the projector mechanism, and the projection lenses are too small in diameter for use with plano convex condenser under the conditions. There is a steep pitch in projection, and I think a metallic surface screen is used. If so, then the bulk of the light is reflected to the front seats. On top of all this the arcs are very unsatisfactory.

Interesting Test

The following test may be of interest to you. I made a "slide" of tin, in which I made a pin hole, as per sketch. This I placed in the slide carrier, at the same time placing over the cooling plate a piece of white paper. To this paper an excellent image of the crater was, of course, projected through the aforesaid pinhole.

By closely examining this image I found the crater brilliancy to be very greatly diminished by lengthening the arc just enough to prevent interference by the negative carbon tip. I found that, when the arc length was sufficient to avoid interference of the



negative tip, the crater was unevenly illuminated. Its upper half was brilliant, while the lower half was comparatively dull (high intensity arc.—Ed.), which means that the lower half cools off as the positive carbon revolves (evidently because of the fact that with the long arc the arc stream mostly strikes the upper half of the crater.—Ed.) and must be brought up to brilliancy as it again reaches the upper half of the circle.

In other words, the current must constantly be reheating a portion of the crater floor which has dropped below maximum, hence no portion of the crater will at any time attain maximum brilliancy.

I made the same test with my own outfit, but the brilliancy on the lower half of the crater did not decrease. This is because the transverter automatically increases the voltage to meet the requirements of increased arc length.

Result of Test

From the foregoing you will observe that it is not necessary to reach the breaking point of an arc in order to decrease crater brilliancy. In my opinion either the converter is, in this case, falling down on its job, or else there is too much ballast on the outside circuit.

Of course, Brother Griffith, we all know that crater brilliancy diminishes long before the breaking point of the arc is reached. In fact, it has long been a known fact that a projection arc will operate at greatest efficiency within very narrow limits as to arc length, but the point you have raised is important, and so far as I know, a new one. I certainly agree with you that if the lower half of the crater falls below maximum brilliancy at every revolution of the crater, then no part of the crater floor will probably ever be at absolutely maximum brilliancy. However, even if it were, it would not remedy matters, since light is being taken from the entire crater floor at all times, hence that from the lower half would be below maximum in illumination value, and the final result upon the screen could not but suffer.

Can Examine Crater Floor

But after all, this argument is not the big thing in this, or so it seems to me. The really big thing is the fact that by following Friend Griffith's plan any projectionist may, in idle moments, carefully examine his crater floor and see exactly what its condition is. The only point which puzzles me is why you place the pinhole at the bottom of the metal slide. Seems to me it would logically be placed at the center.

To make such a "slide," procure a flat piece of tin and, using a glass slide as a pattern, cut from the tin a metal "slide." In this, in position indicated by drawing, have a jeweler drill a very small hole.

I say have a jeweler drill it, because it must be a very small hole and a clean-cut one, too—the latter if the image projected is to be sharp and well defined, and small unless you want an image too brilliant for comfortable examination—also if the hole is not very small the image will not be sharp.

Study Image at Leisure

Place the "slide" thus prepared in the slide carrier, or if you have none, then support it in any convenient way against the front surface of the converging condenser lens. You may now examine the crater image this small hole will project, and study it at your leisure. If the negative interferes you will see it in the image, and by slowly lengthening the arc until interference ceases, watching the image closely the while, you will be able to see exactly what occurs. The experiment will, I think, prove to be of much value, provided it be carried out.

What Brother Griffith says about converters and generators opens up a very serious question, but one which I am not yet ready to discuss. There has been much and serious trouble where generators of a certain type are used to supply current to high intensity arcs. Up to this time no one seems to be able to locate the seat of trouble. Well, we'll see what we shall see insofar as concerns that.

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price $1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue New York City

Power Improvements

Some trouble has been experienced due to difficulty of oiling the bearing supporting outer bearing of the shutter shaft. This has been entirely overcome by the incorporation of an oil tube in the shutter bracket. The end of this tube is in plain sight and very easily reached. Mechanisms now going out are equipped with the new tube.

Also in future all Power projector mechanisms will be equipped with lens adapters for both the Bausch and Lomb Cinephor quarter and half-size lenses and the Snaplite quarter and half-size lenses.

The Bausch and Lomb folks committed what I would certainly call an error when they placed their Cinephor lenses on the market. Certain outside diameters for what is known as the "quarter" and "half" size lenses had been long established by usage, the Gundlach-Manhattan folks being the pioneers in this particular matter. These sizes should have been adhered to. It balls things up badly to have various outside diameters, placing unnecessary expense on the projector manufacturer and causing a lot of unnecessary trouble for projectionists.

Special Lubricant

One thing more: I am advised by the N. Power Company, with relation to my reply to R. A. Hooker, Globe, Arizona, February 9 issue, that they do not advise the use of "Powerline" for lubricating roller pin intermittent movements, but that they now supply a special oil known as "Power's Roller Pin Intermittent Lubricant" for the roller pin intermittent.

May I suggest that projector manufacturers do not show very good judgment in not keeping this department advised of such matters as this. Also in such failure it does not show the consideration it should to thousands of readers of this department who look to it for advice. I do not, never have and never will chase after manufacturers for information they OWE this department, which has for years literally fought a battle, the results of which have been and today are operating to their great benefit. My view is that they OWE this department and its readers the courtesy of keeping it well posted in matters such as this.

Special Lenses

Charles E. Castell, Murray, Ohio, wrote some while ago saying:

I was figuratively knocked silly by your article, Nov. 24, 1923, issue, describing the costly projection lenses used by the Capitol Theatre, New York City. Where in the big, wide world did they get them? I read all the advertisements and was under the impression that $100.00 was about the limit of projection lens cost. Were they made in America?

The lenses were specially made in North America, which was one reason for their high cost. They give splendid results, but even so I don't think they are worth such a huge price. I believe the commercial projection lenses now on the market are plenty good enough for all practical purposes, except that those having a smaller free diameter for rear than for front factor ought to have rear factor full size, AND projectors should be altered to receive lenses of that sort. That does not now seem so important since the Cinephor condenser appeared.

List of Questions

From a small city in Missouri comes the following:

Will you please send me a list of questions asked by union, which must be answered to become a union operator?

Nope! Can't be done. The union examining committee will ask such questions as seem suited to determine your fitness to project motion pictures. Many union examining committees are selecting their leading questions from the list at the back of the Bluebook, which same you can get from the Moving Picture World, price six dollars. It has nearly 1,000 pages, all devoted to motion picture projection. Here are a few easy ones a committee might ask you: When and where did you serve your apprenticeship and for how long? What should be the angle of the arc crater to the optical axis of the projector optical system? Explain exactly what a 6½ inch focal length plano convex lens is and why it is a 6½ inch focal length lens. Explain the various reasons why all lens surfaces should be kept perfectly clean. On taking charge of an old projection installation, explain to us what various things you would examine and test. What is meant by a series arc motor generator?

More Questions

Suppose your screen showed travel ghost both up and down, what would that indicate? Suppose you are using two 6½ inch focal length plano convex condensing lenses, and you change to one 6½ and one 7½. What will be the practical effect? Suppose you have your plano convex condensers spaced 1/16 inch apart, and you alter the spacing to ½ inch. What will be the practical effects of the change? Current is A. C., 220 volt pressure. Price ten cents per K. W. You propose using 60 amperes at the arc. What will be the difference in cost per hour through a rheostat and through a projection transformer, such as an Economizer, Inductor, Compernarc, etc. assuming the transformer loss to be ten per cent? Under that condition what would you advise your employer to do?

These questions, my friend, are none of them really hard. They might or might not be asked by a union examining board, but they are nevertheless every one of them excellent examination questions. By THE WAY, LET US SEE HOW MANY OF OUR READERS CAN ANSWER THEM CORRECTLY!

Good Work

John A. Maurer, Massillon, Ohio, sent in some excellent silhouettes of carbon craters some while ago. Here is what he says:

Enclosed silhouettes are, I believe, what you wanted in connection with the discussion of carbon sizes, November 10 issue. The carbons from which they were made were burned while projecting a show, hence they were not all in use an equal length of time; also there might have been some slight variation in current flow, though this would not, I think, amount to more than two amperes.

Carbon A was in use about one hour; carbon F for only ten minutes. Each of the others was used about twenty five minutes; fifty amperes, fifty-five volts. I have been careful that the crater image below each carbon is from the carbon above it. There is not much to add to what I said before, except that I agree with you that the matter is well worth clearing up definitely and authoritatively.

I am interested in the subject of low amperage arcs, because I believe future progress will be in that direction. The mirror lamp has shown us a few possibilities among those lines. I look confidently for equally great, if not even greater development, in the matter of efficient condensers. The surface of that field has scarcely been scratched as yet. It certainly is worthy of extended investigation. I shall probably have more to say on that subject later.

The discussion referred to was, as you doubtless will remember, the effect of carbon size on crater area and brilliancy, amperage remaining constant.

My own conclusion, backed up by the engineering departments of carbon manufacturers, is that when a carbon is worked at capacity—the point just before it begins to "pencil" (burn to a slim, tapering point) the crater area and brilliancy is at maximum; that when a carbon is worked above its capacity there is no appreciable increase in brilliancy of the crater floor, but its total light-giving power is lowered, or made less by reason of the penciling which occurs; that when a carbon is worked under its capacity the brilliancy of the crater floor per unit area is lowered to some extent by reason of the fact that a relatively large body of comparatively cool carbon lies so close to it.

Silhouettes Interesting

The first interesting point I find in examining the silhouettes is that fifty amperes forms the three-quarters carbon to its final shape as to its crater in twenty minutes or less. In other words the tip is finally fully shaped during that period of time, or less, and does not thereafter change until the carbon is entirely consumed, except there be imperfections in the carbon itself. Craters on A and B are identical as to length. The breadth seems to be just a trifle greater in B, which burned but twenty minutes, than in A, which burned an hour, but that, I think, is merely the result of some slight imperfection, or perhaps of a bit of moisture in carbon B.

But here is the really vital point in the whole thing, or so it seems to me: Examining the craters of the ¾, the ⅝ and the 9/16 carbons—all burned with the same amperage and voltage, remember—we find that, whereas to the eye the smaller carbons would not appear to be penciled any more than the larger ones—the ¾—the tips seem to form in about the same general shape from the point where the carbon diameter commences to reduce, and to form relatively in the same proportion with varying size carbons. This seems to result in the production of a crater of decidedly less area on the smaller sizes of carbon, and presumably there is relatively less light-giving power. At least it would seem that no decrease in brilliancy per unit area due to excess of carbon in the larger sizes could possibly equal the loss in crater diameter shown.

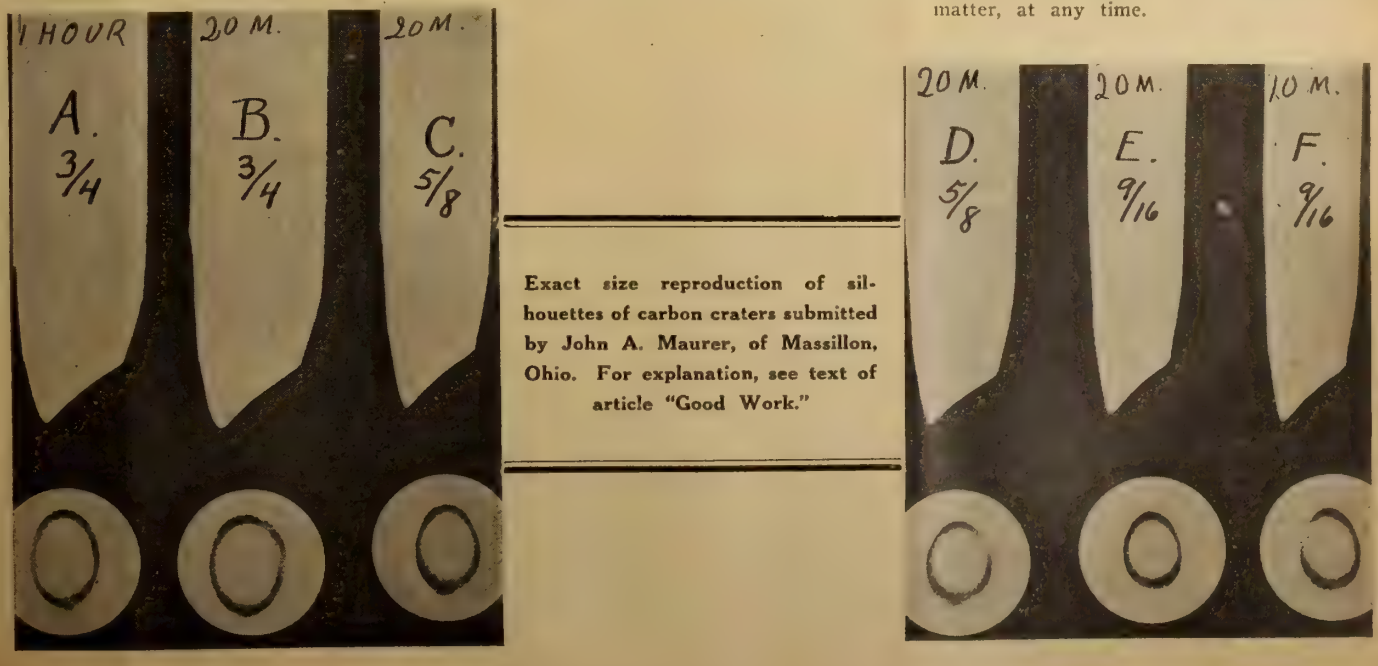
Another Equation

But right here still another equation enters: As we decrease crater diameter we unquestionably can get a greater amount of the total light through the lens system of a motion picture projector.

I am reproducing the carbons exactly full size. This seems to me to be a subject well worthy of considerable thought and discussion. I would very much like to have the views of the engineering department of the National Carbon Company, as well as those of projectionists.

The question is: Will a collector lens receive the greater amount of light (quality considered) from carbons A and B, C and D or E and F, crater angle being the same in all cases?

I shall be glad to hear from brother Maurier on the subject of condensers, or on any other subject of interest, for that matter, at any time.



Exact size reproduction of silhouettes of carbon craters submitted by John A. Maurer, of Massillon, Ohio. For explanation, see text of article "Good Work."

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20	6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298
Loving Lies	Monte Blue	Feb. 2	6,536
No More Women	Matt Moore-Bellamy	Feb. 2	6,186

ARROW

The Fighting Skipper	Serial		15 parts
The Santa Fe Trail	Historical serial	Aug. 11	15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 23	2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000

ASSOCIATED EXHIBITORS

The Extra Girl	Mabel Normand	Oct. 13	5,700
Harbor Lights	Tom Moore	Oct. 20	5,000
Courtship of Myles Standish	Charles Ray	Oct. 20	9,000
David Copperfield	Star cast	Nov. 17	6,282
The Miracle Makers	Leah Baird	Dec. 22	5,834
The Yankee Consul	Douglas MacLean	Feb. 23	6,148

EDUCATIONAL FILMS CORP.

A Perfect 36	Christie comedy	Nov. 17	2,000
Memories	"Sing Them Again"	Nov. 24	1,000
Hot Sparks	Cliff Bowes	Nov. 24	1,000
No Loafing	"Poodles" Hanaford	Nov. 24	2,000
Kidding Kids	Christie comedy	Dec. 1	2,000
Under Covers	Cliff Bowes	Dec. 1	1,000
The Bottom of the Sea	Novelty	Dec. 1	1,000
My Boy Bill	"Wilderness Tales"	Dec. 1	1,000
Black and Blue	Christie comedy	Dec. 8	2,000
Exit Caesar	Mermaid comedy	Dec. 8	2,000
Film Foolish	Cliff Bowes	Dec. 15	1,000
Over the Fence	"Juvenile" comedy	Dec. 15	2,000
Snooky's Covered Wagon	Animal comedy	Dec. 15	2,000
Home Again	"Sing Them Again"	Dec. 15	1,000
Call the Wagon	Christie comedy	Dec. 22	2,000
Liquid Lava	Hodge-Podge	Dec. 22	1,000
Flying Finance	Mermaid comedy	Dec. 29	2,000
Don't Hesitate	Western	Dec. 29	1,000
My Friend	Lloyd Hamilton	Jan. 5	2,000
Ride 'Em Cowboy	Bobby Vernon	Jan. 5	2,000
One Night It Rained	Tuxedo comedy	Jan. 12	2,000
Paris Lights	Cameo comedy	Jan. 12	2,000
The Homemaker	"Wilderness Tales"	Jan. 19	1,000
Jean of Heceta Head	"Wilderness Tales"	Jan. 19	1,000
Haunted Hills	"Wilderness Tales"	Jan. 19	1,000
Flowers of Hate	"Wilderness Tales"	Jan. 19	1,000
A Sailor's Life	"Hodge-Podge"	Jan. 19	1,000
Stay Single	Christie comedy	Jan. 19	2,000
Lest We Forget	"Sing Them Again"	Jan. 19	1,000
Neck and Neck	Mermaid comedy	Jan. 26	2,000
Oh, Girls!	Sid Smith	Jan. 26	1,000
The Butterfly	Tolhurst series	Jan. 26	1,000
Aggravating Papa	Jimmy Adams	Feb. 2	2,000
The Broncho Express	Clyde Cook	Feb. 2	2,000
About Face	Juvenile comedy	Feb. 9	2,000
Here And There	Sid Smith	Feb. 9	1,000
A Movie Pioneer	Hodge-Podge	Feb. 9	1,000
Lonesome	Lloyd Hamilton	Feb. 16	2,000
Old Friends	"Sing Them Again"	Feb. 16	1,000
Busy Buddies	Christie comedy	Feb. 16	2,000
Plastigrams	Stereoscopic	Feb. 23	1,000
Wide Open	Mermaid comedy	Feb. 23	2,000
Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Inn	Sid Smith	Mar. 1	1,000

FAMOUS PLAYERS-LASKY

To the Ladies	Helen Jerome Eddy	Dec. 8	6,268
The Light That Failed	Percy Marmont	Dec. 15	7,013
The Call of the Canyon	Richard Dix	Dec. 29	6,993
The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Big Brother	Tom Moore	Jan. 5	7,080
Don't Call It Love	William DeMille prod.	Jan. 5	6,457
West of the Water Tower	Glenn Hunter	Jan. 12	7,000
The Humming Bird	Gloria Swanson	Jan. 26	7,577
Heritage of the Desert	Daniels-Torrence	Feb. 2	6,917
Flaming Barriers	Logan-Moreno	Feb. 9	5,821
Pied Piper Malone	Thomas Meighan	Feb. 9	7,264
The Stranger	Compson-Dix	Feb. 16	6,660
The Next Corner	Tearle-Chaney-Mackail	Feb. 23	7,081
Shadows of Paris	Pola Negri	Mar. 1	6,549

FILM BOOKING OFFICE OF AMERICA

The Love Pirate	Carmel Myers	Nov. 17	4,900
A Comedy of Terrors	"Fighting Blood"	Nov. 17	2,000
Fashionable Fakers	Johnnie Walker	Dec. 15	5,000
A Midsummer Night's Scream	"Fighting Blood"	Dec. 15	2,000
The Merchant of Menace	"Fighting Blood"	Dec. 15	2,000
Breaking Into Society	Bull Montana	Dec. 29	4,112
Judgment of the Storm	Lloyd Hughes	Jan. 5	6,320
The Lullaby	Jane Novak	Jan. 12	7,179
Babes in the Hollywood	"Fighting Blood"	Jan. 12	2,000
Beauty and the Feast	"Fighting Blood"	Jan. 12	2,000
The Switching Hour	"Fighting Blood"	Jan. 12	2,000
Phantom Justice	Feature cast	Jan. 26	6,238
Alimony	Featured cast	Feb. 2	6917
Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Madge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	.....
Damaged Hearts	Featured cast	Mar. 1	6,154

FIRST NATIONAL

The Fighting Blade	Richard Barthelmess	Oct. 27	8,737
Flaming Youth	Colleen Moore	Nov. 24	8,434
The Eternal City	Star cast	Dec. 1	7,000
Anna Christie	Blanche Sweet	Dec. 1	7,000
Twenty-one	Richard Barthelmess	Dec. 1	6,500
Boy of Mine	Ben Alexander	Dec. 8	7,000
The Wanters	Marie Prevost	Dec. 8	6,871
Thundergate	Owen Moore	Dec. 15	6,565
Her Temporary Husband	Sydney Chaplin	Dec. 22	6,733
The Dangerous Maid	Constance Talmadge	Dec. 22	7,337
Jealous Husbands	Maurice Tourneur prod.	Dec. 29	6,500
Black Oxen	Corinne Griffith	Jan. 19	7,507
The Song of Love	Norma Talmadge	Jan. 19	6,000
The Love Master	"Strongheart"	Jan. 19	6,779
Painted People	Colleen Moore	Feb. 9	5,700
When A Man's A Man	John Bowers	Feb. 16	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,005

FOX FILM CORP.

You Can't Get Away With It	Percy Marmont	Nov. 24	6,152
Cloisters in the Clouds	Instructive	Nov. 24	1,000
Dance or Die	Sunshine Comedy	Nov. 24	2,000
When Odds Are Even	William Russell	Dec. 1	4,284
Wet and Weary	Clyde Cook	Dec. 1	2,000
This Freedom	Star cast	Dec. 8	7,000
Income Tax Collector	Lew Brice	Dec. 15	2,000
Universities of the World	Instructive	Dec. 15	1,000
Six Cylinder Love	Ernest Truex	Dec. 22	7,000
The Shepherd King	Feature cast	Dec. 29	8,500
Cupid's Fireman	Charles Jones	Dec. 29	5,000
A Dutch Treat	Instructive	Dec. 29	1,000
Rough Sailing	Sunshine comedy	Dec. 29	2,000
The Governor's Lady	Harry Milarde prod.	Jan. 5	7,000
Johnnie's Swordfish	Instructive	Jan. 5	1,000
Arabia's Last Alarm	Imperial comedy	Jan. 12	2,000
Gentle Julia	Bessie Love	Jan. 19	5,897
Spring Fever	Harry Sweet	Jan. 19	2,000
Hoodman Blind	David Butler	Jan. 26	5,434
The Canadian Alps	Instructive	Jan. 26	1,000
Just Off Broadway	John Gilbert	Feb. 2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000

GOLDWYN

The Green Goddess	George Arliss	Aug. 25	9,100
Red Lights	Marie Prevost	Sept. 22	6,841
Six Days	Corrine Griffith	Sept. 29	8,010
The Eternal Three	Marshall Neilan prod.	Oct. 13	.....
The Day of Faith	Eleanor Boardman	Dec. 8	6,557
In the Palace of the King	Blanche Sweet	Dec. 15	9,000
Slave of Desire	Star cast	Dec. 15	6,675
Reno	Rupert Hughes prod.	Dec. 22	7,000
The Great White Way	Cosmopolitan prod.	Jan. 12	10,000
Name the Man	Victor Seastrom prod.	Jan. 12	8,000
Through the Dark	Colleen Moore	Jan. 19	7,999
Yolanda	Marion Davies	Mar. 1	12,000

HODKINSON

Helpful Hogan	Grant Mitchell	July 28	5,400
Pat's Patents	Comedy	Aug. 25	2,000
Fiddling Fool	Raymond McKee	Aug. 25	2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept. 1	1,000
The Drivin' Fool	Wally Van	Sept. 8	5,800
Puritan Passions	Glenn Hunter	Sept. 15	6,000
Shifting Sands	Peggy Hylan	Oct. 20	5,368
The Life of Reilly	C. C. Burr Comedy	Oct. 27	2,000
The Old Fool	James Barrows	Dec. 29	6,147
Grit	Glenn Hunter	Jan. 12	5,800

METRO

Held to Answer	Viola Dana	Nov. 3	5,601
The Social Code	Premier prod.	Oct. 6	5,000
The Human Mill	A. Holubar prod.		
Man, Woman and Temptation	Fred Niblo prod.		
Pleasure Mad	R. Barker prod.	Nov. 24	7,547
Scaramouche	Rex Ingram prod.	Oct. 13	9,600
In Search of a Thrill	Viola Dana	Nov. 3	5,500
A Wife's Romance	Clara K. Young	Nov. 3	6,000
Shooting of Dan McGrew	Barbara LaMarr		
Our Hospitality	Buster Keaton	Nov. 24	6,220
Fashion Row	Mae Murray	Dec. 8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec. 15	5,700
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087

(Continued from preceding page)

PATHE

		Review	Footage
Why Elephants Leave Home	Animal subject	Dec. 1	2,000
The Five-Fifteen	Terry cartoon	Dec. 1	1,000
Flip Flops	Sennett comedy	Dec. 1	2,000
Uncensored Movies	Will Rogers	Dec. 1	2,000
Wild and Woolly	"Sportlight"	Dec. 1	1,000
Sunday Calm	"Our Gang"	Dec. 15	2,000
Fully Insured	Snub Pollard	Dec. 15	1,000
The Cat Came Back	Terry cartoon	Dec. 15	1,000
Scorching Sands	Stan Laurel	Dec. 8	1,000
A Dark Horse	Terry cartoon	Dec. 8	1,000
The Great Outdoors	"Spat Family"	Dec. 8	2,000
Join the Circus	Pollard-Parrott	Dec. 8	2,000
The Morning After	Terry cartoon	Dec. 22	1,000
Mother's Joy	Stan Laurel	Dec. 22	1,000
Lovey-Dovey	Dippy-Doo-Dads"	Dec. 22	1,000
The Way of a Man	Serial	Dec. 23	
Daniel Boone	Historical series	Dec. 29	3,000
The Best Man Wins	Aesop Fable	Dec. 29	1,000
It's a Boy	Snub Pollard	Dec. 29	1,000
The Five Orphans of Storm	Terry cartoon	Dec. 29	1,000
Girls and Records	"Sportlight"	Dec. 29	1,000
The Darkest Hour	"Spat Family"	Dec. 29	2,000
Inbad, the Sailor	Billy Bevan	Dec. 29	2,000
Ten Dollars or Ten Days	Ben Turpin	Jan. 5	2,000
Two Wagons—Both Covered	Will Rogers	Jan. 5	2,000
At First Sight	Charles Chase	Jan. 5	1,000
Tire Trouble	"Our Gang"	Jan. 12	2,000
The Good Old Days	Terry cartoon	Jan. 12	1,000
The Call of the Game	"Sportlight"	Jan. 12	1,000
The Big Idea	Snub Pollard	Jan. 12	1,000
Smithy	Stan Laurel	Jan. 19	1,000
The Animals' Fair	Terry cartoon	Jan. 19	1,000
The Bar-Fly	"Dippy-Doo-Dads"	Jan. 19	1,000
The Black Sheep	Terry cartoon	Jan. 19	1,000
The Frontier Woman	"Chronicles" series	Jan. 26	3,000
One Spooky Night	Billy Bevan	Jan. 26	2,000
One of the Family	Charlie Chase	Jan. 26	1,000
Help One Another	"Spat Family"	Jan. 26	2,000
Taking a Chance	"Sportlight"	Jan. 26	1,000
Rat's Revenge	Terry cartoon	Feb. 2	1,000
Man Who Would Not Die	"Frontier" series	Feb. 2	2,000
Just A Minute	Charles Chase	Feb. 2	1,000
Picking Peaches	Sennett comedy	Feb. 2	2,000
The Cowboy Sheik	Will Rogers	Feb. 2	2,000
Big Business	"Our Gang"	Feb. 9	2,000
Powder and Smoke	Charles Chase	Feb. 9	1,000
Animal Athletes	"Sportlight"	Feb. 9	1,000
Good Old Days	Terry cartoon	Feb. 9	1,000
The Man Pays	"Dippy-doo-dad"	Feb. 16	1,000
A Rural Romance	Terry cartoon	Feb. 16	1,000
Among the Missing	Will Nigh Miniature	Feb. 16	2,000
Postage Due	Stan Laurel	Feb. 16	2,000
The Man Who Smiled	"Frontier" series	Feb. 16	2,000
Peter Stuyvesant	"Chronicles of America"	Feb. 23	3,000
Half Back of Notre Dame	Sennett comedy	Feb. 23	2,000
Olympic Mermaids	"Sportlight"	Feb. 23	1,000
Political Pull	"Spat Family"	Feb. 23	2,000
Smile Please	Harry Langdon	Mar. 1	2,000
White Man Who Turned Indian	"Frontier" series	Mar. 1	2,000
Hard Knocks	Charles Chase	Mar. 1	1,000
The Cake Eater	Will Rogers	Mar. 1	2,000

PLAYGOERS PICTURES

The Man Who Waited	Star cast	May	13	5,000
Counterfeit Love	Featured cast	June	30	6,000
Tipped Off	Featured cast	Nov.	3	4,284

PREFERRED PICTURES

The Broken Wing	Miriam Cooper	Sept.	1	6,2[illegible]
April Showers	Colleen Moore	Nov.	17	6,3[illegible]
The Virginian	Kenneth Harlan	Nov.	24	8,6[illegible]
Maytime	Ethel Shannon	Dec.	8	7,5[illegible]

SELZNICK

Modern Matrimony	Owen Moore	Nov.	3	4,960
The Common Law	Corrine Griffith	Nov.	10	7,500

TRUART FILM CORP.

Broadway Gold	Elaine Hammerstein	July	28	6,800
Let's Go	Richard Talmadge	Nov.	17	5,198
The Unknown Purple	Henry B. Walthall	Dec.	8	6,950

UNITED ARTISTS

The White Rose	Mae Marsh	June	2	11,000
Rosita	Mary Pickford	Sept.	15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct.	13	8,000

UNIVERSAL

Hunchback of Notre Dame	Lon Chaney	Sept.	15	11,000
The Ghost City	Pete Morrison	Dec.	8	serial
A Matter of Policy	Neely Edwards	Dec.	8	1,000
The Near Lady	Gladys Walton	Dec.	15	4,812
The Red Warning	Jack Hoxie	Dec.	15	4,795
A Lady of Quality	Virginia Valli	Dec.	22	8,640
A Movie Fantasy	Hy Mayer cartoon	Dec.	22	1,000
Under the White Robe	Neely Edwards	Dec.	22	1,000
Bucking the Line	Buddy Messinger	Dec.	22	2,000
His Mystery Girl	Herbert Rawlinson	Dec.	29	4,487
Chasing Wealth	Neely Edwards	Dec.	29	1,000
Hansel and Gretel	Baby Peggy	Dec.	29	2,000
Rustlin' Buster	Jack Mower	Dec.	29	2,000
Pure Grit	Roy Stewart	Jan.	5	4,57[illegible]
The Last Outlaw	Western	Jan.	5	2,000
A Son of Ananias	Hy Mayer cartoon	Jan.	12	1,000
That Kid from Madrid	"Leather Pushers"	Jan.	5	2,000
The Rich Pup	(Pal) the dog	Jan.	12	2,000
Hook and Ladder	Hoot Gibson	Jan.	19	5,568
The Whispered Name	Ruth Clifford	Jan.	19	5,196
He Loops to Conquer	"Leather Pushers"	Jan.	19	2,000
The Caddy	Buddy Messinger	Jan.	19	1,000
A White Wing Monkey	Joe Martin	Jan.	19	1,000
The Man From Wyoming	Jack Hoxie	Jan.	26	4,717
Why Wait?	Slim Summerville	Jan.	26	1,000
Own a Lot	Century comedy	Jan.	26	2,000
Sporting Youth	Reginald Denny	Feb.	2	6,712
Such Is Life	Baby Peggy	Feb.	2	2,000
Girls Will Be Girls	"Leather Pushers"	Feb.	2	2,000
Miscarried Plans	Bob Reeves	Feb.	2	2,000
The Mandarin	Neely Edwards	Feb.	2	1,000
The Breathless Moment	William Desmond	Feb.	9	5,556
Keep Going	Century comedy	Feb.	9	2,000
Hats Off	Pete Morrison	Feb.	9	2,000
Down in Jungle Town	"Joe Martin"	Feb.	9	1,000
The Fast Express	Wm. Duncan Serial	Feb.	9	
Jack O' Clubs	Herbert Rawlinson	Feb.	16	4,717
Lone Larry	Eileen Sedgwick	Feb.	16	2,000
You're Next	Century comedy	Feb.	16	2,000
The Jail Bird	Neely Edwards	Feb.	16	1,000
Memorial to Woodrow Wilson	Special	Feb.	16	1,000
Ride For Your Life	Hoot Gibson	Mar.	1	5,310
A Society Sensation	Valentino (reissue)	Mar.	1	2,000
The Very Bad Man	Neely Edwards	Mar.	1	1,000
Peg O' the Mounted	Baby Peggy	Mar.	1	2,000

VITAGRAPH

On the Banks of the Wabash	Blackton prod.	Nov.	3	7,156
Lightning Love	Larry Semon	Nov.	17	2,000
The Gown Shop	Larry Semon	Nov.	17	2,000
The Leavenworth Case	W. Bennett prod.	Nov.	24	5,400
The Man From Brodney's	Special cast	Dec.	8	7,100
The Ninety and Nine	David Smith prod.	Dec.	23	6,800
Modern Banking	Urban Classic	Dec.	22	1,000
Newsprint Paper	Urban Classic	Dec.	22	1,000
Horseshoes	Larry Semon	Dec.	22	2,000
The Last Stand of Red Man	Urban classic	Dec.	29	1,000
Let Not Man Put Asunder	Feature cast	Jan.	26	8,000
My Man	Patsy Ruth Miller	Feb.	23	6,800

WARNER BROTHERS

Tiger Rose	Lenore Ulrich	Dec.	15	8,800
Lucretia Lombard	Irene Rich	Dec.	22	7,500
The Marriage Circle	Ernest Lubitsch prod.	Feb.	16	8,500
Conductor 1492	Johnny Hines	Feb.	23	6,500
Daddies	Belasco play	Feb.	23	6,800

MISCELLANEOUS

ANDERSON PICTURES

After the Ball	T. O. D. C. prod.	Jan.	5	6,500

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov.	10	2,000
Mark It Paid	Joe Rock	Nov.	10	2,000
The Way Men Love	Elliot Dexter	Nov.	17	7,541
A Dark Knight	Joe Rock	Dec.	1	2,000
Hollywood Bound	Sid Smith	Dec.	1	2,000
Taxi, Please!	Monty Banks	Dec.	1	2,000
The Satin Girl	Mabel Forrest	Dec.	8	5,391
Other Men's Daughters	Ben Wilson prod.	Jan.	19	5,900

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov.	3	

CHARLES C. BURR

The Average Woman	All star cast	Feb.	2	6,000
Restless Wives	Doris Kenyon	Feb.	16	6,000
Three O'Clock in the Morning	Constance Binney	Feb.	23	6,293

C. B. C.

Hallroom Boys	Twice a month			2,000
The Barefoot Boy	Star cast	Nov.	24	5,800
Forgive and Forget	Estelle Taylor	Nov.	10	5,800
The Marriage Market	Pauline Garon	Dec.	29	6,297
Innocence	Anna Q. Nilsson	Jan.	26	5,923

PHIL GOLDSTONE

Thru the Flames	Richard Talmadge	June	10	5,000
His Last Race	"Snowy" Baker	Sept.	1	5,000
Danger Ahead	Richard Talmadge	Dec.	29	5,000
The White Panther	Rex (Snowy) Baker	Feb.	9	4,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept.	22	5,000
In the Spider's Web	Alice Dean	Sept.	29	

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr.	7	5,800
Call of the Hills	Maud Malcolm	May	5	5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July	28	
Shattered Reputations	Johnnie Walker	Oct.	27	5,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov.	24	4,900
The Whipping Boss	Star cast	Dec.	8	5,800

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr.	28	6,000
Temporary Marriage	Kenneth Harlan	May	5	7,000
Bright Lights of Broadway	Doris Kenyon	Nov.	3	6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb.	2	12,000

TRISTONE

The Bargain	W. S. Hart	Sept.	29	5,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The Steady Patron Discovers That Bill Is Not Profiteering

SAY, Bill, asked the Steady Patron of the exhibitor, "when are you going to bring down your admissions to a reasonable figure?"

"What do you call a reasonable figure?" countered Bill.

"About twenty-two cents," said the Steady Patron.

"With or without?" Bill wanted to know.

"With or without what?" shot back the other party to the interview.

"'With' means all the luxuries and service you are getting now.

"'Without' means scrapping the ventilating system and letting you regulate your temperature by means of a manually operated fan, donating the organ to the chapel and letting you look at a picture to the accompaniment of some one whistling the latest popular song.

"It also means tearing out the upholstered chairs, which cost per each the equivalent of the finest bit of seating furniture that you have in your home and letting you plank yourself down solid on a wood seated kitchen chair that will wobble all over the place when you become a little nervous at an exciting part of the program.

Minus the Marquee

"'Without' also means minus the marquee and letting you take a chance of moisture dropping down the back of your neck on a rainy night while you are waiting in line to get your ticket. It also means your waiting about twice as long as you ordinarily would, because of absence of the ticket register and the change maker and leaving you to depend upon the natural speed of mental computation of the blond haired, blue-eyed ticket taker.

"It would probably also mean that, instead of the nice, comfortable lobby where you sink down into a luxurious, easy settee while you are waiting for your friends, that I devote that space to an extension of the candy store, leaving you to wear a groove in the sidewalk while waiting for your party to heave in sight."

"Wow!" observed the Steady Patron, "can you think of any more fixtures to eliminate?"

The Dear Old Slide

"You bet I can," said Bill, "and one of the first of them would be projection machine number two and substitute for it the dear old slide which you read so often in the 10 and 15 cents days that you knew mighty well that it was going to advise you to keep your shirt on while we changed reels; also and likewise when your neighbor's angel child decided to yell for something unobtainable, there would be no nice noise-proof cry room in which the vocal exercises could be continued without further detriment to your disposition."

"For the love of Mike," said the Steady Patron, "what in the name of blazes would be left of the show when you rip out all of these things?"

Just What One Used to Get

"Twenty-two cents' worth of pictures and not a blamed thing else," answered Bill. "Just exactly and precisely what you used to get for your dime and one-half in the dear old days, when the projectionist who could keep his picture on the screen seventy-five per cent. of the time deserved a gold cup and got an extra dollar a week.

"You went to the city and you saw all the things that I am giving you now and you and your friends yelled for them until you had to consult a throat specialist to repair damages and you know just as well as I do that you would just as soon go back to the old prices and old discomforts and inconveniences as you would to high collars and hard-boiled shirts for business wear. So, the next time that you start kicking about a reasonable admission price, just remember all that goes with it."

"Never thought of it that way," admitted the Steady Patron, "but I guess you are not profiteering after all." And he passed over a really good cigar.

A FEW days ago, the Subscription Department received a communication which read as follows:

Moving Picture World,
New York City.

I am enclosing remittance covering another two years of Moving Picture World. Couldn't keep house without it. It is very seldom that I get to any city to see any pictures, so I rely almost entirely on M. P. W. in building up my programs.

I have a mild knock to register—too meagre presentation of the advent and performance of new equipment, improved equipment, etc. More dope like your series relative to individual power plants with relative merits.

It is, on the face of it, a perfectly sane and reasonable suggestion, and we have not the slightest doubt but that many of our readers have, from time to time, felt just the same way.

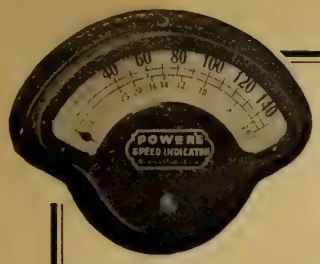
By a curious coincidence, just about the time this letter was received, there came to the Equipment Department illustrated circular matter, describing, what appeared to be, an ingenious and practical device for use by projectionists.

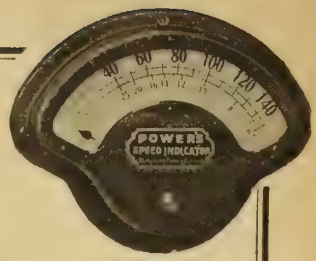
The descriptive matter was accompanied by a courteous request, from the manufacturer, for editorial mention, announcing the merits of his device.

Before we printed anything regarding the device, we wrote to the party, posing as a manufacturer, asking a few pointed questions, and, within a week, received a reply, advising us that the device was not on the market and that it was uncertain as to when it would be manufactured, because the party, whom the inventor had relied upon to furnish the necessary capital to float the enterprise, had backed out at the last minute.

Now, suppose we had printed the

Sometimes an exhibitor becomes tired of plowing through New England snows and wants to go where he can catch a few tarpon. And the boss of a Florida picture house is filled with a desire to do a little real skiing.
They can get together and exchange climates through the WORLD'S MARKET PLACE. An inch costs but Five Dollars.





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POWER'S SPEED INDICATORS

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ABSOLUTE CONTROL OF SCREEN PRESENTATIONS

SPEED INDICATORS

AN ARTICLE BY

F. H. RICHARDSON

Moving Picture World, March 1, 1924

HERETOFORE this department has rather discouraged the use of speed indicators on the ground that they were used to force the projectionist to adhere rigidly to an art-murdering "schedule" and to enable the leader of an orchestra to force the projectionist to synchronize the picture with the music instead of the orchestra leader synchronizing the music with the picture.

The speed indicator is here, however, and as it is used with excellent results in many first-class theatres, there is nothing to be gained by continuing to oppose it. It is an accomplished fact and further opposition would be merely butting one's head against a stone wall, with nothing to be gained but a cracked head, or at least a bad headache. The thing to do now is to fully accept the speed indicator. Occasional abuse is something that we are bound to find in every good thing which has ever been given to this world.

Synchronizing Possibilities

The great value of the speed indicator rests upon the possibilities it presents for synchronizing projection and camera speeds. Used for this purpose with the producer indicating the exact speed at which each scene ought to be projected, the speed indicator would instantly become a tremendously useful and absolutely indispensable part of motion picture equipment. Screen presentation would win the fullest recognition as an important factor in good showmanship, and projection would gain some of the attention which is now so generously given to production. The sooner all theatres install speed indicators the sooner will producers awaken to the opportunity lying at their door for correcting one of the worst abuses found today in projection, viz.: overspeeding. As a matter of fact, producers should issue a schedule with each production setting forth the exact speed for each scene. The speed for each scene could be carefully worked out in order to produce the best possible effect upon the screen and this undoubtedly would greatly increase the pleasure of motion picture audiences and receive the warm approval of the public. This has already been done to some extent, but we hope to see a wide acceptance of the idea properly worked out through the use of speed indicators.

Camera Speed Not "Standard"

It is idle to claim that camera speed is "standard." It is not standard, no matter how vociferously cameramen may claim it is, and in all human probability it never will be. This is so for any one of several reasons. As well dispute it as the fact that two plus two make four.

I have for years insisted that the correct presentation of the picture is the highest function of the projectionist, but he has not as a class arisen to the demand. It is true, however, that in most cases he is not permitted to do so, or at least not more than to a limited extent, by reason of schedule limitations. With speed indicators, however, it would not be necessary for any manager who is a real showman to wait for the producer to give a complete schedule of speeds for any given production.

With a speed indicator, however, and the correct speed of projection indicated by the producer himself, there certainly would be greater chance of convincing friend manager that if he wants an iron-bound schedule he must trim his film footage to somewhere nearly fit the time instead of ruining everything by overspeeding projection.

Taking everything into consideration this department strongly advises that speed indicators be included in all future projection installations. It is up-to-date practice, and as matters now stand is to be commended. Nearly all high-class installations are including speed indicators, and high-class installations are pretty good guides for less pretentious ones to pattern after in essential details.

Screen Presentation Is an Important Factor in Good Showmanship





NICHOLAS POWER COMPANY

EDWARD ECHOL, PRESIDENT

NINETY GOLD ST. NEW YORK, N.Y.

story as requested? Wouldn't you readers feel rather injured at becoming all hopped up over something that you decided you wanted, only to find that you could not obtain it because it was not being made?

It would be the easiest thing in the world to fill, each week, a section of the Moving Picture World double in size the amount of space allotted to the Equipment Section, with descriptions and illustrations of new and ingenious devices that never get beyond the promotion stage, and keep our readers excited regarding apparatus that, at best, was a long time previous to the production stage.

As a general thing, when a meritorious device is in production, the readers of the Moving Picture World will be told all about it.



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Broadway's Mammoth Electric Sign Is Automatically Dimmed

THE latest addition to Broadway's famous electric signs is the one built by the Norden Company to advertise the Paramount Production of Cecil B. DeMille, entitled "The Ten Commandments." Of the same length as the famous Wrigley sign and located immediately beneath it, the new sign extends along the whole Broadway facade of the Putnam Building from Forty-third to Forty-fourth Street.

"The Ten Commandments" sign commands more attention than any other not only because of the immense size of its letters—but also because it is the first sign on Broadway the brilliancy of which is constantly changing from full brightness to total darkness and vice versa.



BROADWAY'S $60,000 SIGN
And its double row of Ward Leonard Vitrohm dimmers.

Some idea of the size of the sign and of its elaborate nature can be obtained from the accompanying illustration and from the fact that the sign was constructed and erected at a total cost of $60,000.

Ward Leonard Vitrohm Dimmer Utilized

The dimming of the sign which must take place slowly and evenly with all lamps keeping in step with each other, is accomplished by means of a bank of thirty-six Ward Leonard Vitrohm (vitreous enamel) dimmers.

These dimmer plates are arranged in two rows and are all operated from one main shaft to which the levers that operate the contact arms are connected. The levers are equipped with a brass link chain, which is wrapped once around the hub of the contact arm and positively engages it by means of a single heavy steel pin. The main shaft is located in front of the dimmer bank and is driven by an electric motor through a reduction gear. This insures an automatic smooth dimming and brightening of the sign without the need of an operator in constant attendance. The effect is both artistic and pleasing and is far superior to the sudden flashing of signs and to the dimming of signs by cutting a certain portion of the lamps out of the circuit.

The automatic smooth dimming of electric signs or of portions of electric signs opens up new fields for pleasing and attention-compelling effects and will enable the sign designer to obtain more realistic effects in certain classes of signs where the lack of dimming devices has been a distinct handicap.

Management Changes

GREENWOOD, ARK.—L. W. Phillips has purchased Palace Theatre.

MULBERRY, ARK.—Edward Storie has purchased Electric Theatre.

LYONS, COLO.—Lyons Theatre has been purchased by Charles T. McFadden.

HARTFORD, CONN.—Harry Young is conducting Grand Theatre with picture policy.

KANKAKEE, ILL.—Midwest Theatres, Inc., has acquired interest in Majestic Court and La Petite Theatres and booking for films.

ADVANCE, IND.—Charles Rohn has sold his theatre to Thomas Bennett.

CONCORDIA, KANS.—Concordia Amusement Company has purchased White Way Theatre.

SPRINGFIELD, MASS.—Fred Merkel is new manager of Capitol Theatre.

HAMILTON, MO.—Rex Theatre has been purchased by J. D. Gentry.

HARVARD, NEB.—Name of Lyric Theatre has been changed to Paramount.

*BROKEN ARROW, OKLA.—Mrs. W. T. Brooks has purchased Rialto Theatre.

HOLDENVILLE, OKLA.—Rex Theatre has opened under management of A. O. Perkins.

NOWATA, OKLA.—John A. Harrison has been appointed manager of Royal Theatre.

MONESSEN, PA.—Olympic Theatre has been purchased by Charles A. Geiss.



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Something of Interest to Theatre Owners and Builders

AS a motorist depends on his automobile to carry him to his destination, so does the theatre owner depend upon a "full house" to bring him ample returns. The larger the investment in your theatre, the more important becomes the necessity to eliminate waste space.

It is therefore both an engineering and an architectural problem, not only dealing with the chair itself, but with the correct seating arrangement to give greatest capacity without crowding or obstructing view.

Co-operation on this all important problem of increasing or attaining full capacity can be secured from our Theatre Engineering Seating Department which offers to lay out the floor plan, free of charge, thereby giving you the benefit of the experience gained through equipping America's Foremost Theatres.

It is a recommendation the American Seating Company is proud of that our theatre chairs and service have been chosen by so many theatres of note. You cannot go wrong to follow their verdict.

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PULASKI, TENN.—John Paulk succeeds Foster Eikins as manager of Strand Theatre.

BEAUMONT, TEXAS.—Guy Clyde, of San Antonia, has taken over lease on Kyle Theatre, and will conduct house under management of C. McMin.

CORPUS CHRISTI, TEXAS.—Announcement is made of consolidation of two moving picture theatres and bathing resort properties, to be known as Corpus Christi Amusement Company, and operated under management of H. H. Elliott and Bruce L. Collins.

HONEY GROVE, TEXAS.—O. Gill has purchased Topic Theatre.

WACO, TEXAS.—Q. R. Thompson has disposed of his interest in Orpheum Theatre, located on Sixth street, between Austin and Washington, to W. D. Sacker, of Beaumont.



THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

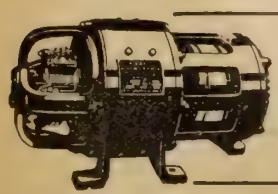
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The Week's Record of Albany Incorporations

Seven motion picture companies were incorporated in New York State during the week ending February 23. All are located in New York City. Following are the names of the concerns, the capitalization and the directors chosen for the first year:

Maidina Pictures, Inc., $100,000, Eugene DiNapoli, Lewis J. Maisell, John J. Halligan, New York City.

Mimar Theatre Co., Inc., $10,000, Samuel E. Harwitz, Max M. Willens, Frieda Golding, New York City.

Progressive Poster Exchange, Inc., $5,000, L. Weinzimer, R. Weinzimer, H. Egert, Brooklyn.

Arthur Housman Pictures, Inc., $50,000, C. Winthrop, A. Housman, H. Kalzman, New York.

Davidson, Inc., $5,000, Aage A. Schubert, Brooklyn; H. O. Duke, J. J. Glynn, New York City.

New Amsterdam Commerce Corporation, with Samuel and Frieda Zierler, Woodmere, L. I.; Philip Zierler, Brooklyn.

Passion Play Productions, Inc., with H. G. Kosch, M. H. Reuben, New York City; Charles Reinking, Hoboken, N. J.

The capitalization of the last two companies did not appear in the papers filed.

New Bedford's State Is Dolling Up Lobby

Within the next few weeks, the lobby of the State Theatre, of New Bedford, Mass., will be completely re-arranged, redecorated, and furnished with new equipment.

Increasing business at the State has encouraged John W. Hawkin, general manager of the Allen chain of eight motion picture theatres, which includes the State, to place contracts for a new $2,000 ticket booth and a set of lobby display frames.

The ticket booth will be of Italian antique marble and hand-carved wood work finished in gold. The window grilles will be of statuary bronze and the lighting fixtures will be of bronze.

The Allen Fairhaven house, the Princess, has placed an order for a new organ and a new electric sign and a canopy has just been erected at this latter theatre.

Liberty Usherettes Strong for Trousers

Ray A. Grombacher, manager of the Liberty Theatre, Spokane, Wash., sends us a photograph showing the Liberty girl ushers' uniforms.

Mr. Grombacher tells us that the usherettes usually wear black sateen trousers, but on Saturdays, Sundays and holidays they blossom out in white flannels, as shown in the illustration.

After four years' experience the Liberty manager finds that most of the girls prefer trousers, because, as they state, it is easy to get around in them and, at the same time, they constitute a snappy-looking uniform.

Improving Theatres

TULARE, CALIF.—T. & D. Jr. Enterprises, Inc. has taken over Tulare Theatre. Improvements will be made to house, including new projecting machine, new screen, new generators and reconstruction of pipe organ. High-class pictures will be shown.

PALATKA, FLA.—Howell Theatre is being remodeled and redecorated and will reopen shortly under management of G. H. Arnold.

FULTON, ILL.—G. L. Denune, of De Witt, Ia., has taken over Lincoln Theatre. Will make improvements and conduct house with first-class picture policy.

OTTAWA, ILL.—About $50,000 will be expended for improvements to Orpheum Theatre.

MORAVIA, IA.—Firkins & Law, operating Crystal Theatre, have installed new projection machine and opera chairs.

NEW CASTLE, PA.—Markley Brothers have plans by W. C. Eckles, Lawrence Savings Trust Building, for alterations and brick addition, 50 by 140 feet to theatre, to cost $50,000.



SPEAKING OF THE CAT'S PAJAMAS
How does this line-up of the usherettes of Spokane's Liberty Theatre strike you?

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Theatres Projected

SACRAMENTO, CALIF.—J. B. Blumfield plans to erect moving picture theatre at 33rd street and Sacramento Boulevard, to cost $20,000.

PENSACOLA, FLA.—C. H. Turner Company has contract to erect brick and reinforced concrete theatre on Intendencia street for Saenger Amusement Company.

ST. PETERSBURG, FLA.—Florimass Company contemplates erecting six-story theatre on First avenue, with seating capacity of 1,700. Lessee Famous Players-Lasky Corporation, 485 Fifth avenue, New York.

TAMPA, FLA.—Consolidated Amusement Company has leased properties at Franklin street and Florida avenue as site for proposed theatre and office building, to cost $400,000. Theatre will have seating capacity of about 2,000.

CHICAGO, ILL.—Samuel G. Grodson, 11 South La Salle street, contemplates erecting two-story brick and reinforced concrete theatre, store and office building, 161 by 99 feet at State and 51st streets.

WHEATON, ILL.—Grand Theatre Company plans to erect moving picture theatre, to cost $100,000.

INDIANAPOLIS, IND.—Leo Kahn plans to erect two-story brick and stucco theatre and store building at 825 South Meridan street.

WORCESTER, MASS.—S. Z. Poli, 26 Church street, New Haven, Conn., has plans by T. W. Lamb, 644 Eighth avenue, New York, for theatre to be erected at Southbridge street and Burnside court, to cost $2,000,000.

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LADY ORGANIST at liberty. Union, ten years' experience. Thoroughly reliable. State best salary. Size and make of organ. Address Box 333, Moving Picture World, New York City.

TRAINED ORGANIST with knowledge of latest methods of jazzing the comedies, available May first, possibly earlier. Both genuine, and Orchestral organ experience. Concert and photo experience in best firms. Details by letter. Address Experienced Organist, Moving Picture World, New York City.

FLINT, MICH.—Lester E. Matt, 415 East First street, has plans by George J. Bachman, 512 F. P. Smith Building, for six-story brick theatre and office building, 44 by 150 feet, to be erected at 509 South Saginaw street, to cost $150,000. Theatre will have seating capacity of 1,100.

BROOKLYN, N. Y.—Chanin Construction Company, 105 Court street, has plans by Reilly & Hall, 405 Lexington avenue, for six-story brick theatre, store and office building, 100 by 176 feet, to be erected on Surf avenue, to cost $500,000.

BROOKLYN, N. Y.—Anderson Holding Corporation, 536 Broadway, New York, plans to erect two-story theatre, hotel and store building, to cost $100,000.

HUDSON, N. Y.—M. Weinstrant, Valatia, N. Y., contemplates erecting one-story brick and tile moving picture theatre at 309 Warren street, to cost $20,000.

NEW YORK, N. Y.—H. E. Holding Company, Inc., 51 Chambers street, has plans by G. Keister, 56 West 45th street, for 12-story brick and stone theatre and office building, 208 by 143 by 95 feet, to be erected at 241 West 42nd street, to cost $750,000.

NEW YORK, N. Y.—Chanin Construction Company, 105 Court street, Brooklyn, has plans by Reilly & Hall, 405 Lexington avenue, for one-story brick theatre, 112 by 100 feet, to be erected at 226-238 West 46th street, to cost $550,000.

POTSDAM, N. Y.—Strand Theatre Company, Ogdensburg, has plans by G. E. Wilson, 55 State street, Ogdensburg, for one-story cast-stone moving picture theatre, 56 by 159 feet, to be erected on North Main street, to cost $50,000.

WOODHAVEN, N. Y.—Cross Bay Theatre Company, Inc., 115 Broadway, New York, has plans by R. Short, 380 Macon street, Brooklyn, for one-story brick and terra-cotta theatre and store building, 90 by 200 feet, to be erected on Woodhaven avenue, to cost $275,000.

VALLEY CITY, N. D.—J. Piller contemplates erecting two-story brick moving picture theatre, 50 by 140 feet at Fourth street and Fifth avenue.

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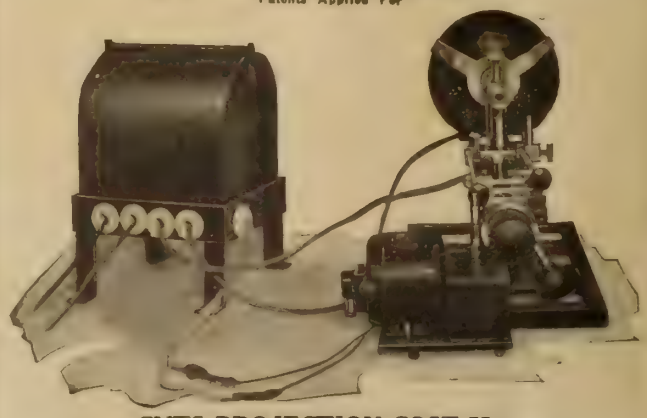
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The Paramount Super Feature

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opened at the

ALDINE THEATRE PHILADELPHIA

Present at the opening were various officials of the Famous Players-Lasky Company, who were *NOT* entirely pleased with the projection, for the Aldine was *NOT* using Simplex projectors.

And here's what happened the next day—

Mr. Harry Rubin, who has charge of projection at the Criterion, and the Rivoli and Rialto Theatres in New York City, and who has charge of "THE COVERED WAGON" and "THE TEN COMMANDMENTS" projection, got in touch with us and here's what happened:

10:00 A. M.—**Phone Call**—"Can You Install Three Simplexes with Simplex High Intensity Lamps at the Aldine Theatre, Philadelphia, *by tomorrow morning?*"

10:01 A. M.—**Answer**—"Sure"!!

4:00 P. M.—Machines loaded on Simplex truck.

11:30 P. M.—Arrive at Aldine Theatre during howling blizzard.

6:00 A. M.—Installation complete. Machines tested.

2:30 P. M.—Matinee started.

Later—Famous Players officials, Aldine management and picture men present congratulate Simplex representative on projection and service.

Unanimously agree that projection now is the finest ever witnessed at the Aldine

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Greater than "The Humming Bird"!

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GLORIA SWANSON

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AN ALLAN DWAN PRODUCTION

From the play "The Laughing Lady" *by* Alfred Sutro *Screen play by* Forrest Halsey

Produced by Famous Players-Lasky Corporation

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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EVERYBODY loves the girl who can charmingly be "the life of the party"—the bubbling fountain of delightful personality and magnetism which makes the world a happy place to live in! That's the kind of a girl Laura La Plante is in "Excitement," her first stellar role. She's the life of the picture, a delightful, irresistible madcap. She offers just the personality the screen has sought for years, and in this picture of whimsical, pepful charm, she is bound to make a tremendous hit with your patrons!

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The title tells the story

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There's Cold Cash in "ICEBOUND"

William de Mille's

PRODUCTION OF THE
GREATEST AMERICAN
PRIZE PLAY BY OWEN DAVIS

One of the 18 Great March-June Paramounts

Screen play by CLARA BERANGER

WITH

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PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

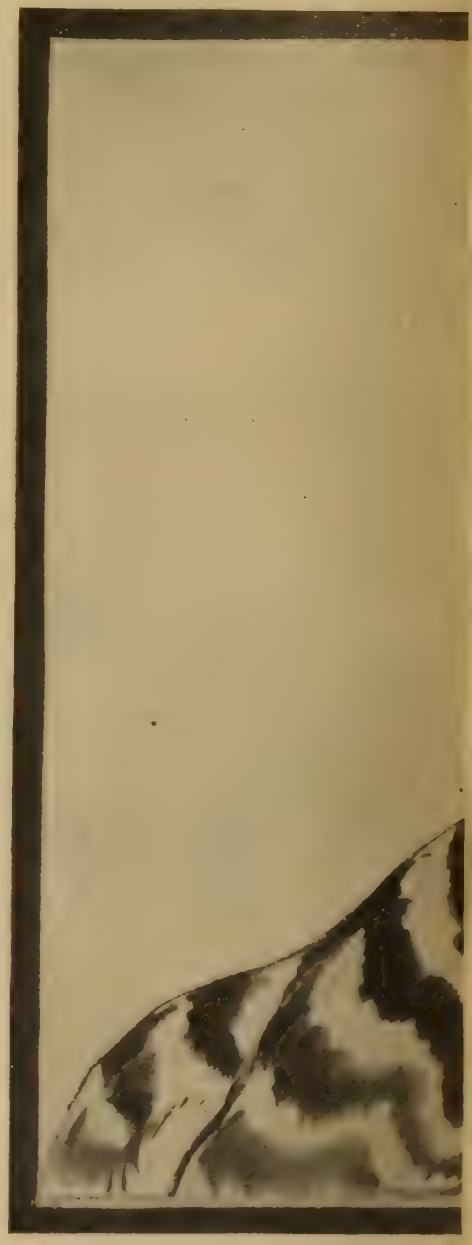
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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

The Tiger Lady Comes to Life—

The queenly beauty of Elinor Glyn's stately heroine—half-woman, half-tiger—will soon be screened in more theatres of the world than any other single production in film history. Aileen Pringle's performance will be talked about as much as the book itself has been.

There never was a production like this one. It is perfect. Exquisitely portrayed, with fidelity to each detail of the renowned story, "Three Weeks" will crowd any theatre where it is played. And by theatre we mean seats, standing room, lobbies, and sidewalks!



Produced by Demand *of the great American Public*

Popularity is king in this business. When the public wants something it's got to have it. The consistent interest in Elinor Glyn's undying romance heralded the great motion picture that is now ready to be shown. And what a glorious showing it will be, for the production is a classic, a gem of artistic portrayal. Can you think of a title off-hand that has the popularity of "Three Weeks?"

Elinor Glyn journeyed all the way from her beautiful manor in England to superintend the filming of her great story in Los Angeles. She picked the cast which represents her imagination's ideal. And they performed her miracles. We'll deliver some reels of celluloid to you in tin film cans, but it's just like handing you a gold nugget on a silver platter.

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Elinor Glyn's renown

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THE CAST

AILEEN PRINGLE
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STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND

Scenario by
ELINOR GLYN

Continuity by
CAREY WILSON

Editorial Director
JUNE MATHIS

A Goldwyn Picture

FACTS

"Three Weeks" has sold more than fifteen million copies.

It has been translated into every language of the world except Spanish!

There is never a year that "Three Weeks" isn't a contemporary best seller in America. Last year it sold 100,000 copies.

It has been read by forty million people. Twenty-five million are women.

With the exception of the Bible it is the best-seller of all time.

Goldwyn-Cosmopolitan

Lloyd Hamilton in his first five reel feature-A sensation

wire Hodkinson Exchanges for dates

EXHIBITORS HERALD

REVIEW - by Martin J. Quigley

Hodkinson Has a Sure Bet In Five-reel Comedy-melodrama

"HIS DARKER SELF," an Albert L. Grey production, directed by John W. Noble, distributed by the W. W. Hodkinson corporation. Featuring Lloyd Hamilton. From a story by Arthur Caesar. Subtitles by Ralph Spence. Five reels.

THIS comedy-melodrama, made in the D. W. Griffith studios, is a subject that has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture

The production, we have heard, was originally laid out as a starring vehicle for Al Jolson, to be directed by D. W. Griffith and we have no doubt that Mr. Griffith more or less watched the picture going through his studio. If he did not he certainly missed a number of good sound laughs.

Lloyd Hamilton is as funny as Al Jolson probably thought he would be in the part. Hamilton is a diverting comic, well-schooled in all the tricks of getting his full share of laughs out of every situation and piece of business.

The comedy vein of the production is frequently broken into with decided flourishes in the realm of thrilling melodrama. Near the end of the picture there is an action-full chase participated in by a number of speed boats that constitutes an excellent thrill punch.

The story is light enough not to interfere with the gags and the thrills. Hamilton impersonates a colored man about town and seeks to track down a bootleg chieftain of darktown. He encounters a series of adventures that carries the interest safely through.

The sub-titles of the production, done by the talented Ralph Spence are a particular feature of the show.

We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. It ranks with the very best feature length comedies we have seen and we expect it to be responsible for a gale of laughter in the motion picture houses of the country.

The Cast: Lloyd Hamilton, Tom Wilson, Tom O'Malley, Lucille LaVerne, Irma Harrison, Edna May Sperl, Sally Long, Kate Bruce.

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures

Three convincing reasons why "GRIT" is a first run picture



GLENN HUNTER
STAR OF "MERTON OF THE MOVIES"



F. SCOTT FITZGERALD
AUTHOR OF "THE BEAUTIFUL AND DAMNED"



CLARA BOW
A SENSATIONAL SUCCESS in "BLACK OXEN"

Some First Run Theatres That Have Played or Booked This Unusual Feature:

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DES MOINES, IOWA	Palace Theatre
NEW ORLEANS, LA.	Tudor Theatre
INDIANAPOLIS, IND.	Palace Theatre
LOUISVILLE, KY.	National Theatre
CINCINNATI, OHIO	Palace Theatre
DAYTON, OHIO	Keith's Theatre
DETROIT, MICH.	Family Theatre
LONG BEACH, CALIF.	Mission Theatre
SAN FRANCISCO, CALIF.	Hippodrome
ST. LOUIS, MO.	King's Theatre
ST. PAUL, MINN.	Palace-Orpheum
SYRACUSE, N. Y.	Rivoli Theatre
WASHINGTON, D. C.	Crandall's Criterion
SANDUSKY, OHIO	Schade Theatre
MISSOULA, MONT.	Rialto Theatre
NEW YORK, N. Y.	Loew's Burnside Theatre
WENATCHEE, WASH.	Rialto Theatre
DANBURY, CONN.	Empress Theatre

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Story by F. Scott Fitzgerald.

Directed by Frank Tuttle.

Adapted by Ashmore Creelmon.

Photographed and Supervised by Fred Waller, Jr.

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SOUTHERN ENTERPRISES THEATRE CIRCUIT—AUGUSTA—Rialto; CHATTANOOGA—York Theatre; JACKSONVILLE, FLA.—Republic; KNOXVILLE, TENN.—Queen; MACON, GA.—Capitol; MIAMI, FLA.—Paramount; MONTGOMERY, ALA.—Plaza; ST. PETERSBURG, FLA.—Rex; SAVANNAH, GA.—Arcadia; TAMPA, FLA.—Franklin.

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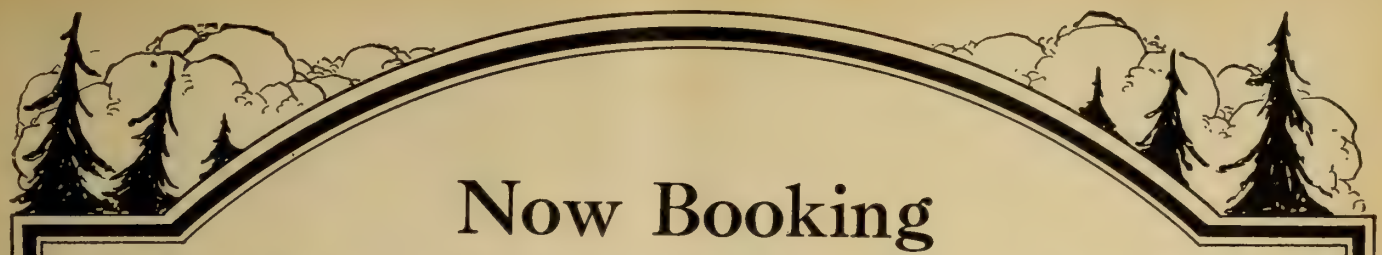
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Situations so comical they bring uproars of laughter, with an acting bear that keeps everybody a-chuckle between roars.

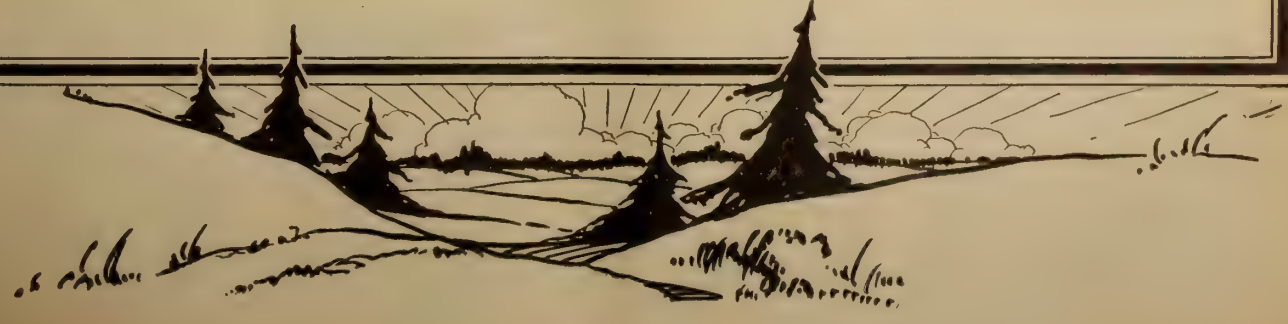
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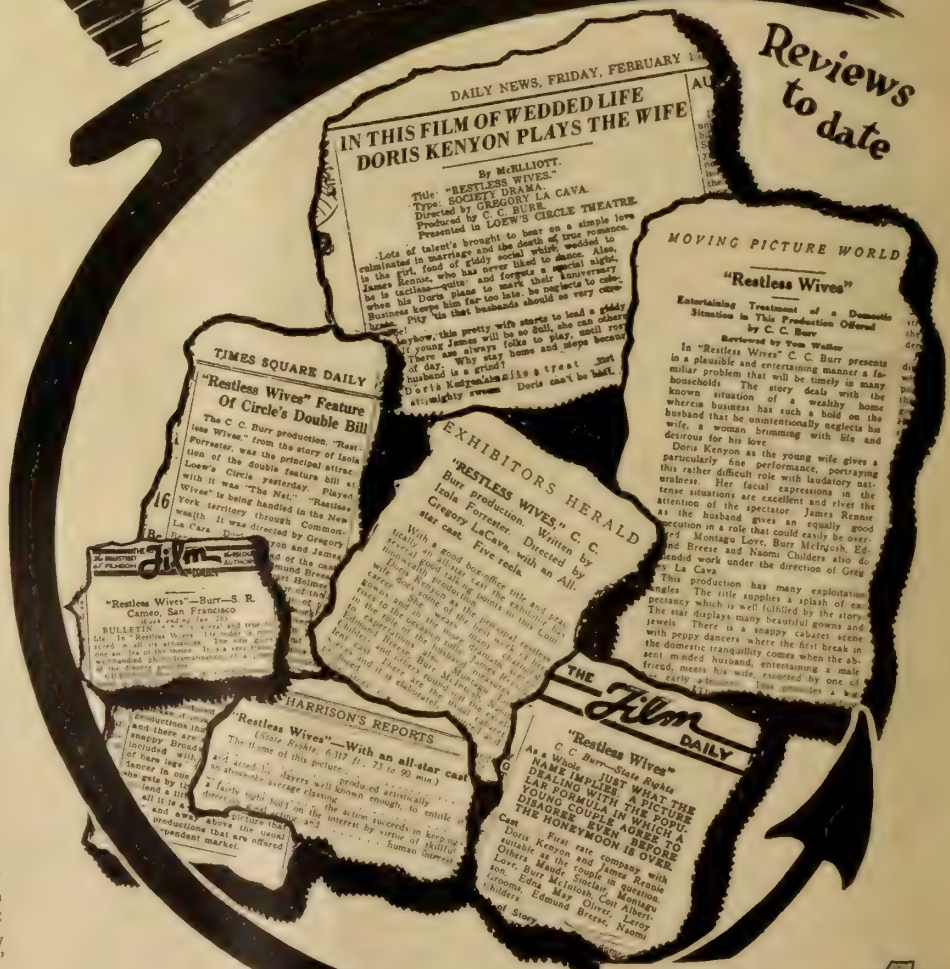
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GREGORY LA CAVA
Story by
IZOLA FORRESTER
Read by millions in AINSLEE'S magazine
Edited and titled by
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A Pilgrim Picture—By Basil King—Directed by T. Hayes Hunter

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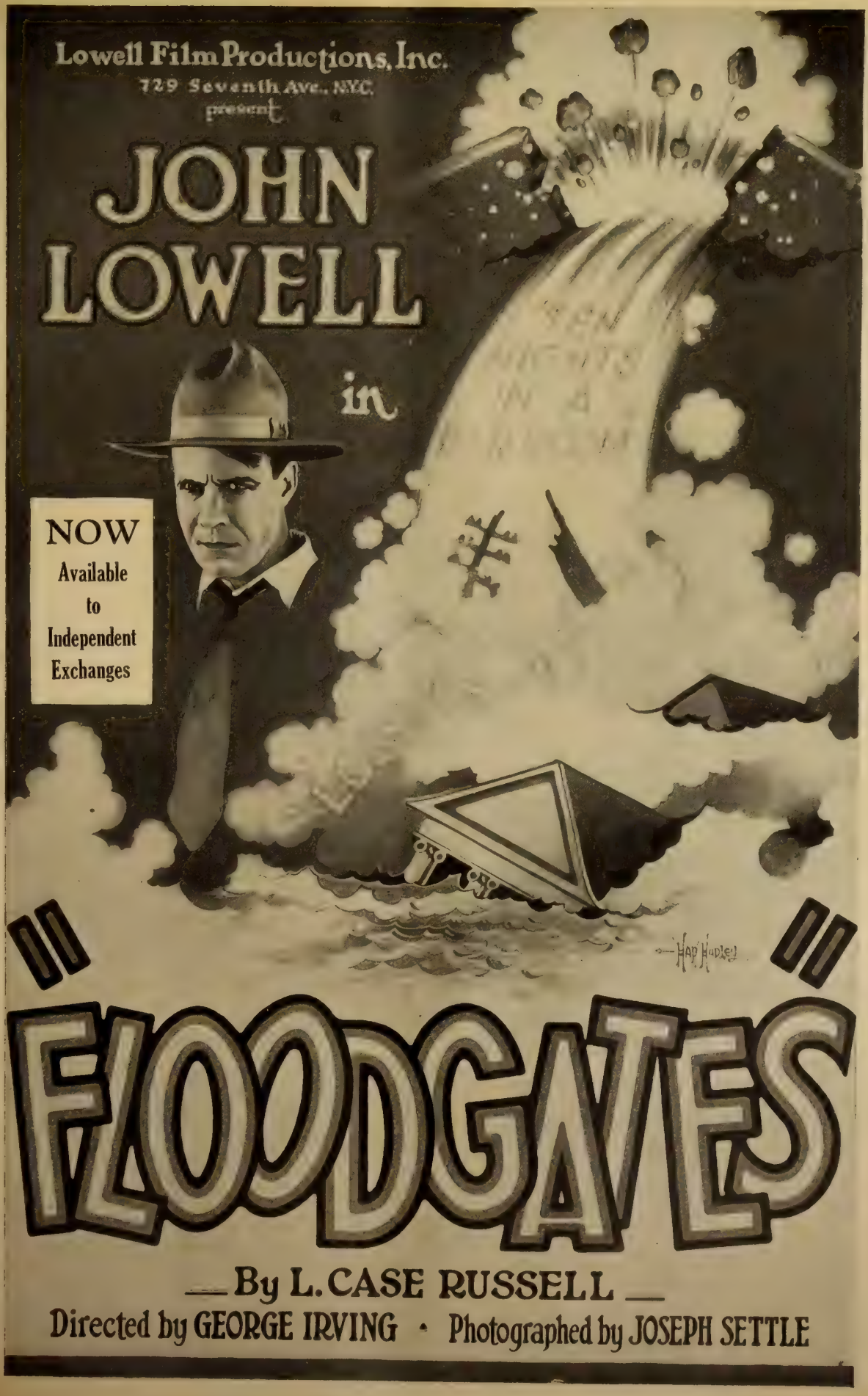
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CHICAGO, Orpheum theatre—Indefinite run.
CLEVELAND, Circle theatre—Indefinite run.
BALTIMORE, Metropolitan theatre—2 Weeks.
DENVER, Rialto and Princess—Day and Date.
DETROIT, Broadway Strand—Indefinite run.

NEW YORK, Strand
ATLANTA, Howard
BUTTE, Broadway
MEMPHIS, Palace
WASHINGTON, Rialto
ROCHESTER, Eastman
NEW ORLEANS, Strand
TULSA, Rialto
SYRACUSE, Empire
DALLAS, Palace
PHILADELPHIA, Stanley
SAN FRANCISCO, Imperial
BUFFALO, Hippodrome
MINNEAPOLIS, State
COLUMBUS, Majestic
SALT LAKE, Victory
RICHMOND, Colonial
OKLAHOMA CITY, Criterion

WARNER BROS.
Classics of the Screen

Form 1201 S

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1924 FEB 28 AM 2 21

BA 18 39 NL

BOSTON MASS 27

SAM WARNER

WARNER BROS 1600 BROADWAY NEW YORK NY

MARRIAGE CIRCLE OPENED FENWAY MODERN BEACON THEATRES BOSTON THIS WEEK TO TREMENDOUS TURNAWAY STOP FIRST TIME HISTORY BOSTON THREE FIRST RUN HOUSES PLAYING PICTURE SIMULTANEOUSLY STOP IT IS TALK OF BOSTON AND NEW ENGLAND STOP GIVE US MORE

W D SHAPIRO

Form 1201 S

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1924 FEB 28 AM 2 20

BA 19 34 NL

BOSTON MASS 27

SAM E MORRIS

WARNER BROS 1600 BROADWAY NEW YORK NY

MARRIAGE CIRCLE OPENED MODERN BEACON THEATRES TO ABSOLUTE CAPACITY TURNAWAY STOP PUBLIC SO ENTHUSED ABOUT PRODUCTION WONDER WHEN ANOTHER LUBITSCH COMING STOP CERTAINLY IS PLEASURE OWN THEATRES AND RUN SUCH PRODUCTIONS AS WARNER BROTHERS

JACOB LOURIE

This is the way to reach



Sol Lesser
presents

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

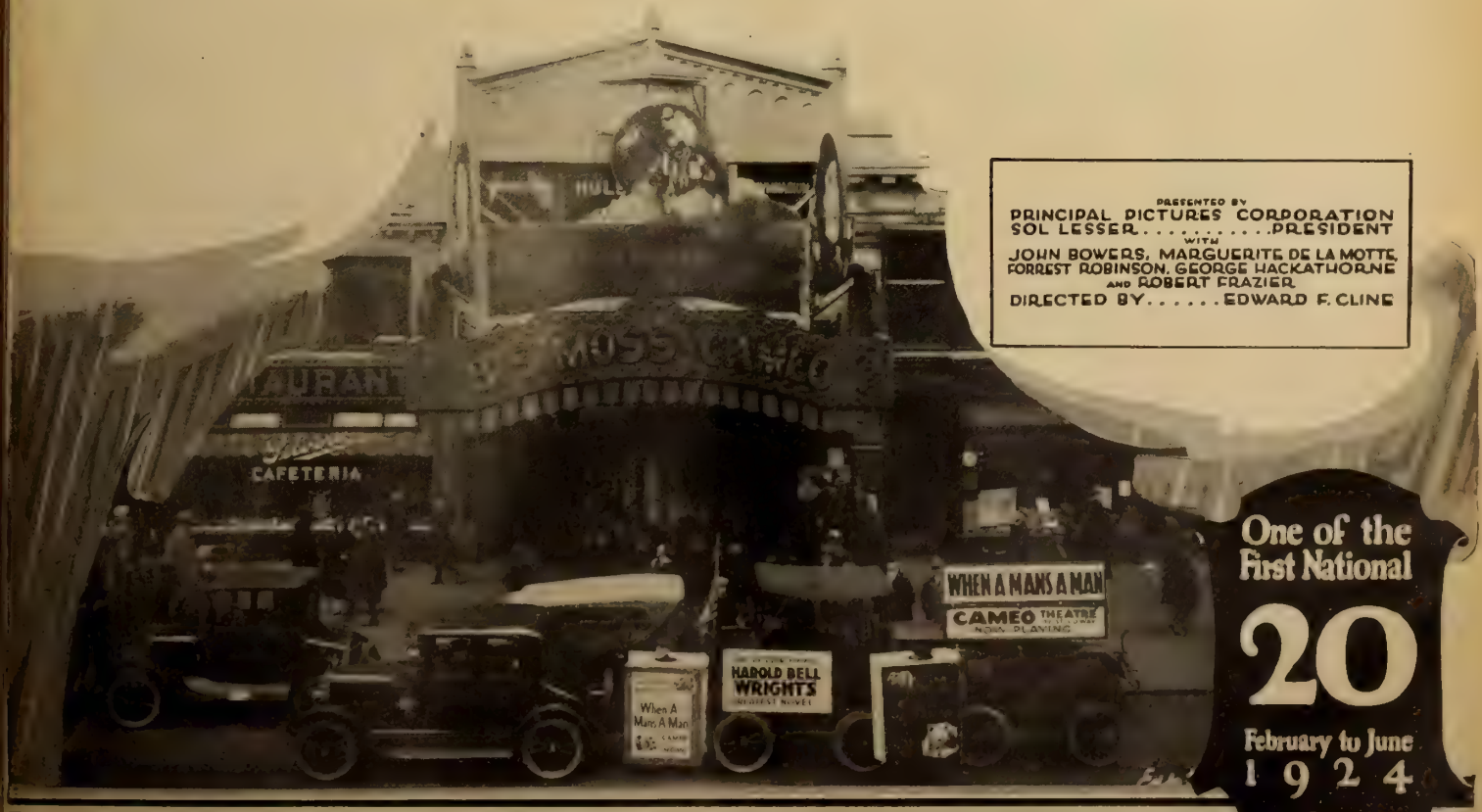
the 50,000,000

readers of Harold Bell Wright's novels

Get out and let this great throng of waiting ticket buyers know you are showing a Harold Bell Wright picture—REMEMBER!—the more you reach with this message, the more tickets you sell.

Take a tip from these showmen who have cleaned up with this method. These photographs show how they did it. You can do the same. It's a great audience picture and a great picture to exploit.

HAROLD BELL WRIGHT'S
"WHEN A MAN'S A MAN"



A First National Attraction

Jamming 'em in!



that's what they'll all be doing with

Thos. H. Ince's

Galloping Fish

Because it's clever!-Because a laugh-and big wholesome, hearty roars at that-follow one after another. Because a really healthy, humorous comedy always is welcomed by the public. Because you can please the greater majority of people with a good comedy than you can with anything else.

with
Sidney Chaplin-Louise Fazenda
Ford Sterling-Chester Conklin
and Lucille Ricksen
directed by Del Andrews ~ *from the story by* Frank Adams ~ *produced under the personal supervision of* Thos H Ince

Distributed by
Associated First National Pictures

See the picture-think of the cast-remember the producer!

also one of the First National 20



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

HERE is a subject that is worthy the serious thought and close investigation of every picture man. Two pictures, "The Hunchback of Notre Dame" and "Scaramouche," are at present writing picture history that will have considerable effect on events in succeeding chapters.

These pictures are not only proving big money-makers at advanced prices in PICTURE THEATRES but, judging from all reports, they are leaving in their wake satisfied exhibitors and enthusiastic patrons.

Two points are important—the PICTURE THEATRE and the SATISFIED EXHIBITOR.

The possibilities of the unusual motion picture production as a road show attraction are well known. Equally apparent have been the drawbacks insofar as the strictly picture theatre is concerned.

Two things we are now learning: First, that patrons of the ordinary picture theatre will pay a dollar or more for a special attraction of merit, that they will pay it in money-making numbers, and that the exhibitor can close the engagement without that "morning after" feeling.

We say that film executives cannot study too closely these engagements; we say also that theatre owners cannot ask too many questions about the results, good, bad, or indifferent, of the advanced price showings in their own territories.

For this is light on one phase of the Future.

* * *

HISTORY has a way of handling its own problems the while theorists—editors and others—are striving mightily to reach the solution by means of tongue and typewriter.

One of our favorite worries for years was the problem of getting enough returns to justify the making of million dollar pictures. The scarcity of such winners as "The Miracle Man" only added strength to our conviction that "it couldn't be done, there isn't money enough in the country to make the million dollar gross a frequent occurrence."

The first birthday of "The Covered Wagon" on Broadway serves to remind us that in two theatres—in Hollywood and New York—this picture has taken in more money at the box office by far than the entire gross to date on "The Miracle Man."

Another happening worth close study. In the tale of how that was done there is the solution of many problems.

* * *

SIMULTANEOUS with the announcement that Morris Gest, wizard of the legitimate theatre, is to handle the presentation of "The Thief of Bagdad," comes the rumor, as yet nothing more, that Mary Pickford's latest production will go direct to motion picture theatres.

So, at the moment we feel that Doug is getting further and further away from the picture industry as we know it. But there is encouragement in the thought that it is not a family decision.

We sympathize with Doug in the problem of matching his ambitions with the possibilities of the picture theatre. We would not for a moment entertain the thought that he curb his wonderful imagination. But we don't like to see him edging away from the picture theatre.

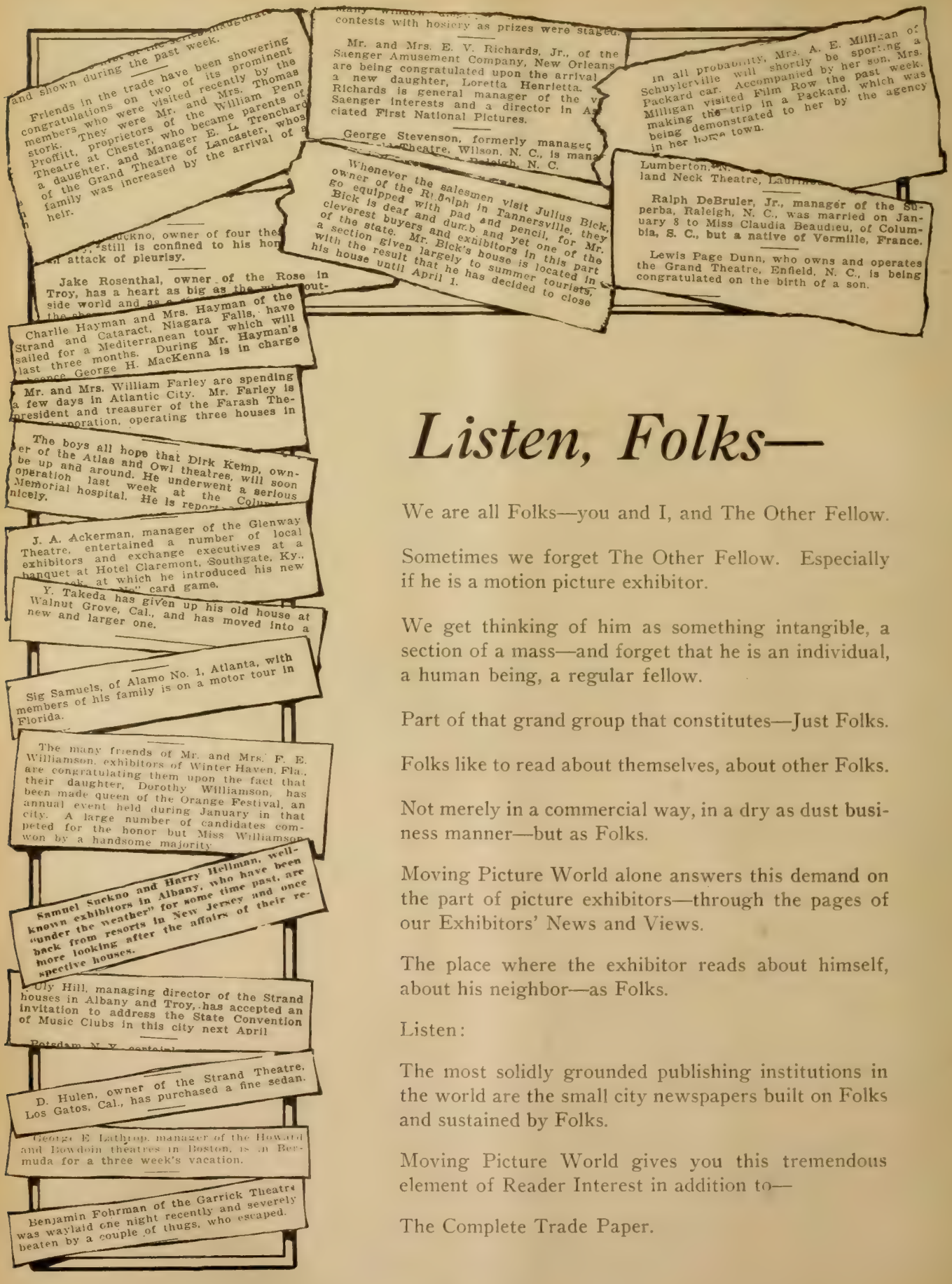
However, Doug may have been studying the history that we have just been talking about, and may have plans for writing a chapter of his own.

Robert E. Welsh

¶ We wrote that we didn't think much of the subtitles in Griffith's "America." George Blaisdell—whose thorough experience and ripe judgment we will always respect—signals the subtitles out for the adjectives, "exceptionally good."

¶ So what's an opinion—

¶ Between editors?



Listen, Folks—

We are all Folks—you and I, and The Other Fellow.

Sometimes we forget The Other Fellow. Especially if he is a motion picture exhibitor.

We get thinking of him as something intangible, a section of a mass—and forget that he is an individual, a human being, a regular fellow.

Part of that grand group that constitutes—Just Folks.

Folks like to read about themselves, about other Folks.

Not merely in a commercial way, in a dry as dust business manner—but as Folks.

Moving Picture World alone answers this demand on the part of picture exhibitors—through the pages of our Exhibitors' News and Views.

The place where the exhibitor reads about himself, about his neighbor—as Folks.

Listen:

The most solidly grounded publishing institutions in the world are the small city newspapers built on Folks and sustained by Folks.

Moving Picture World gives you this tremendous element of Reader Interest in addition to—

The Complete Trade Paper.

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

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Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Mayer Signs Miss Glyn

Louis B. Mayer, producer of many outstanding box-office successes, has signed Elinor Glyn, the famous English author, to supply the stories for a series of productions on which Mr. Mayer will devote considerable effort and money. She sails from London for the United States on March 8, and is expected to go immediately to the Mayer studios in the West.

No definite details are now obtainable concerning the writings of Miss Glyn that will be made into Louis B. Mayer features—whether some of Miss Glyn's published works will be filmed or whether she will write original stories for the screen. It is presumed that the latter will be the case. The contract establishes Mr. Mayer in a still more prominent position among independent producers.

Titled "Rejected Woman"

Distinctive Production Will Be Released in April

"The Rejected Woman" is the title which has been chosen by Distinctive Pictures Corporation for the John Lynch story which was filmed under the working name of "Blood and Gold."

This eight-reel feature has been in the process of making for the last five months. It stars Alma Rubens and Conrad Nagel. Wyndham Standing is also a featured player. Others in the cast are: Eleanora Hughes, the dancer; Betty Jewel, Madame La Violette, Bela Lugosi, Antonio D'Algy, Fred Burton, Aubrey Smith and George MacQuarrie.

Albert Parker directed "The Rejected Woman." In addition to elaborate sets designed by Clark Robinson, Mr. Parker made use of such institutions as the Ambassador Hotel and Sherry Park avenue restaurant, New York, as well as the French line steamship Paris for certain of the episodes in the film.

"The Rejected Woman" will be distributed through the Goldwyn Cosmopolitan Corporation late in April.

Christie Returns to Coast

Charles Christie left New York for Los Angeles on March 1 after closing a contract for a big stage production which rumor states will be the vehicle for the second Al. Christie feature to be released by Hodkinson.

Mr. Christie expects to stop off in Chicago to meet and confer with F. C. Munroe and Harry Richards, Hodkinson officials.

Arbitration Board Rules That Play Date Is Part of Contract

WHAT the Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, hails as an accomplishment of far reaching effect was secured this week by their attorney, Bernard Edelhertz. It is a ruling by the New York Board of Arbitration that a play date is a part of the contract between distributor and exhibitor, and must be lived up to accordingly. President Charles O'Reilly said yesterday, March 4, that such a decision on this vital point establishes a unique precedent.

A press statement from the organization, announcing the nature of the proceeding which brought about this decision, recites that Exhibitor Harry Brandt had a contract with F. B. O. for the showing of "Judgment of the Storm" at his Parkside Theatre, Brooklyn, N. Y., on a certain date. After the contract was effected, it is so reported, and some time before the specified date, Brandt was informed that F. B. O. had since found the picture in question unavailable for release at that period. It was Brandt's insistence which resulted in the matter finally going before the arbitration board for adjustment.

At its meeting on March 4, at which this decision was enthusiastically received, the T. O. C. C. also adopted a resolution to aid the drive for the perpetuation of the Jeffersonian Memorial Foundation. As part of this plan the members will hold special showings in their theatres on the morning of March 12 at which time they will redeem, for admission, "mileage books" already sold for the benefit. The books sold at the rate of one cent per mile. The buyer of the book thus will realize more than a pilgrimage in spirit to the shrine, as the books otherwise are worthless except as a symbol of the good deed.

The installation of officers for the ensuing year will be marked by a dinner which will be held early in April. The present executive incumbents are all renominated and the only contest in their field is between Joe Jame and Rudolph Sanders for second vice-president.

But nine of the fourteen candidates to comprise the Board of Directors are to be elected. The candidates include: Sol Reives, Leon Rosenblatt, Bernard Edelhertz, Hyman Rachmil, Lee A. Ochs, I. Gainsboro, William A. Landeau, Sol Brill, A. S. Schwartz, Sam Sonen, Charles Moses, Joseph Stern, J. Arthur Hirsch.

Three of five candidates will be elected to sit in the Finance Committee. The candidates are: Harry Brandt, E. Behrend, Bernard Grob, Maurice Needles and Herman Pollack.

Brandt to Interest Coast in New Independent Association

THE immediate organization of the independent producers and distributors on the West Coast will be undertaken early in March, following the arrival in Los Angeles of Joe Brandt, vice-president of the Independent Motion Picture Producers and Distributors Association, who left New York recently on his semi-annual trip of inspection of the C. B. C. exchanges.

Plans for the meeting of the units on the coast were discussed at the monthly meeting of the Independent Association held at its new headquarters, 1650 Broadway, New York City, on February 28. Then President I. E. Chadwick assured Vice-President Brandt of the fullest co-operation of the association's members on the coast for his mission, including Ben Wilson, Morris Schlank, William Steiner and Harry Cohn, all of whom have been requested to be ready to attend a meeting upon Mr. Brandt's arrival.

All of the producers and distributors eligible to membership will be invited to attend the meeting to be called by Vice-President Brandt as chairman of the committee which will comprise the company officials named. At this meeting the aims and purposes of the Independent Association will be fully explained, followed by a report of the organization's accomplishments since its inception December last.

In the near future a branch office of the association may be established in Los Angeles. The feasibility of such a step will be considered upon the return of Brandt to New York, when he will present a report of the Coast situation to the Executive Committee.

The membership of the association has been increased to twenty-five by the election of the following companies: Burr Pictures, Inc., New York; George M. Fecke, Boston; William Steiner Productions, New York.



Scene from "Broadway After Dark," a Warner Brothers Classic Featuring Anna Q. Nilsson, Adolphe Menjou and Carmel Myers.

Warns "Wampas" Against Evils of Thoughtless Publicity

BIG salary stories, salacious advertising and talk about million dollar productions must stop, was the message given to the Western Motion Picture Advertisers at its meeting March 3 by Samuel Goldwyn, the guest of honor.

In a straight-from-the-shoulder talk, Mr. Goldwyn proved the most interesting speaker the "Wampas" has had in months. Instead of devoting his entire address to telling the publicity purveyors that they were the brains of the industry, Mr. Goldwyn spoke of the pitfalls of thoughtless publicity and his sincerity won him one of the most enthusiastic ovations ever accorded a speaker before this body.

"We have heard much about the fallacy of advertising and exaggerating the salaries of persons employed in pictures, but we still find the papers full of 'million dollar this and million dollar that,'" said Mr. Goldwyn. "Never in the history of motion pictures have the advertising men of this business held such an important position as they do today. Never before have they found themselves in a more strategic position to render the industry a great service or a great harm.

"Stories about tremendous salaries must cease. A motion picture person receives a salary of $50,000 a year and it is heralded throughout the country and shouted from every house-top. It is nothing unusual for a bank executive to receive $75,000 or $100,000 a year—but we never hear anything about that. They would regard it silly as well as harmful to advertise their large salaries. We of the motion picture business must look at the situation in the same light. Nothing but resentment on the part of the public and unfavorable political and federal action can result from the untruths that are printed about salaries, in the motion picture business.

"Salacious advertising is another evil of motion picture advertising men. Things that never appear in a picture are made the basis of advertising campaigns. This is absolutely wrong and in instances where the advertising is salacious, it embodies one of the most harmful practices the industry has ever been subjected to. Men who are putting out salacious advertising are not only retarding the progress of this business but are hurting themselves, for the harm that this sort of advertising inflicts upon the industry is bound to react unfavorably upon the publicity man. There is absolutely no excuse for any man to put out salacious advertising.

"Publicity men have sold the motion picture industry to the public. They have paved the way to success. Let's appreciate this and let's do nothing that will harm the publicity man in his particular vocation, or giv ammunition to those who launch tirades against this industry on the slightest provocation. Let us build!"

Gets Fine Start

"Three Miles Out," one of the most recent of Associated Exhibitors' releases, in which Madge Kennedy is starred, is off to a fine start, according to statements received from that organization. It will be recalled that this production, a whizzing melodrama, mixed with comedy, was given a week's prerelease run at the Rialto Theatre, New York, and proved a decided hit.

Re-Title F. B. O. Film

Announcement is made from the Film Booking Offices studios in Hollywood, that the title of the third Palmer Photoplay Corporation production "Lost," has been changed to "His Forgotten Wife."

Chadwick Is Recruiting

Asks 300 Independent Exchange Heads to Support Organization He Leads

The active support of three hundred manager-owner independent exchanges throughout the United States and Canada has been solicited in behalf of the Independent M. P. P. and Distributors' Association in a letter just sent out by I. E. Chadwick, president of the organization.

The state right operators and exchanges are an important factor in the independent branch of the industry and are to be encouraged in every possible way, President Chadwick declares.

President Chadwick's letter to the owner-manager exchanges states in part:

"National headquarters will be maintained in New York City presided over by an executive secretary and staff and where you will be cordially wlecomed whenever in the metropolis. Arrangements have been completed for legal and accounting representation in the important cities in the United States for the benefit of the independents."

Colleen Moore's Next

"Perfect Flapper" to be a First National June Release

Production has been started on "The Perfect Flapper," which will be Colleen Moore's next picture for Associated First National Pictures, Inc.

"The Perfect Flapper" will be directed by John Francis Dillon. Harry H. Hoyt has prepared the screen adaptation of "The Perfect Flapper." The story originally appeared in magazine form under the title "The Month of the Dragon." Jessie Henderson is the author.

Frank Mayo is playing the male lead, Sydney Chaplin is prominently cast and Mary Carr and Phyllis Haver have important roles. "The Perfect Flapper" has been given a June release date by First National.

Added to Woods' Cast

William V. Mong and Louise Dresser have been added to the cast of the Frank Woods production now in course of production at the Fairbanks-Pickford studio for Hodkinson release.

Join "White Moth" Cast

With the addition of Ben Lyon and Edna Murphy, the cast of Maurice Tourneur's "The White Moth," production on which started recently, is practically complete. "The White Moth" is to be a First National feature picture.

Millhauser Story for F.B.O.

Bertram Millhauser has completed an original story for F. B. O. which is shortly to be put into production at the West Coast studios of that organization. Millhauser's story, entitled "Fools in the Dark," is now in course of adaptation.

T. N. T.
To The Ladies—Astor—March 29

Two Sides of the Print Question

THERE are two sides to every question and Moving Picture World is fortunate in being able to present them this week on the print question, in the form of a letter from an exhibitor and one from an exchangeman. The latter writes:

"Since so much space is being given to the bad print situation, please listen to one of the legion who have to take the blame. Please do not publish my name, as my home office might think I am butting into something I shouldn't, or some exhibitor friend might think I am pointing at him. Every exchange manager will agree with me. We have our faults, but ruining prints is not one of them."

With this statement contrast this paragraph out of the exhibitor's letter:

"There is not a foot of film that comes in here that I do not personally inspect, and, believe me, it needs it in many cases. Within the past two months I have received four prints from what is supposed to be a reliable concern —not old, old shows, but up-to-date. I had to cut out thirty-five bad places in one of them before cementing down seventeen loose joints."

Let's go on with the exhibitor's letter, which is from C. G. Wells, of the Elkton Opera House, Elkton, Md. He refers to a suggestion from our "Straight from the Shoulder" Van that he "dodge" companies given to supplying bad prints.

"How can it be done?" he asks. "I started here July 27, 1907, and still hold forth in the same place."

Mr. Wells follows with the paragraph quoted above, and continues his story of bad luck with the following:

Admitted Errors; Refused Adjustment

"On another occasion I found after fixing up the show that some of the scenes were gone, so that the whole sense of the show was practically destroyed and patrons asked me what it was all about. I was told that a colored man got hold of the wrong print; that the print I got was destined to the home office to be junked; yet they got $25 out of me and refuse to make any adjustments.

"I am trying to run a first-class, non-stop show, and the only stops I had during January, with the exception of January 1, was seven, and all on this concern's pictures.

"If you say anything about cancelling, they say, 'We will report you to the Film Board of Trade.'

"Anyhow, I have cancelled and told them I would not possibly start again until an adjustment was made and I received a written guarantee that the shows I got would be in first-class condition and all there, which I think is my right.

"On another of their shows I found a pin, and a salesman said they caught an inspector doing this kind of work, but the letter from the manager merely said they had found the trouble and adjusted it. I send them half dozen of the old broken film and save the rest in case of trouble, and I can produce it.

"I wish somebody could tell me exactly what rights an exhibitor has after signing contracts, if any.

"Another thing we small exhibitors have to contend with is that, in order to get service you know will pay, we are forced to take on a lot that hasn't got a chance to pay, and the whole thing rolls merrily along so that it looks like dog eat dog since the advent of Will Hays and the uniform contract, which I guess means uniform for the exchanges and nothing for the exhibitor.

"Sixteen and one-half years and I cannot run my own theatre is some record."

The exchangeman's letter follows:

"We are all human, and prone to pass the buck. How much of the trouble rests with you? None, you say? Good. You are one in one thousand.

"How much do you know about your own projector? You say you pay an operator to look after that. All right. We pay inspectors to examine the prints after you have used them. But just as long as the human element enters into the thing, there will be mistakes, and sometimes a tendency to lay down on the job.

"The fault is always with the exchange, because I have never known an operator or an exhibitor who would admit they ruined a print.

"Get this: The exchange does not run the pictures; the theatres run them. The exchange supplies them. So if the films are damaged, some machine did it.

"We realize that films can't last forever. But I have known prints to be returned to the exchange after only three bookings, absolutely ruined.

Dare Not Circuit a Print

"We know the fault lies in one of the three theatres, but unless the print is returned after each booking, we can't place the blame, because each of the three will pass the buck to the other.

"We do not dare circuit a print. How much trouble did you have in the old days of the block system? Very little. Why? Because you thought some of the fellows who followed you, and he thought of you. In those days prints were out on circuit as long as four weeks.

"The 2,000-foot reel is the worst factor that the exchange has ever had to deal with. In nine cases out of ten the sprocket holes are sprained by the teeth pulling the weight of the extra reel. You may not notice it, but the inspection shows it.

"The tension on your take-up must of necessity be tightened to take up the extra pull, and the strain on the first 400 feet is bound to strain the sprocket holes. Result: The next fellow hollers 'Rotten print,' and according to you, the exchange is at fault.

"If you had a new suit of clothes and your brother wore them until they were no longer of any use, you would know he did it, not you. That is our case exactly. We have new clothes, but the brothers wear them out. But the hell of it is, the brothers say we wear them out ourselves! And being a brother, we don't dare call him a liar.

"The exchanges do not run pictures, therefore if any damage is done, it must be done by exhibitors. Learn some more about your projectors, and stop passing the buck to the exchanges. They try to repair the damage you do.

"Sounds like a lot of children. 'No, mother, Johnny did it.' And Johnny, who is me, gets the spanking.

"An exchange manager has some faults. But ruining prints is not one of them."



VICTOR VARCONI

Featured player in Cecil B. DeMille's Paramount Production, "Triumph," screen play by Jeanie Macpherson

Buy Harlem Grand House

King and Sherman, owners of the Stadium Theatre, Third Avenue and 119th Street, New York City, announce that they have purchased the Harlem Grand Theatre on 125th Street, in that city. Under the new owners, the Grand will be renovated and its present seating capacity of 1,500 persons may be enlarged.

Burr Starts New Picture

C. C. Burr has started production on "Lend Me Your Husband" at the Burr Glendale Studio. This is the third of the announced "Big Four" independent specials for the 1923-24 season. William Christy Cabanne is directing the current production.

"Lend Me Your Husband" is a sensational and original modern-day society drama written directly for the screen by Marguerite Gove.

David Powell Engaged

David Powell, who, with Pauline Garon and Harrison Ford, is one of the featured players in C. C. Burr's "The Average Woman," recently completed, has been re-engaged by the producer for a prominent part in "Lend Me Your Husband," which is now in the first days of production at the Burr Studios in Glendale, Long Island, under the direction of William Christy Cabanne.

Arrow's Foreign Head

"American films cannot be beaten" is the verdict of Fritz Jacobsohn of Berlin, now on his way back to Europe, having been appointed by W. E. Shallenberger, president of Arrow Film Corporation, to be resident foreign sales representative to that concern. Mr. Jacobsohn was the German correspondent for the Hearst papers for five years prior to the war and during the first year of the war.

Big Spring Session

The spring meeting of the Society of Motion Picture Engineers will be held at Lakewood Forest Inn, Roscoe, N. Y., on May 19, 20, 21 and 22, 1924. The papers which will be read at this meeting will be announced later. The Society Bulletin will give full particulars.

Fox Starts New Mix Film

"The Trouble Shooter," the latest William Fox program feature in which Tom Mix is starred, was started this week at the Fox West Coast Studios. John Conway is directing this production from the original story and the scenario by Frederick and Fanny Hatton. Kathleen Key has the leading feminine role. The other principals: Earl Fox, J. Gunnis Davis, Howard Truesdale, Frank Currier and Mike Donlin.

Books "Unknown Purple"

"The Unknown Purple," Roland West's melodrama, featuring Henry B. Walthall, Alice Lake, Stuart Holmes and Johnny Arthur, being distributed by Truart, has been booked into the Karlton Theatre, Philadelphia, for its first run in that territory. It will subsequently play over the Stanley Circuit in the Eastern Pennsylvania and Southern New Jersey territory.

Title Changed

"The Fighting Coward" will be the final title under which the latest James Cruze production for Paramount, filmed as "Magnolia," will be released, according to Jesse L. Lasky, who is now in New York.

"The Fighting Coward," which was adapted to the screen by Walter Woods from Booth Tarkington's stage play, was filmed partly at Natchez, on the Mississippi River, and partly in the Paramount West Coast studio. Featured in the picture are Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery and Phyllis Haver.



D. Gardner Sullivan explaining the script of "Heart Trouble" to Constance Talmadge, which is to be the star's next picture for First National, following "The Gold Fish."

Local Option on Child Bill

The bill which will enable motion picture theatre owners to admit unaccompanied children in New York state, provided that there is a matron in charge, will be a statewide measure, but with the provision for local option. It is expected that the bill as introduced will go through without any great opposition owing to the local option provision which leaves the situation entirely up to each city.

Starts "Enemy Sex"

Betty Compson will shortly return to Los Angeles from New York to play the principal feature role in the forthcoming James Cruze production, "The Enemy Sex," which is an adaptation of a popular novel by Owen Johnson.

Cruze will start the picture early in March, as soon as he completes the editing of his recently completed production of Booth Tarkington's "Magnolia."

Retitle F. B. O. Release

The Film Booking Offices release "Unguarded Gates," the second picture to be produced by the Palmer Photoplay Corporation, has been re-named "The White Sin." Harold Shumate wrote the story which has been directed by William Seiter. Madge Bellamy, John Bowers, Francelia Billington, Hal Cooley, Billy Bevan, Otis Harlan and other well-known players appear in the cast.



Paramount presents "Icebound," a William De Mille production, with Lois Wilson and Richard Dix.

What Next in Motion Pictures?

By CECIL B. DEMILLE

Director-General, Famous Players-Lasky Corporation

WHAT is to come next in motion pictures? At present, people seem a little confused over the mingling of various tendencies. We are now at what might be called a dead centre in the progress of the film business. For several years the costume picture has been in the ascendant. Recently the simpler story has come out of its retirement.

Twenty years ago, this situation would have meant only one thing. It would have meant the passing of one cycle in production and the development of another in absolute contrast.

This was in the age of the stage drama, when the entire interpretative art could be controlled by a handful of men. David Belasco, my father's old associate and my mentor in earlier days, was a leader in the creation of such cycles. After producing such tremendous plays as "The Darling of the Gods," "Adrea" and "Du Barry," Mr. Belasco found that all the producers in New York were copying him and competing with each other to bring out larger and more lavish productions. Therefore, the following season, instead of continuing in a big way, Mr. Belasco suddenly switched to such an absolutely simple thing as "The Concert," and he scored a tremendous success. The other producers followed his lead and for a period of seven years spectacle was out and hardly anything appeared on Broadway save the simplest sort of dramatic entertainment.

Today because the production of motion pictures is not controlled by a group of men but by a constantly and freely expressed public opinion, coming from some 60,000,000 theatre-goers, the hide-bound, dramatic cycle of olden days has passed forever. The extremely large following which the motion picture has created has enough partisans of each class of entertainment to make it possible for the costume spectacle, with its crowds, and the simple drama, of but few characters, to exist successfully at one and the same time.

I consider, therefore, that it is foolish to claim that the present appearance of a number of modern, unspectacular stories means the passing of the elaborate, eye-filling spectacle which has been so popular through the past few years. The spectacle will continue to exist. The simple story will live and thrive.

It is a very fortunate thing for the future of motion pictures that this is so. Competition does more to develop art than any other single influence. We will have better spectacular pictures and better non-spectacular pictures, when the two types oppose each other in competing houses. There will be more originality in photoplays because a hide-bound cycle of one brand of entertainment, excluding all others, breeds imitation and is likely to kill new and fresh ideas.

I have just completed what is termed a "huge, spectacular production," "The Ten Commandments," a theme which swings through the gamut of crowds, large sets and the appeal of mass and color of ancient times. My new production, "Triumph," is of the contrasting sort. While possessed of colorful touches, it is a strictly modern story depending for its appeal upon human elements in modern everyday life. The two stories are widely opposed, yet both have definite and direct box office appeal. They can exist side by side with success for both.

I mention these two productions purely as illustrations. You will be able to think of many others. The point is plain that we have at last reached the much-to-be-desired stage, where the public as a whole speaks its desires and makes possible the diversity of entertainment which the motion picture industry needs in order to rise to the still greater artistic heights which await it. It was very fortunate for the business of making photoplays when the voice of the public began to bulk large enough so that the film producers felt safe in trusting the expenditure of millions to the decision rather than in relying entirely upon the judgment of a comparatively few men who might or might not strike the correct keynote.

Loew Books Two

Marcus Loew has booked for presentation in his theatres throughout Greater New York two Pathe two-reel comedies, "Tire Trouble," an Our Gang release, and the first Mack Sennett comedy starring Harry Langdon, "Picking Peaches."

Unusual Booking

The presentation of a two-reel Pathe comedy practically every day throughout March is the remarkable schedule which the Grand Opera House of New York City, seating 3,000, has arranged for the coming month. A total of seven different Pathe comedies are involved in the lineup. As the Grand Opera House makes a specialty of first-grade comedies for its programs, Pathe officials point to this series of bookings as a remarkable tribute to the Pathe comedy product.

The engagements will open with "Stage Fright," an "Our Gang" comedy, on March 4 and 5. The other subjects will be "Heavy Seas," a "Spat Family" offering; "Flip Flops," a Mack Sennett Comedy; "Asleep at the Switch," a Ben Turpin vehicle; Stan Laurel's screen travesty of Rex Beach's "The Spoilers," titled "The Spoilers;" Will Rogers' laugh-provoker, "Uncensored Movies;" "Inbad the Sailor," a Mack Sennett Comedy.

Hoxie-Smith Combination

"Ridgeway of Montana" Is Underway at Universal City

"Ridgeway of Montana," the first product of the new Jack Hoxie-Clifford Smith star-directorial combination at Universal City, has been completed. Studio executives have previewed the bulk of the film in rough-cut form and are highly pleased.

It was adapted from William McLeod Raine's novel of that title. Besides giving the star an excellent vehicle, it gave the first real opportunity to a new "discovery," Olive Hasbrouck, who left the "extra" ranks to play the leading feminine role opposite Hoxie.

T. N. T.

Don't Be Late—Soup at 7—March 29

COMING!!

NORMAN DAWN'S

TENSE DRAMA OF SNOWSWEPT ALASKA

"LURE OF THE YUKON"

A MASTER PICTURE, FILMED RIGHT IN ALASKA WITH A BRILLIANT ALL-STAR CAST



Baby Peggy and Hobart Bosworth in "Captain January." The production was made by Principal Pictures Corporation from the story by Laura E. Richards.

To Supervise Pictures

C. Gardner Sullivan Oversees Constance Talmadge Films

C. Gardner Sullivan, has been appointed supervisor of all future Constance Talmadge productions, according to an announcement made recently by John W. Considine, general manager of Talmadge Productions.

For years it has been urged that photoplaywrights be given greater scope in supervising the filming of their photoplays. The arrangement just effected whereby C. Gardner Sullivan takes complete charge of Constance Talmadge photoplays from their inception to their final release marks the beginning of a new era for the photoplaywright.

Mr. Sullivan's elevation comes as a direct result of his splendid constructive work on "The Goldfish," which Jerome Storm is now directing, and "Dulcy," Constance's two latest comedies for First National release.

In his new capacity Mr. Sullivan will select all of Constance's photoplays. He will supervise them while they are in production, cooperating with the director in that respect. All of the titling, writing of continuity and scene construction as well as the selection of the casts of Constance's picture will come under his direct supervision.

Mormons Laud Fox Super

"If Winter Comes," the William Fox special production adapted from A. S. M. Hutchinson's novel, has been used as a topic for many sermons in Mormon churches and schools, according to a statement from the Salt Lake City exchange of Fox Film Corporation. This picture was selected for discussion because of the high moral lesson brought out in the story, which is a well known novel.

"White Moth" Underway

Co-features Barbara La Marr and Conway Tearle for First Time

Maurice Tourneur started the picturization of "The White Moth" last week at the United Studios. The production will offer an adaptation by Albert Shelby LeVino, of Izola Forrester's story being produced by M. C. Levee for First National release in May.

Conway Tearle is to be co-featured with Barbara La Marr. Charles De Roche, through courtesy of Famous Players-Lasky, and other popular players now under negotiation will comprise the supporting cast to the two stars.

This picturization will mark the first screen appearance together of Miss LaMarr and Mr. Tearle. Assisting Tourneur in the direction is Scott R. Beal, also production manager, with Arthur L. Todd in charge of the cameras.

New Sennett a Hit

Mack Sennett's newest comedy for Pathe release, "The Hollywood Kid," was given a preview at Grauman's Metropolitan in Los Angeles and was so enthusiastically received that Sid booked it for regular showing at a later date. It is a story of studio life in which familiar characters are introduced and is said to be one of the most laughable films offered under the Sennett banner.

Pathe Promotes Two Men

Oscar Hanson, who has been in charge of the Pathe branch office at Omaha for the past two years, has been appointed manager of the Pathe exchange at Detroit. T. G. Meyers, who has been serving as salesman from the Pathe office at Chicago for over seven years, has been promoted to the managership of the Omaha exchange, succeeding Mr. Hanson at that post.

Carewe Nearly Through

Director to Complete "A Son of the Sahara" in March

Edwin Carewe, now completing the interiors of First National's "A Son of the Sahara" at the Eclair Studio in Paris, will round out his work there during the first week in March and return to New York as soon as possible thereafter.

Last week Rosemary Theby, one of the six stars of the production returned on the S. S. President Harding, having completed her part in the picture. Peter Milne, publicity representative, also reached New York on the same ship and will devote the next few weeks to advance exploitation on the production. The other members of the cast, Claire Windosr, Bert Lytell, Walter McGrail, Montague Love and Paul Panzer, will sail from France as soon as their work terminates.

Mr. Carewe's assistant, Wallace Fox, has been cutting and editing "A Son of the Sahara" since the company's arrival in Paris over a month ago. A day or so after actual "shooting" is finished it is expected that Mr. Fox will have reduced the footage to approximately ten thousand feet. The final cutting will be done by Mr. Carewe on the return trip across the Atlantic.

All things point to a most unusual production in "A Son of the Sahara." The story combines the spectacular and the intimately melodramatic in just the right proportions. The backgrounds secured by Mr. Carewe range from the rolling sand dunes of the Sahara, old and picturesque Arabian towns and the towering mountains of the desert's northern edge, to the contrasting charm of beautiful gardens and terraces in the pic-duction in "A Son of the Sahara." The story turesque town of Algiers.

Christie Busy

Work on Feature is Not Retarding Two-Reel Comedy Output

Although the Christie Comedy organization is engaged in producing the first Al Christie Special Feature, there is no lull in the production of the regular two-reelers released through Educational. Archie Mayo is directing Bobby Vernon in "Reno or Bust," with Duane Thompson, Billy Bletcher, Jay Belasco, Lila Leslie, Budd Fine and others in supporting roles.

Dorothy Devore's latest two-reeler is finished and is called "Getting Gertie's Goat." Al Christie is preparing the next vehicle in which Neal Burns will appear, while Harold Beaudine is expected to begin soon on a production starring Jimmie Adams.

Texas Holds Meeting

At a meeting of the M. P. T. O. of Texas held at Dallas, Texas, last week, business was transacted that will result in lowering rates on fire insurance, will provide for coverage of liability—employer and public—and other forms of interest to the exhibitor and also on fire insurance. About $3,000 of annual revenue is assured from slide contracts on the basis of slide reports received by the slide agents. Reports were read from the committee of ten, reporting developments in the admission tax repeal and a move to amend the copyright law so as to remove the music tax fee. The Zionite film has received over 200 booking days, according to the secretary. President Cole was authorized to make a trip east in the interest of the association.

"Going Up" Wins Praise

Chicago and Washington Added to Cities That Find Delight in Film

Chicago and Washington have just joined the rapidly growing list of cities and towns which find in Douglas MacLean's "Going Up" one of the great hits of recent years. Following the start of the run at the Chicago Theatre, in the former city, the Evening Post said:

"The audience didn't laugh at this picture —they simply screamed—and there were times when everyone was almost in hysterics. And intermingled in the laughter were staccato screams of horror as a blimp and two planes played tag with each other and every few minutes it looked as if all three were trying to occupy the same space at the same time."

In the Chicago Journal Virginia Dale wrote: "Douglas MacLean strives for laughs and is good enough to get them. The sport in 'Going Up' has the double advantage of interest and suspense."

The Washington Post commented: "Light, joyous, full of freshness, charm and spontaneity—a wonderful play of love and thrills and airplanes. It is a laugh from start to finish."

Said the Washington Star: "Mr. MacLean offers many novel bits of acting in this picture. At the dramatic climax one could have heard a pin drop, so intense was the attention of the audience."

Signs John M. Stahl

Producer Will Make Four More Productions for First National

Associated First National Pictures, Inc., announced this week that it had contracted for four more John M. Stahl productions to be presented through Louis B. Mayer. The contract calls for these from productions to be delivered within the next two years.

The first of the new Stahl productions will be "Why Men Leave Home," which is to be issued during the present month and is included among the "1924-20" of First National. "Why Men Leave Home" is an adaptation of Avery Hopwood's stage success of the same name. In the cast are: Lewis Stone, Helene Chadwick, Mary Carr, Alma Bennett and William V. Mong.

Mr. Stahl made no announcement relative to his other forthcoming First National pictures.

Kentucky Exhibitors Launch Attack Against Three Bills

FIFTY-TWO exhibitors of Kentucky, representing 100 theatres, out of about 250 picture theatres of the state, were present at a meeting held in the Alamo Theatre Building, Louisville, February 25, for discussing and launching a movement against three legislative bills before the Kentucky General Assembly. These bills would create a State Board of Censors and also levy a 10 per cent. state tax on box office receipts of all amusements.

A committee composed of Tom Russell, Maysville; J. B. Stout, Danville; E. J. Wiseman, Harrodsburg; and W. R. Patti, Frankfort, was named, to act as a Legislative Committee, to represent state theatre owners at Frankfort.

It was also decided to have each member of the organization communicate with the legislators from his home district, and inform legislators that the theatre owners of the state are opposed to the proposed censorship and tax.

The meeting at the Alamo was presided over by Col. Fred Levy, exhibitor and film distributor, in the absence of President Fred J. Dolle, of the Motion Picture Theatre Owners of Kentucky. The association and the Louisville Photoplay Association, combined in the meeting.

Especial opposition was voiced to the proposed tax on amusements, it being pointed out that the tax would be an additional burden on the public and declared to be unfair and inopportune in view of the fact that the Federal Government is now conducting the removal of Federal amusement taxes. This bill was introduced in the upper house by Senator H. F. Green, of Smithland.

One of the censorship bills was introduced by Senator Hiram Brock, of Harlan, Ky., and the other is a House bill, by Representative C. W. Ryans, of Louisville. Both of the censorship bills have been reported favorably by committees, and have been read into the calendar.

The Ryan bill provides that motion picture machines shall only be operated by hand power. It also stipulates that no inflammable film may be used one year after the release date.

It may be interesting to amusement men to know that last week a Senate committee killed the anti-racing bill, known as the Bennett bill, which had been passed by the House, and which threatened to prohibit the pari-mutual form of licensed betting as permitted by the state. Kentucky is to have its fiftieth Kentucky Derby at Louisville in May, and the racing enthusiasts were bitterly opposed to the proposed law, including Col. Fred Levy, who has been a turf fan and horse owner for years.

"Miami" Completed

Betty Compson Will Leave Florida for Coast via New York

The final scenes of "Miami," the Alan Crosland Production starring Betty Compson for release through the Hodkinson Corporation, will be made this week, according to reports from the company now in Florida and the entire unit will return to New York. After a conference here Miss Compson will leave for Los Angeles to appear in the James Cruze picture before making her next production for the Hodkinson Corporation.

The completion of the Alan Crosland production will leave the E. H. Griffith company in complete possession of the Miami studios for their production of the Cosmo Hamilton story, "Another Scandal," in which Lois Wilson will be starred.

The entire cast of "Another Scandal," with the exception of Miss Wilson, is now in Miami shooting the preliminary scenes in which Miss Wilson does not appear and the star will join the company as soon as her work in "Monsieur Beaucaire" opposite Rodolph Valentino is completed at the Famous Players studio in New York.

Start New Fox Special

Production has been started at the William Fox West Coast studios on "The Mark of Cain," the latest vehicle for John Gilbert. Howard Mitchell is directing the picture from the story by Fred Jackson and the scenario by Charles Kenyon. Evelyn Brent is leading lady. The others in the cast are: John Miljan, Edward Tilton, Frank Beal, Harry Todd and Florence Wix.

T. N. T.

Joy's Birthday—March 29—Astor



Scenes from the John M. Stahl Production, "Why Men Leave Home," a First National Picture



Scenes from "That Oriental Game," a Century comedy for release during March.

Has Novel Prologue

Two Casts in Mae Murray's "Mademoiselle Midnight," Now Finished

Mae Murray has completed her third Metro picture for this season, "Mademoiselle Midnight," from the story by John Russell and Carl Harbaugh. It follows "The French Doll" and "Fashion Row," released earlier in the season.

"Mademoiselle Midnight" was directed by Robert Z. Leonard. The picture is prefaced by a prologue that is highly dramatic in itself and has the added quality of being a pantomimic novelty. Miss Murray has surrounded herself by a separate cast in the prologue consisting of John Sainpolis, Paul Weigal, Clarissa Selwynne, Earl Schenck and J. Farrell MacDonald. In the story proper the cast supporting Miss Murray is headed by Monte Blue, with other leading roles played by Robert McKim, Robert Edeson, Nick de Ruiz, Nigel de Brulier, Johnny Arthur, Otis Harlan, Evelyn Selbie and Mme. Nellie Comont.

Miss Murray is soon to begin production of "Circe," her next picture.

Mary and Doug to Talk to Picture Fans Over Radio

MARY PICKFORD and Douglas Fairbanks will broadcast by radio their personal messages to their respective publics and movie fans in general through Station WJZ, New York City, on the evening of March 12, at 8:15 o'clock. All arrangements for the event have been completed and everything is set awaiting the date and the hour.

This will be the first formal use of the radio by these two popular stars for communicating first-hand with the theatre-going and newspaper reading population of the world within the radius of this powerful broadcasting station. Previous attempts to obtain the consent of Miss Pickford and Mr. Fairbanks to broadcast to their millions of admirers have failed because of the fact that both have been so tied up with location or studio work on their new productions—Miss Pickford's "Dorothy Vernon of Haddon Hall'" and Douglas' "The Thief of Bagdad." They determined to make this a dual broadcasting event, and not until now have their plans been such that both could be free to take up this matter at the same date.

This presents an unusual opportunity for exhibitors, who will be able to notify their theatre patrons of the broadcasting event and the date and hour, thus enabling movie fans everywhere within the wave length of WJZ to hook up their radio outfits and listen in to the messages of Miss Pickford and Mr. Fairbanks.

Constructive Program Marks M. P. T. O. of Ohio Convention

THE Motion Picture Theatre Owners of Ohio, according to the preliminary announcement of the organization's president, Martin G. Smith, opened in convention at the Hotel Chittenden, Toledo, March 6. The schedule called for the closing of the session the following day. A detailed account of what transpired during this annual gathering of Ohio theatre owners will be published in next week's issue of Moving Picture World.

The day before the formal opening President Smith and members of the executive committee arrived at the Chittenden to put into shape many matters to be presented to the convening body. Most of these late subjects were problems relative to the individual exhibitor who took advantage of the extra day to voice his case in the privacy of the officials' sanctum.

James J. Thomas, mayor of Columbus, was scheduled to open the convention, for which a definitely constructive program had been arranged. Among the speakers, so scheduled, were:

George P. Aarons of Philadelphia, counsel for the M. P. T. O. of Eastern Pennsylvania, and the convening body's attorney, the Hon. Lawrence G. Collister of Cleveland, whose joint topic was the music tax situation.

Sydney S. Cohen, president of the M. P. T. O. A., was slated to give a comprehensive report on the tax repeal situation at Washington and also on the proposed amendment to the copyright law.

Charles C. Pettijohn of New York, personal representative of Will H. Hays and general counsel of the Film Boards of Trade discussed the Joint Boards of Arbitration and exhibition for profit by non-theatrical institutions.

Charles C. Perrin of the Theatre Inter-Insurance Exchange, Philadelphia, to explain a plan of reciprocal insurance whereby theatre owners have saved 40 per cent. from regular rates.

Mrs. Elmer G. Derr, President of the Cleveland Cinema Club, to talk on good-will. Mrs. Derr has put into practice a plan whereby good pictures are approved and notices sent out, ignoring poor pictures by encouraging attendance to the better and more worth while.

Mrs. Nelle I. Sharpe, state supervisor of music, to talk on the annual State Music Memory Contest.

M. J. O'Toole of New York, chairman of the National Committee on Public Service, in an address urging that public officials and the public in general be encouraged to assist filmdom with whole-hearted support instead of attempting to drag it down by adverse criticism and unjust condemnation.

A banquet was scheduled for the evening of March 6, at which many men and women of state and national prominence would speak, including some of those mentioned above and Vernon M. Riegel, director of education and chief of the Division of Film Censorship; Lieutenant-Governor Earl D. Bloom; H. H. Griswold, speaker of the State House of Representatives; Charles C. Crabbe, attorney-general; Robert E. Welsh, editor of Moving Picture World.

Appreciates Benefit

The Paul Dresser Memorial Association, Inc., of Terre Haute, Ind., expressed its appreciation of the benefit performance of "On the Banks of the Wabash" in that city in a letter from Mique O'Brien of the executive committee to Vitagraph. Vitagraph contributed its percentage of the receipts of the special showing at the Grand Theatre to the fund which is being raised to erect a memorial to Paul Dresser, the song-writer, whose lyric inspired the picture.

Accept no substitutes
CYTHEREA

"Scaramouche" Tops All Capitol Theatre Records

SMASHING every existing box-office record at the Capitol, New York City, Rex Ingram's "Scaramouche" piled up a gross of $67,960 on the first week of its engagement at this theatre. This tremendous figure was attained despite three giant obstacles: heavy rains, snow and slush; the fact that "Scaramouche" had already been witnessed by thousands of people who had paid advanced prices to see it during its long Broadway run at the Forty-fourth Street Theatre; and the fact that it was up against strong opposition on Broadway.

Not only did "Scaramouche" set a new world's record at the Capitol for the first week's business, but it copped three other Broadway records as well: on the opening Sunday at the Capitol "Scaramouche" ran up a gross of over $13,000, the biggest opening Broadway will see in many a day; on Washington's Birthday "Scaramouche" played to $14,520, a week-day gross that has never been equalled by any Broadway picture house, and on the second Sunday of its engagement, the beginning of the second week, "Scaramouche" attracted $12,290, another new record.

Police reserves had to be called to handle the crowds that jammed Broadway from Fifty-first street to Fiftieth street long before the box office windows were opened at the Capitol. Traffic on the sidewalks between these streets was difficult, the long lines reaching around the corners and over toward Eighth avenue.

500 New Accounts Acquired By 1st National by Drive

AFTER a tour of the country, during which he visited the majority of First National exchange centers, E. A. Eschmann, general manager of distribution, is en route to New York. Mr. Eschmann, having launched the successful First National month campaign, left New York eight weeks ago on his first extended tour since joining First National last July.

A week of Mr. Eschmann's time was spent in Los Angeles, where he studied forthcoming productions at the United and Ince studios. Accompanied by R. E. Pritchard, studio sales representative, he made a trip to the Mexican location camp, and saw the filming of "Sundown" under the direction of Larry Trimble. The extended stay of the First National sales chief at the production center permitted him to inform himself in detail of the audience qualities of forthcoming productions. He was in continued conference with Earl Hudson, production manager; John McCormick, western representative, and Joseph Skirbol, western district manager.

"Approximately five hundred new accounts were added to the First National list of exhibitors during First National month," writes Mr. Eschmann from the Coast, "and after an inspection of some of the 'First National 1924-20' here at the studio, I am confident that our newly made friends will be equally enthusiastic over our new group of pictures. Such pictures as 'Black Oxen,' 'Flaming Youth,' 'Ponjola,' and 'Boy of Mine' and 'Song of Love,' with which we made so many new First National exhibitors, imposed a responsibility upon us. Our production forces, however, have marshalled the best talent and expended every ounce of energy to equal and excel the First National pictures of the last of 1923.

"I have seen 'The Woman on the Jury,' 'The White Moth' and 'Cytherea' in the making. The first star, Sylvia Breamer, incidentally will prove herself one of the leading dramatic actresses in this picture. 'The White Moth' is a Tourneur production of Parisian theatrical life with Barbara La Marr and Conway Tearle in the featured roles. 'Cytherea' is produced by Samuel Goldwyn and directed by George Fitzmaurice. Alma Rubens, Lewis Stone, Irene Rich and Constance Bennett are featured."

Johnson Finishes Fifth

Emory Johnson has completed his fifth F. B. O. production tentatively called "Swords and Plowshares." The story, written by his mother, Emilie Johnson, deals with rural home life and the Great War.

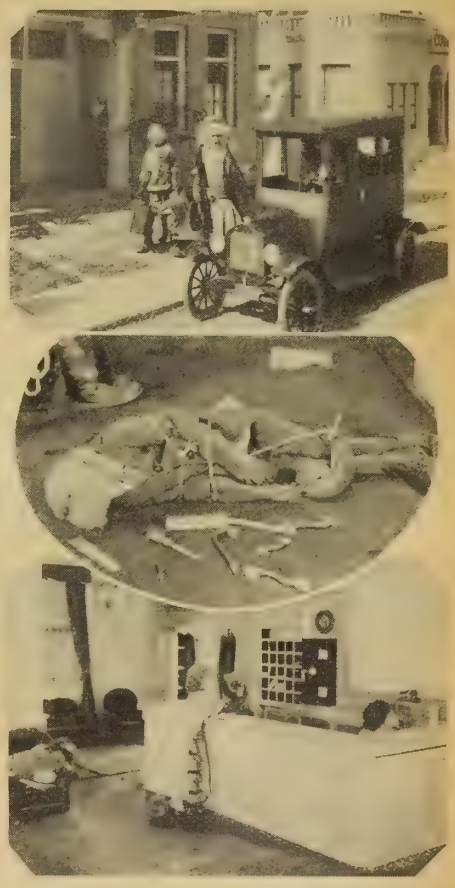
Viola Dana's Next

To Be "Along Came Ruth," Ruth Chatterton's Stage Success

When Viola Dana completes her present Metro starring picture, "Don't Doubt Your Husband," by Sada Cowan and Howard Higgin, her last for this season, she will find a new story, a director and a cast all ready for beginning her series of pictures for Metro's next season.

Metro has announced the purchase of "Along Came Ruth" for Miss Dana. This was Ruth Chatterton's great stage success.

Eddie Cline will direct. The cast consists of Walter Hiers, Raymond McKee, Tully Marshall, Victor Potel, Nelson McDowell, DeWitt Jennnings, Adele Farrington and Brenda Lane.



Scenes from "Love's Reward," a one-reel Pathe comedy produced by Hal Roach, featuring entirely members of the Hal Roach Zoo.

G. A. Rogers Honored

Distinguished Group Dines Attorney Long Associated With Industry

The motion picture industry paid an unusual compliment to one who has been long associated with the development of the business, when many of its leaders gathered to honor Gustavus A. Rogers, attorney, at a testimonial dinner given by his friends at the Hotel Plaza, Wednesday evening, Feb. 27.

Will H. Hays, Adolph Zukor, Jesse L. Lasky, John C. Eisele, Jack G. Leo and S. L. Rothafel were among those present. Saul E. Rogers, general counsel for the Fox Film Corporation, and a brother of the guest of the evening, occupied one of the tables. At the tables were Cortland Smith, J. Gordon Edwards, Julius Stern. At Mr. Zukor's table were Jesse L. Lasky, Richard W. Saunders, Ralph A. Kohn, Robert T. Kane, Dr. Hugo Riesenfeld, Charles E. McCarthy, A. M. Botsford and Henry Salisbury.

S. L. Rothafel, director of the Capitol Theatre, was one of the speakers and outlined Mr. Rogers' early career as leading counsel for the motion picture interests. He told of his association with the industry.

T. N. T.
Make It Snappy—Soup at 7—Astor

IS YOUR WIFE
CYTHEREAN
OR INDIFFERENT?



Scenes from "Getting Gertie's Goat," an Educational Christie Comedy. starring Dorothy Devore.

Schulberg Off to Coast

Will Start Production of "The Breath of Scandal" at Once

B. P. Schulberg, president of Preferred Pictures Corporation, has concluded his stay in New York and is now en route to Los Angeles, where work on his next production, "The Breath of Scandal," will start immediately.

Gasnier, who is to direct the production, is now busy with the preliminary casting and it is expected that shortly after Mr. Schulberg's arrival in the West announcement of the complete list of players will be made.

This novel by Edwin Balmer will be the first Schulberg production to be filmed at the Hollywood Studios which were taken over a few weeks ago by Preferred Pictures.

As soon as "The Breath of Scandal" is under way, Mr. Schulberg will begin work on "The Triflers," by Frederick Orin Bartlett. Waldemar Young has recently completed the script for this last named story.

Keep Up the Pace

Pathe's record of showing at leading Broadway houses continues unabated. Following the fine record of the past few weeks, the current week finds an Our Gang comedy, "The Buccaneers," at the Strand, while the Grantland Rice Sportlight, "The National Rash," is being presented at the Capitol.

In addition the fifth of the Chronicles of America series is booked for week of March 9 at the Cameo and this house will on the following week show the Sennett comedy, "The Half-Back of Notre Dame."

Uses Indian Chiefs

Red Men Who Made History Are Seen in Pathe Two-Reelers

In addition to the presence of full-blooded Indians in the six two-reel productions of the Indian Frontier series, Pathe points out the fact that these pictures are distinctive in that the Indians are not "extras" simply used for "atmosphere" but have real roles, and further, that they are all prominent chiefs or warriors and each is identified with historical events connected with the struggle between the Indians and whites during the building of the West.

Each number is based on the actual experiences of one of the Indians in the cast who narrates the story. Among the prominent Indians in the series are "Broken Horn," an Arapahoe chief, who assisted in the capture of the Sioux chief who led the famous attack on General Custer. Another is chief "Painted Wolf," who, when the government persuaded the Indians to elect their chieftains, was the first one chosen as chief of the Arapahoe Nation. Other Indians in the series whose careers are connected with history of the West are "Left Hand" and "Crazy Horse."

Hamilton's Latest

Lloyd Hamilton is rapidly nearing completion of "Killing Time" for Educational release. This two-reel comedy is announced as having an exceptional cast. In addition to Ruth Hiatt, who again appears as his leading lady, Hamilton has a new beauty, June Marlowe, in a prominent role. Dick Sutherland, a well-known "heavy," is also one of the principals.

"After Six Days" Goes Big

Production Playing to Capacity Business Wherever It Is Shown

Harry Grelle purchased Western Pennsylvania and West Virginia, and the B. & W. Booking Office at Shelby, N. C., purchased North and South Carolina for "After Six Days." Grelle intends to open the film in Pittsburgh for a run. The Epic Film Attractions of Chicago, who control the Northern Illinois and Indiana territory on the production, expect to open downtown at the Loop sometime in March.

Mr. Lalumiere in Canada, who controls the picture for the entire Dominion of Canada, has three copies working in Montreal alone. He opened the picture at the St. Dennis Theatre, Montreal, Canada, and did a gross business of $7,500 the opening week. He intends sending out at least six road companies in Canada to play the picture.

David Starkman of the Standard Films Attractions, Philadelphia, who controls the picture for the Eastern Pennsylvania territory, has just finished a week's run at the Wilmer and Vincent Theatre in Harrisburg, and broke all existing house records. He has also just finished playing a week at the Hamilton Theatre in Lancaster. In Philadelphia, he has just finished a week each at the following theatres: Mammoth, Rialto, Grand and the Model.

Mr. Starkman just advised that he has booked eight more week stands through Pennsylvania. He is also equipping four road companies for the Eastern Pennsylvania territory.

The Kerman Brothers, who control the New York territory, also report several big contracts on "After Six Days." Weiss Bros. are at present negotiating for many extended runs in key centers, such as Boston, Cleveland, Minneapolis, etc.

Germany Imports Heavily

Statistics Show American Productions Toy Shipments from Other Lands

For the last three years the majority of foreign productions imported into Germany has been of American origin. According to statistics, compiled by the Lichtbild-Buhne, in the period covering April, 1921-1922, out of 244 foreign films with a footage of 717,012, as many as 134 (393,090 feet) have been of American origin.

From April, 1922, out of 220 pictures with a footage of 716,646, the American share was 185 films with a footage of 453,342. From April, 1923, up to the end of that year, the whole foreign import amounted to 235 films with a footage of 557,643, the American share figuring at as much as 200 films with a footage of 435,612.

The most important of American productions released in Germany are being handled by Terra Films, one of the best known producing and distributing firms.

The Terra's managing director, Erich Morawski, as well as the company's producer, Dr. Max Glass, will go to America shortly to study conditions and to open new business connections.

NOT a musical instrument
CYTHEREA

T. N. T.
Girls' Glad Rags Night—March 29

Booked Solid to Fall

Midwest Circuit, However, Finds Room for "After the Ball"

Through the announcement of Anderson Pictures that the whole Midwest Circuit would play "After The Ball" it became known that the thirty theatres in Illinois and Wisconsin booked by Midwest Theatres, Inc., have arranged for practically all of the pictures they can use until next September. According to W. D. Burford, who is associated with Frank Thielen, Charles Lamb and B. A. Lucas in the management of Midwest Theatres, Inc., the 100-odd days required to take care of "After The Ball" put the finishing touches to tying up the entire circuit for at least six months.

The fact that, in spite of the large amount of product contracted for and the number of months it will take to play the pictures now on their books, the Midwest Circuit was able to meet the requirements of Anderson Pictures Corporation regarding the immediate playing of "After The Ball" with early dates for all theatres on the circuit, suggests an interesting comparison of booking conditions in Great Britain with booking conditions in this country.

With a circuit like the Midwest Theatres, Inc., booked solid for six months the trend seems to be toward the same conditions with which distributors have long been struggling in England. But along with these conditions also seems to come the possibility of making room for certain pictures to play in solidly booked theatres months before you would expect to see them on the screen, just as it seems to be done in England.

To Issue Prints Soon

Vitagraph Ships "Borrowed Husbands" Print East

The negative and first assemblage of "Borrowed Husbands," the picturization of Mildred K. Barbour's famous novel, was shipped from Hollywood last week to Vitagraph laboratories in Brooklyn and prints will be rushed to all branches.

David Smith, who directed "Borrowed Husbands," had just finished cutting in time to give a showing to President Albert E. Smith and George H. Smith, managing director of Vitagraph in London, upon their arrival in Los Angeles. After the showing President Smith expressed himself as well pleased with this vigorous drama of domestic life as presented in film and Mr. Smith declared that it would be a winner in Great Britain.

Florence Vidor has the leading role and three leading men share the honors opposite her, Rockcliff Fellowes, Earle Williams, and Robert Gordon. The story depicts the tragedy that followed when a frivolous wife sought to carry out her purpose of "borrowing" husbands of other women while her husband is away on a scientific expedition.

Starts "Code of Sea"

Victor Fleming has started his new Paramount production, "The Code of the Sea," in San Francisco. Rod La Rocque and Jacqueline Logan head the list of featured players in this picturization of Byron Morgan's tale of the Lighthouse Service. Among other prominent players recently named for the cast are Maurice Flynn and George Fawcett.



Scenes from the two-reel Pathe comedy, "Zeb vs. Paprika," starring Stan Laurel and produced by Hal Roach

Likely a Year from Now

N. Y. Legislators So Busy that Censorship May Go Over Term

With water power legislation and similar measures completely absorbing the attention of the legislators, absolutely nothing is being heard in Albany, N. Y., at the present time in regard to the probable outcome of the censorship repeal bill. It has been virtually decided by the leaders of both houses to advance legislation so that the session may conclude on either April 4 or April 11.

If anything is done on the censorship repeal matter, it will have to take place within the next two weeks or get into the jam which occurs each year during the last two weeks of the legislative session. Unless the unexpected happens there does not seem much hope of the repeal bill's passage this year.

Another Bruce Tour

Robert C. Bruce, who has just returned from a tour of Educational Film exchanges east of the Mississippi in connection with his Wilderness Tales, during which he interviewed representative first-run exhibitors, will leave in a short time on a similar tour of exchanges in the West, thus completing a swing around the entire country.

Moore Opposite Gloria

Tom Moore has been signed to play opposite Gloria Swanson in her next Paramount picture, "Manhandled," which will be put into production soon at the Famous Players Long Island studio under the direction of Allan Dwan.

Mary Pickford's Choice

Victor Schertzinger to Write Musical Scores for "Dorothy Vernon"

Mary Pickford, who is in New York arranging for the premiere showing of her new photoplay, "Dorothy Vernon of Haddon Hall," a screen version of Charles Major's novel of the same title under the direction of Marshall Neilan, makes the announcement that the musical score for this picture has been written by Victor L. Schertzinger.

Mr. Schertzinger is one of the most versatile men in motion pictures, having directed many productions, and, in addition, having made a reputation as musician and composer.

Among his notable picture scores was that for "Douglas Fairbanks in Robin Hood," while his Spanish ballad, "Marcheta," is one of the outstanding song hits of recent years.

Mayo with Christie

Archie Mayo, for several years associated with leading comedy organizations as director and writer, recently signed by Christie to direct two-reeler comedies for Educational release, has completed his first picture, "Reno or Bust," starring Bobby Vernon, with Duane Thompson in the leading feminine role.

Goes Into Rialto

Laurette Taylor's new picture for Metro, "Happiness," begins its Broadway engagement at the Rialto Theatre on Sunday, March 9. This is a screen version of Miss Taylor's stage success of the same name.

Goddesses of LOVE! Venus, Aphrodite
CYTHEREA

"Beau Brummel" Premiere at Mark Strand Theatre

THAT "Beau Brummel," Warner Brothers screen version of the Clyde Fitch play, starring John Barrymore, would go into the Mark Strand Theatre, New York City, for its eastern premiere was definitely decided upon this week at the Warner home office. This ends the discussion as to whether this production would follow the previous Warner features in the Strand, or would go into a special theatre for an indefinite run. It has been decided to release this to New York audiences in the latter part of the month.

This decision ends the possibility that "Beau Brummel" would enjoy a long term popularity at some especially leased showhouse. Negotiations already had been entered into with this end in view, but two factors prevented: the contract with the Mark Strand which would not be released, and the wish of the producers to send every available print into the large key cities of the country.

New York will see "Beau Brummel" in about ten reels, this length being considered ideal for the presentation planned by the Mark Strand management. The finished picture totalled eighteen reels, but by dint of much careful pruning was reduced to twelve, then to ten, and once again to nine.

"Fools Highway" Given World's Premiere in N. Y.'s Bowery

WHAT has been hailed as a most unusual picture premiere took place last week in the Atlantic Garden Theatre, 50 Bowery, New York City, when Universal presented its newest Jewel production, "Fools Highway," starring Mary Philbin in a screen adaptation of Owen Kildare's Bowery romance, "My Mamie Rose."

In selecting the Atlantic Garden Theatre, Universal picked a spot hallowed in the memory of the Bowery's old-timers. Standing today as an up-to-date moving picture theatre, it is built on the spot which thirty years ago—the time of Kildare's story—marked the Atlantic Gardens, the most famous music and beer garden in New York.

It was an invitation affair. Seated in the motion picture theatre were judges, state and city officials, politicians, newspapermen and others who remembered the Atlantic Gardens when the place was famous.

The picture was preceded by songs and talks by persons who had appeared in the music hall years ago. Harry von Tilzer sang his world famous songs, "Take Me Back to New York Town," "Down Where the Wurtzburger Flows," "Wait Till the Sun Shines, Nellie," etc. Maude Raymond sang several of the songs she made popular a generation ago. Maude Nugent, who wrote "Sweet Rosy O'Grady," led the audience in singing this song. Then Charles Lawlor, the blind composer, rendered his famous ballad, "The Sidewalks of New York."

Al Smith, New York's popular Governor, who was born and raised on the East Side, was expected, but his official duties kept him away. In his place, Senator Walker, popular in that section of New York, gave a rousing talk.

This spirit of the old Atlantic Gardens was maintained by a real ladies' orchestra, just as melodious, and garbed in the same quaint garments of 1890, and bevy of girl ushers, also costumed in the leg-of-mutton and similarly out-of-date clothes of the nineties.

One of the most striking features of the premiere was the lobby decoration. The large lobby had been transformed into a veritable barroom. A regular bar with all the trimmings and fixings, flaunting all the cheap drink signs of 1890, occupied one side of the lobby. A real old-time bartender drew Volstead beer from cool kegs and dispensed pretzels and other free lunch to all comers. Other lobby decorations aided in taking the audience back to the days of the horse-car period and 10-cent whiskey.

Big Families

Some family reunions around Thanksgiving and Christmas look like the assembling of a company of soldiers—in the number attending.

Moving Picture World's reunions, held every week, of its vast family, look like the gathering of many regiments.

In Sumner Smith's "Exhibitor News and Views" the huge family swaps gossip and ideas. As one of the family you want to read and keep posted about your brother and sister exhibitors.

CYTHEREA
starts where language stops

Cut to Nine Reels

Difficulties Attend Editing of Warner Brothers' "Beau Brummel"

Fifty per cent. of the film of "Beau Brummel," the Warner Brothers production starring John Barrymore, has been cut to give it more directness and pace. The cutting of this amount was attended with difficulties, according to Director Harry Beaumont, on whose shoulders fell the task of putting it into shape for release.

After the picture was completed, the length was found to be eighteen reels. A liberal excision reduced it to twelve. That length being found excessive, it was decided to force it down to ten, which proved difficult, as even at twelve it was skeletonic. By dint of much ingenuity, however, the thing was done; then, once more, orders went out to bring it down to nine reels.

Pathe's Bird Film

Unusual Study of Migratory Birds Ready for Release April 6

Pathe will make available on April 6 a three-reel novelty, titled "Birds of Passage." This is a comprehensive story of the annual migration of birds from northern climes to the banks of the Nile, which was filmed by the famous Swedish ornithologist, Dr. Bengt Berg, for distribution by Pathe.

Besides being a film of striking beauty the production is described by Pathe to be replete with action, very prase of the birds' flight from the rigours of the cold North to the warmth of the tropics being dramatically depicted. The actual camera work on this subject was necessarily extended over a period of years as Dr. Bengt pursued the various routes followed by the bird swarms from Northern Europe to upper Egypt.

In addition to the scenes showing the migratory birds in passage, there are interesting sidelights such as an exciting battle between two huge crocodiles and the protective role played by the crocodile bird whose principal task is to stand guard over the great sleeping dragons of the Nile and give them a warning signal as soon as there is any evidence of danger. Practically every type of European migratory bird comes within the scope of Dr. Berg's camera.

Chaplin Cast to Alaska

Charlie Wants Real Background in Forthcoming Comedy

"Boys, we're going to Alaska for the snow scenes," said Charlie Chaplin the other day to his cameramen and staff while in his studio projection room looking at some rush prints of scenes in his first feature length comedy for United Artists release.

"I want to get into the right atmosphere and spirit of the country before we go much further with this studio Alaska. These scenes look great, but I'd feel a lot better about them if I knew myself that they were the real thing, so we'll go up there to get them."

Now the property men at the Chaplin studio are busy preparing for the Alaskan trip. Reports from the Chaplin studio say that this comedy on which the star is now working will be his greatest laugh-maker. The story, as outlined, will run the gamut of human emotions.

New York First-Night Audience Applauds "Thy Name Is Woman"

MONDAY night, March 3, witnessed the brilliant opening of Fred Niblo's new Metro-Louis B. Mayer production, "Thy Name Is Woman," at the Lyric Theatre, New York, one of Broadway's big legitimate houses. The premiere was attended by a distinguished audience, among whom were all the motion picture critics, prominent people in the industry, screen and stage stars, writers and artists and a crowded house of "first nighters," all of which reflected the importance which the screen has now assumed among the arts.

It was evident from the attitude of this first night audience and from the newspaper reports the next day that Metro has scored again. Ramon Novarro, Barbara La Marr, Wallace MacDonald, William V. Mong, Robert Edeson, Claire MacDowell and Edith Roberts, who play the leading roles in the production, all came in for a great deal of praise.

Don Allen in the Evening World wrote: "'Thy Name Is Woman,' the Fred Niblo production that opened at the Lyric last night, goes down on our list of good things in the cinema art. Truly it is a photoplay well worth going miles to see. Without any pageantry, million dollar sets and howling mob scenes, or other splendor, Niblo, with the assistance of a powerful cast that is headed by Ramon Novarro and Barbara La Marr, has produced here one of the greatest pictures of the season. Niblo lives true to the billing that the advertising claims—'Fred Niblo's Greatest Screen Triumph'—and it is a triumph that any producer or director including De Mille, Griffith or Cruze, will acknowledge.

"The acting of Ramon Novarro and Barbara La Marr will satisfy the movie fans who crave the romantic entertainment—and handled in the Niblo manner this sex drama is an advancement in the screen art. The marvelous combination of the direction, powerful acting, and tense and interesting story brings 'Thy Name Is Woman' to the front as what is known in the movie industry as a 'box office winner.' If you want to enjoy a romantic afternoon or evening go to the Lyric and join the happy throng that will be sure to flock there for 'Thy Name Is Woman.'"

"Pictorially, this film is beautiful," said the critic of the New York Times. "You have romantic smuggling, good-looking soldiers, captivating girls and a wonderfully appealing locale. What could be better than a lofty place in the Pyrenees?"

"Fred Niblo has what some inspired soul once termed a motion picture eye," said Louella O. Parsons in the American. "In 'Thy Name Is Woman' Niblo has built a pretentious drama. Sets like his have not been duplicated since 'Rosita.' It set us all hunting for adjectives. Barbara La Marr is a splendid looking woman and she has never been seen to better advantage than as Guerita, the young wife of the weazened Pedro, the smuggler. The romance between her and the young soldier, Juan Ricardo, played by Ramon Novarro, is handled in a way that many directors might do well to copy. We must agree with Marcus Loew that from the box-office standpoint Fred Niblo has made a highly successful picture. I can conscientiously recommend 'Thy Name Is Woman' to any one in search of good entertainment."

"Ramon Novarro is magnificent," said Robert Sherwood in the Herald. "He plays with a force that is undeniably potent. He has great dash, great flash and remarkable grace, and he is able to exercise remarkable restraint. Barbara La Marr, who plays opposite him, gives a performance that is head and shoulders above anything else that she has done before, and William V. Mong upholds his corner of the weighty triangle with unfaltering skill."

"Fred Niblo has done a remarkably splendid piece of work in putting Karl Schoenherr's play on the screen," said Harriette Underhill in the Tribune. "It should be listed with the very few fine productions of the year. Barbara La Marr is gorgeous, while William V. Mong gives a most excellent performance as the Fox. Ramon Novarro's performance is without flaw. It may be said that it is the best thing he ever did."

"There is all the romance, lure and glamor of Spanish atmosphere in this photoplay, which is a nine-reel fight of emotions," said Rose Pelswick in the Evening Journal. "One's interest is well sustained. What it's got will pull an awful lot."

"The film at the Lyric is notably a beautiful one," said the critic of the Telegram. "Mr. Niblo gives us superb pictures of life in the lonely places in the Pyrenees, alternating with glimpses of crowded life in the barracks and among the Spanish army officers. It is a manly young hero that Ramon Novarro portrays, a figure worthy to stand beside his delightful 'Scaramouche' and his elemental young Islander in 'Where the Pavement Ends.'"

"The acting of Barbara La Marr, Ramon Novarro and William V. Mong held the audience in a vise-like grip," said Thomas B. Hanly in the Telegraph. "There can be no question of the excellence of the photography and the direction and the acting throughout of the three principals named. Miss La Marr has seldom if ever done better work, and Mong's character work is without flaw."

"Thy Name Is Woman" is a Fred Niblo production for the Metro-Louis B. Mayer forces. It was adapted by Bess Meredyth from Benjamin F. Glazer's English version of Karl Schoenherr's play. It was photographed by Victor Milner. Ben Carre was art director.

Officials on Way East

F. C. Munroe, president and Harry A. Richards, secretary of the Hodkinson Corporation, have left Los Angeles on their return to New York after several weeks in the west coast producing center negotiating with many of the most prominent independent producers for the distribution of first run pictures.

According to reports the Hodkinson officials have closed many big deals and important announcements regarding the acquisition of new pictures will be officially made as soon as Mr. Munroe and Mr. Richards reach New York.

T. N. T.
Everybody's Stepping Out—Mch. 29



Scenes from Pathe's "The Mandan's Oath," one of a series of Indian Frontier Stories. The picture was made by the National Film Corporation of America.



WILLIAM M. VOGEL

Consummates Big Deal

W. M. Vogel Secures Foreign Rights to Hodkinson Releases

Wm. M. Vogel announces that a contract has been closed between the Hodkinson Corporation and the William Vogel Distributing Corporation whereby the latter organization secures the distributing rights for the Hodkinson releases throughout the entire world, except the United States and Canada.

In making the announcement Mr. Vogel said that after viewing the pictures now ready for release and after a careful review of the first run productions that are coming on the Hodkinson 1924 schedule he decided to negotiate the rights for this product at any price within reason against considerable opposition from other foreign distributors.

This deal gives the William Vogel Distributing Corporation an exceptionally strong hand augmenting the Charles Chaplin, First National product, the Rodolph Valentino pictures and the entire Ritz Carlton product that they have already secured for the foreign field.

Fox March 16 Films

"Man's Mate" and "Feathered Fishermen" Comprise Releases

"A Man's Mate," one of the William Fox star series attractions featuring John Gilbert, and "Feathered Fishermen," an Educational Entertainment, will be released the week of March 16 by Fox Film Corporation.

In his latest picture which was produced on the Coast under the direction of Edmund Mortimer, Gilbert plays the role of a young artist. The story and scenario came from the pen of Charles Kenyon.

Renee Adoree is the new leading lady for the Fox star. The supporting cast includes Noble Johnson, Wilfred North, Thomas Mills, James Neill, John Giddings and Patterson Dial.

Smith Arranges Preview

Arriving in Los Angeles in the early part of the week, Albert E. Smith, president of Vitagraph, arranged for a preview showing of the J. Stuart Blackton production, "Let Not Man Put Asunder." The exhibit will take place at the Hotel Biltmore, in the California metropolis, on March 7.

"Captain January" Ready

Print of Baby Peggy's Latest on Way to New York

Advices from the Coast are that cutting and titling of "Captain January" have been completed, and a print is expected in New York at any time. In it Baby Peggy has splendid support, among the players being Hobart Bosworth, Irene Rich, Lincoln Stedman, Harry T. Morey, Barbara Tennant and Emmett King.

An elaborate advertising, publicity and exploitation campaign for Baby Peggy in "Captain January" has been mapped out by the Lessers and Mike Rosenberg, financial manager for Principal. A motion picture edition of the book will be put on the market as the result of arrangements made with L. C. Page & Co. of Boston, publishers of the original edition. The story also will be serialized and published in 1,000 newspapers throughout the United States.

Mr. Lesser, who developed Jackie Coogan as a star, believes that in Baby Peggy he has a box office attraction of equal strength.

Progress' Live Salesmen

Force Surprises Frank Zambreno With Drive in His Honor

A unique drive in the matter of securing new business is the one just announced by the sales force of Frank Zambreno's Progress Pictures Company of Chicago.

Without any assistance from their chief, the sales force of Progress got together and decided that the greatest tribute of loyalty they could show to their boss was by putting over a concerted sales drive and "Say it with contracts."

A committee was appointed to work out the details quietly. It was a surprise to Mr. Zambreno when Charlie Pyle, an exhibitor from Champaign, Ill., called on him a few days later and said he wanted to sign the first "Zambreno Drive Contract." When Zambreno expressed ignorance of any drive Charlie pulled out the circular he had received from the sales force and showed it to him and also signed a contract for all the product available for his theatre.

Installs Private Studio

Macfadden Will Make Motion Pictures from His Magazine Stories

Louis De Klade is equipping Bernarr Macfadden's new studio which is being erected in the Macfadden Building, 1926 Broadway, New York. Mr. De Klade was formerly connected with the Norma Talmadge Film Corporation.

Wallace Hamilton Campbell, a well-known art director, will be in full charge. The new studio will have all the latest electrical equipments, modern offices, property, retouching, negative developing, dark rooms, and dressing rooms. This will enable Mr. Macfadden to do all his still and motion picture photography. Mr. Macfadden publishes twelve magazines which are all illustrated with photographs. Some of the stories may be put in production, but this has not been definitely decided upon. Don Hancock is associated with Mr. Campbell. Arthur Leslie, well known in the motion picture industry, is exploitation director, not only of the studio, but of all the Macfadden publications.

Has Effective Allegory

Little Boat in "Restless Wives" Is Plot's Barometer

One of the clever "touches," which causes much favorable comment wherever C. C. Burr's independent release, "Restless Wives," is exhibited, is the simple but effective allegory which drives home the message of the story most forcibly, yet in a popular and entertaining manner.

As suggested by the title, "Restless Wives" tells a story of marital strife in the home of the Bensons, portrayed by Doris Kenyon and James Rennie. Just an ordinary little wooden sailboat fashioned by Rennie in the early scenes of this Izola Forrester story carries the allegory throughout the entire footage.

Such an allegory is an innovation and Mr. Burr has received much favorable comment upon it.

Delights Boston Houses

Associated Exhibitors' "David Copperfield" Pleases Audiences Wherever Shown

"David Copperfield," Associated Exhibitors' pictured version of the Dickens classic, which for many months has been proving a big winner in all parts of the country, has just closed a successful run at the Tremont Temple, Boston.

"It is one of the best pictures ever shown here," declared the picture reviewer of the Boston Globe. "The story has been followed carefully and the film characterizations have been brought out as vividly as if they, too, had been supervised by the master hand of Dickens himself. No one could ask for a more interesting story more simply told."

The Evening Transcript devoted more than a full column to a review of the production by "E. F. M.," and also ran a three column cut of one of the stills. "Great praise must be given this picture," said the critic. "Best of the cast in the eyes of one spectator, is Micawber, as done to the life by Frederick Jensen, but all of the characterizations are satisfactory portraits. There is the genuine atmosphere of Dickens' England in the picture, and a good deal of the pathos and humor of the original story."



IRENE RICH

To have leading role in "Pal O' Mine," C. B. C.'s forthcoming production



DOROTHY DWAN
Who has been placed at the head of the Follies Girls in Century Comedies.

Buy Serial Rights

Vitagraph Planning Exploitation on "Captain Blood"

Vitagraph announces the purchase of newspaper serial rights to "Captain Blood" by Rafael Sabatini, which will be furnished without charge to newspapers throughout the United States and Canada. The novel will be cut to newspaper serial length before its release, which will be probably in the early part of the summer.

President Albert E. Smith of Vitagraph personally will supervise the making of this super-feature, which will be directed by David Smith. The continuity is in course of preparation by C. Graham Baker, editor-in-chief of Vitagraph. The production will be made at the Hollywood studios.

Nears Completion

J. Stuart Blackton is nearing the completion of "Between Friends," the picturization of Robert W. Chambers' novel at the Vitagraph Studio in Hollywood. An all star cast comprised of Lou Tellegen, Anna Q. Nilsson, Norman Kerry, Alice Calhoun and Stuart Holmes will be seen in this super-feature. The story is a drama of love in which a sculptor and a painter contest with each other for the love of a model.

Series on Accidents

William Brandt's Inspiration Results in Screen Warning to Pedestrians

Governor Smith's early season message to the New York Legislature urging some precautionary measure against a repetition of conditions which last year resulted in 1,400 automobile fatalities, inspired William Brandt to conceive a plan of far greater power and scope than it seems the State lawmakers could have laid down. Let the public see how accidents occur, not through printed matter or warnings, but enacted by live subjects on the screen, was the inspiration the head of the M. P. T. O. of New York quickly materialized.

Brandt presented his proposition to Commissioner Enright, of Manhattan's police, who was most enthusiastic. A tie-up with the International News Reel was effected and now a series of ten accident scenes, the most common found recorded in any police headquarters, will be released one by one each week commencing March 8.

This series of accident pictures were painstakingly staged in the busiest sections of New York but are of a character which apply as well to the town where there is a single trolley line, or a hamlet which boasts of a few Fords. Enright will make lecturers of fifty of his cops and when the series has completed its world release and is embodied in a single print they will accompany its showing in large plants and schools.

Finishes New Screen Play

Olga Printzlau has completed an original screen story entitled "My Lady's Lips" to be included on B. P. Schulberg's program of Preferred Pictures to be produced this spring.

Higgins Has Good Role

David Higgins has an important role in Thomas Meighan's latest Paramount picture, "The Confidence Man." Mr. Higgins, was one of the principals in "Welcome Stranger" during its long run on the stage in New York City.

F. B. O. Supervisor Away

Art Schmidt, general supervisor of West Coast exchanges for F. B. O., left last week on his second tour of the Western circuit, going as far East as Chicago in the interests of recent F. B. O. releases.



.. FREDERICKA SAGOR
Formerly assistant editor of Universal's eastern scenario department, who has been elevated to the post of editor. Miss Sagor is said to be the youngest scenario editor in the industry. She is twenty-two, and has been with Universal for three years.

Ingram Sails This Week

Alice Terry and Novarro Returning With Him from Africa

Rex Ingram, who went to Africa six months ago to make his next Metro production, "The Arab," is due back in the United States in about a week or so. The Metro offices have received a cablegram from Ingram to the effect that he was setting sail on March 5 for home.

The cablegram also bore Ingram's message that "The Arab" was practically completed and would be wholly so after several weeks' sojourn in Hollywood. Returning with Mr. Ingram are Ramon Novarro and Alice Terry, who play the two leading roles and are the only Americans in an exceptionally large cast of famous principals.

Both Play to Capacity

While D. W. Griffith's latest photoplay spectacle, "America," a screen drama of the War of Independence, is showing to capacity audiences at the Forty-fourth street Theatre, New York, Griffith's first film spectacle, "The Birth of a Nation," which began breaking box-office records ten years ago, was playing to capacity business at the Auditorium Theatre, Chicago.



Scenes from Vitagraph's "Borrowed Husbands."



Scenes from "The New Sheriff," a two-reel Educational-Tuxedo comedy

"Wild Oranges" and King Vidor Praised at Capitol, New York

GOLDWYN'S second King Vidor production, "Wild Oranges," based upon Joseph Hergesheimer's brief novel of that title, received its first New York showing at the Capitol Theatre last Sunday. It proved to be popular with the movie audiences and with the newspaper reviewers.

The New York Herald said: "It is deserving of rank as one of the silent drama's finest achievements. 'Wild Oranges' is Mr. Vidor's first serious bid for greatness. . . . 'Wild Oranges' represents the movie at its highest point of development. It is marvelously well constructed, it is straightforward, it carries no excess ballast."

The World: "A picture play which will be generally liked almost everywhere. King Vidor has looked on at the work of Griffith and Lubitsch and profited by the simplicity of their methods."

The American: "'Wild Oranges,' from the standpoint of direction and photography, is deserving of the most superlative language. With the possible exception of 'One Exciting Night,' I have never seen suggestion conveyed with more subtlety than Mr. Vidor gives us in 'Wild Oranges.' As an example of what can be done on the screen, we believe everyone should see it. King Vidor is one of the most satisfactory of the present-day directors."

The Telegraph: "King Vidor is a young director who has made remarkable strides in a comparatively few years, and in 'Wild Oranges' he has done some remarkably fine work. It is not only in the characterization but in a certain graphic method of development in which Mr. Vidor hits his mark in the photoplay at the Capitol."

The Evening World: "Here, we think, is a real screen entertainment. King Vidor has taken a story with five vital characters and has brought forth a film of instense interest and charm." The Times: "King Vidor, the director, has obtained some really excellent effects; . . . an entertaining and thrilling picture."

Hepworth's Big Seven

Will Be Released on Franchise Basis to Independent Exchanges

According to a statement from the New York offices of Hepworth Productions, Inc., the big list of Hepworth photoplays will be released on a franchise basis to independent exchanges and there will be no prohibitive price for them either singly or collectively. R. T. Cranfield and Jos. DiLorenzo, the executives, who are looking after the distribution of the Hepworth product, have been busy with contractural applications for the different territories that have been announced as open for consideration.

Between now and next August, seven Hepworth Productions will be released through the State Rights market. Edward Grossman, of Epic Film Attractions, will see that Hepworth photoplays will receive thorough distribution through northern Illinois and the entire state of Indiana.

As a result of the new concentrated effort on the part of the Hepworth Productions, a New York exchange will be opened in the near future.

Active Just the Same

Pickford-Fairbanks' Studios Sub-Let in Absence of Owners

Despite the fact that Mary Pickford and Douglas Fairbanks are in New York preparing for premiere showings of their new motion pictures, respectively "Dorothy Vernon of Haddon Hall" and "The Thief of Bagdad," after which they plan a trip abroad, there has been no let-down in activities at their Hollywood studios.

Plans are now being made to allow several independent producing companies to operate the Pickford-Fairbanks studios on a rental basis, using all the equipment and facilities the studios afford. Already Frank Woods, formerly Chief supervisor for Famous Players-Lasky, has begun work on a W. W. Hodkinson release.

Goldwyn-Cosmopolitan Reveals Plan to Meet Exhibitor Needs

GOLDWYN COSMOPOLITAN, that company announces, is going to find out from first hand knowledge just what the problems and needs of the exhibitor in small towns and of the small theatres in large towns are. Future exhibitor aids will be affected by the information gathered through this investigation.

New York State has been selected as the experimental field where the needs of the small exhibitor will first be looked into. Every town of 1,000 population and more will be visited and the exhibitors interviewed. The information gathered will be coordinated and submitted to the sales department which will work out from it an innovation in exhibitor service. Goldwyn Cosmopolitan service to exhibitors is already complete, containing many important and valuable features, but it will undoubtedly be increased, changed and adapted as a result of the investigation now in progress.

A six weeks' intensive tour of New York State was begun in Buffalo this week by Eddie Bonns, special sales representative. His business is to find out everything possible about the service now received by the exhibitor, how it can be improved and changed the better to meet the needs of the small theatre manager. He will enquire about the condition of prints, the value of present exploitation aids, whether the exhibitor appreciates and makes use of the aids already prepared for him and every other phase of showing and exploiting in the smaller towns.

While the investigation is largely in behalf of the small exhibitor, the large towns will be visited and conditions there looked into.

Goldwyn's New Purchase

Goldwyn has purchased as a new vehicle for the directorial genius of King Vidor the motion picture rights to Rachel Crother's play, "Mary the Third," which scored a big success in New York last season. Carey Wilson, assistant editorial director, is writing the continuity in close association with Mr. Vidor.

To Make "Painted Flapper"

John Gorman, who signed with Chadwick Pictures Corporation to make a series of four specials for distribution in the independent market by that firm, has selected "The Painted Flapper" for his initial vehicle. He has been busily engaged during the past two weeks going over the script and will begin casting within ten days, according to his present plans.

Titles by Ade

Arrangements have been made with George Ade to write the titles for Thomas Meighan's latest Paramount picture, "The Confidence Man," a story by L. Y. Erskine and Robert H. Davis. The picture is now nearing completion at the Famous Players Long Island studio, under the direction of Victor Heerman, and next month Mr. Ade will come from his Indiana home to work in the studio.

Buys "You Are Guilty"

The C. C. Burr offices report the sale this week of several territories on "You Are Guilty," the Edgar Lewis production co-starring Doris Kenyon and James Kirkwood, to Progress Pictures, Incor., Mather Building, Washington, D. C.

Through this deal Progress Pictures controls the rights for the states of Maryland, Delaware, Virginia and the District of Columbia.

Stars in "Relativity"

Laura La Plante will begin work in a few days on her third starring vehicle at Universal City. It is an adaptation by Hugh Hoffman from a magazine story by Sophie Kerr, tentatively titled "Relativity." Robert Hill will direct. The cast: T. Roy Barnes, Lydia Yeamans Titus, Lucille Ricksen, Rolfe Sedan, James O. Barrows, Hal Stevens and Jennie Lee.

Goldwyn Cosmopolitan Closes Contracts with Many Circuits

GOLDWYN COSMOPOLITAN has just closed a contract with the Gray Circuit of Boston, by which all of its available seventh year releases down to and including "Name the Man!" will be shown in the houses of that circuit in Maine, New Hampshire and Vermont.

Burford's Mid-West Circuit, embracing Rochester, Elgin, Aurora, Kankakee, De Kalb, Decatur, Joliet and Bloomington, all in Illinois, has been signed for the balance of the seventh year Goldwyn-Cosmopolitan releases.

The T. & D. Circuit of northern California has also booked all available seventh year productions. The West Coast Circuit has closed for Cosmopolitan's "Through the Dark."

Marshall Neilan's latest picture, "The Rendezvous," has been booked by the Stanley Company for first run in Philadelphia. Cosmopolitan's "Great White Way" and Goldwyn's "Wild Oranges" have been sold to the Loew Circuit in Greater New York.

An arrangement has just been closed with the Southern Enterprises for the southeastern territory by which all seventh year releases down to and including "Name the Man!" have been booked 100 per cent., excepting in Birmingham.

All of the present season's Goldwyn-Cosmopolitan releases have been sold to the new motion picture theatre in Birmingham, to be known as the Masonic Temple Theatre, with the single exception of "Little Old New York," which had previously been disposed of to the Southern Enterprises. The Masonic Temple will be the biggest theatre in Birmingham and will be opened to the public in the near future.

"Name the Man!" and "Wild Oranges" have been sold to Walter Reade for showing in Long Branch, Asbury Park, Plainfield and New Brunswick, New Jersey. "Name the Man!" has been booked for first run in Buffalo at the Hippodrome and for first run in Philadelphia at the Stanley.

Broadway Run Likely for Miss Taylor's "Happiness"

ALTHOUGH "Peg O' My Heart" established Laurette Taylor in a position on the screen as great as that which she holds on the stage, Miss Taylor has made an even greater picture in "Happiness" and she reaches acting heights exceeding even her wonderful screen portrayal of Peg.

This is the opinion of officials of the Loew and Metro organizations who last week viewed Miss Taylor's new picture, a picturization of her great stage play by her playwright husband, J. Hartley Manners. A print of "Happiness" arrived from the West Coast last week and was immediately thrown on the screen. As a result it is not improbable that "Happiness" will be housed in one of the big legitimate Broadway theatres soon for an extended run.

The cast supporting Miss Taylor is one of high excellence, with Pat O'Malley appearing opposite Miss Taylor and with Hedda Hopper and Cyril Chadwick in leading roles. Other members of the cast include Edith Yorke, Charlotte Minneau, Joan Standing, Lawrence Grand, Patterson Dial, Ruth Summer, Kate Bates, Charles Mailes and Mario Carillo. King Vidor directed.











Paramount presents "Icebound," a William de Mille production with Lois Wilson and Richard Dix.



Scenes from "Ride for Your Life," a Universal Production starring Hoot Gibson.

Wilson Heads "Wampas"

Western Motion Picture Advertisers Elect Officers

The annual election of officers and directors of the Western Motion Picture Advertisers (the "Wampas") was held at Picadilly Tea Rooms, Los Angeles, February 12.

Harry D. Wilson of Principal Pictures Corporation was elected president of the organization. He succeeded Joseph A. Jackson of the Goldwyn Corporation. Wilson is the fourth president of the Wampas.

Roy Miller of the Miller Theatre was elected vice-president, succeeding Wilson, and Tom Engler of Fine Arts Studios was made secretary, with Adam Hull Shirk, of Grand-Asher, elected treasurer. The board of directors consists of Pete Smith, Harry Brand, Malcolm Stewart Boylan, Arch Reeve and Ray Leek.

New Carey Feature

Hunt Stromberg announces that the next Harry Carey feature for release through the Hodkinson Corporation will be an adaptation of Shannon Fife's "Desert Rose," with dainty Virginia Browne Faire in the leading feminine role. While this story is an American "western," it has a predominating Spanish atmosphere that permits a display of gorgeous costuming and artistic backgrounds, and unlike many westerns it provides a strong acting part for the feminine lead.

F. B. O. Script Ready

The continuity has been completed for the new feature to be produced for Film Booking Offices by Al Santell. Casting will begin this week. It is understood the lead will be played by George O'Hara, F. B. O. promoting him to stardom in response to hundreds of requests from exhibitors who liked the "Fighting Blood" series, in which he portrayed the role of the two-fisted hero, Gale Galen.

Uncensored for 6 Days

Censors Function Only on Sunday in Massachusetts; Chief Satisfied

"Steer a middle course" is the motto of Alfred F. Foote, commissioner of public safety and supervisor of the censorship of motion pictures in Massachusetts, which, however, concerns only Sunday exhibitions in the state. Pictures are not censored for the remaining six days.

In 1922 the Massachusetts censors approved 4,415 reels, or 4,415,000 feet of film. They approved 3,441 reels without changes, 291½ with eliminations, and disapproved in their entirety 682½ reels for Sunday use. Statistics for last year, not yet available, will show a large increase over these figures for 1922.

No one has to have films censored. If a producer is willing to forego the privilege of having his films used in the state on Sunday his productions need never pass before the eyes of the censors. Thirty-eight film exchanges doing business in Massachusetts have regular standing appointments with the censors for certain hours and days on which they submit their pictures. The only pictures shown on Sundays that are not censored are the news weeklies.

Canadian Incorporation

An important incorporation in the Canadian film distribution field has been registered by the Dominion Government in the granting of a Federal charter to the Goldwyn-Cosmopolitan, Ltd., with headquarters at Toronto, Ontario. The company is authorized to conduct the business of distributing moving pictures and all accessories in all parts of the Dominion and also to engage in the making and producing of moving pictures. Goldwyn releases are now being distributed in the Dominion by Regal Films, Ltd., of which N. L. Nathanson, Toronto, is managing director.

Miss Griffith's Newest

Earl Hudson Writes "For Sale" for Star's Next Vehicle

Corinne Griffith's new First National Production will be "For Sale." George Archainbaud has been engaged to direct. Work will begin within two weeks.

"For Sale" is an original story by Earl Hudson, production supervisor of First National Productions.

The engagement of Archainbaud brings star and director again together for the first production since "The Common Law."

"For Sale" is a brilliant story of modern society written by Hudson with the star's beauty and versatility in mind.

Frank Lloyd's production of "Black Oxen" began Miss Griffith's First National affiliation. Then she was placed under contract to star in her own productions for that company and in "Lilies of the Field," just completed, she shared starring honors with Conway Tearle.

A leading man for the forthcoming picture has not been announced.

Adolph Menjou will play the second male lead. The picture is produced by Corinne Griffith Productions, Inc.

"Fast Stepper" Series

Universal Has Second of Billy Sullivan's Race Track Films

The second of Universal's new "Fast Steppers" series of race track stories, starring Billy Sullivan, has been completed at Universal City under the direction of Edward Laemmle.

The production just filmed is "The Fiddlin' Doll," based on one of "The Information Kid" stories by Gerald Beaumont. It has its setting at Tia Juana and all of the colorful atmosphere of the famous sporting center has been incorporated in the film.

Others in the cast are: Cesare Gravina, James Quinn, Duke R. Lee and Frank Kingsley.

Special March 9 Release

Andree Lafayette is the star in "Why Get Married?" which Associated Exhibitors has set for release March 9. This photoplay presents the question, generations old: "Can a girl be a success as a wife and a business woman at the same time?"—and claims to answer it. The supporting cast includes: Helen Ferguson, Jack Perrin, William H. Turner, Orpha Alba, Bernard Randall, Edward B. Tilton and Max Constant. William M. Conselman wrote the story and Paul Cazeneuve directed the production.

First National Dance

Five hundred attended the Leap Year Dance of the First National Club held last Friday night at the Hotel Astor. The affair brought out practically every official of the company and almost the entire office personnel. General dancing started at 9 o'clock and several novelty numbers soon made the entire party acquainted.

F. B. O. Promotes Davis

Able Davis has been appointed manager of the Salt Lake branch of the Film Booking Offices, according to an announcement made from the office of Harry M. Berman, general sales manager.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Theatre Manager in Chicago Saves $3,000 from Bandits

Manager Frank Levine of the Adams Theatre of East Adams street saved the $3,000 receipts of his house last week when he foiled the attempt of two bandits to hold him and his wife up after the close of the show, as they were on their way to their home on West Jackson boulevard. The police were on the job and two men were arrested shortly after the attempted holdup. The boys are giving Levin the glad hand for his success in preventing the robbery.

William Murphy, Abraham Rotblatt, W. B. Armstrong and S. P. Gurman have organized the Monterey Theatre Company with a capital of $20,000 to conduct a theatre that will show both pictures and vaudeville. All are well known to the trade in this city.

The many friends of Albert J. McCarthy, manager of the Loomis Theatre on Archer avenue, will be shocked to hear of his death at his home last month. He has been in the picture business for fourteen years and was well known to the film trade in this territory.

L. L. Cunningham of Camp Point, Ill., has opened a movie theatre at Bowen, Ill., and for the present the house will only be open week ends.

It is planned to tear down the Colonial Theatre at Rockford, Ill. John H. Camlin, the owner, says that he will build a modern steel building on the site. The work will start this fall.

Herman, Arthur and Harry Schoenstadt have leased from the Goldberg estate the 1,000-seat Regent Theatre property at 6824 South Halsted for ten years from February 1, 1926, at a term rental of $130,000.

Bruce Fowler, managing director; H. Leopold Spitalny, director of music and production, and Ed S. Olmstead, director of publicity, of the McVickers Theatre, have gone to New York for the annual meeting of the executives of the circuit. On their return they will bring plans for the new productions for this year.

Happy Meininger has been made managing director of the Calo Theatre on North Clark street, at Balmoral avenue, succeeding "Doc" Sam Atkinson, who resigned recently. Meininger has been with the Ascher circuit for several years and was transferred to the Calo from the Capitol at Manitowoc, Wis., which has been sold by the Ascher Circuit to the George Brothers, who will continue the picture policy of the house.

The many friends of Dick Kemp of the Owl Theatre, 4653 South State, are glad to hear he is out again after a serious illness.

Joseph C. Cohen, well known exhibitor of Honolulu, was a visitor in the city last month and gave the big houses in the Loop the once over.

Manager Leonard Grossman of the Temple Theatre tied up his showing of a Baby Peggy feature with a Baby Peggy contest and dance, and awarded cash prizes as well as Baby Peggy dolls. It brought a full house of youngsters and their parents.

The Arrow Theatre on West North avenue now opens only on week ends and holidays, and reports business as improving this month.

The Windsor Theatre box office at 1225 North Clark street was robbed one day last week by yeggmen, who broke into the safe and escaped with the receipts of the night's performance.

Work has started on the new Rialto Square Theatre building at Joliet, Ill., that is estimated to cost $1,000,000. The plans call for the completion of the house by January 1, 1925. The theatre will seat 2,305 people, with provision for an increase to 3,000 seats whenever they are needed. The main entrance to the house will be from Chicago avenue and the lobby will be thirty-two feet wide, with fireproof construction throughout. The policy of the management will be feature pictures at popular prices, with plenty of good music.

Aaron Jones, of Jones, Linick & Schaefer, has returned from a business trip eacht, where he booked several feature acts for the Rialto Theatre, to be run in connection with films, and then left for a short vacation on the West Coast.

M. J. Connelly, J. D. Watts and M. B. Morris have formed the Parish Amusement Company, with offices at 516 North Clark street, to manage movie shows and other kinds of amusements. The company has a capital of $10,000.

Joe Koppel, manager of the Village Theatre at Wilmette, believes it pays to cater to the young folks' trade and always tries to book pictures that meet with the approval of the parents of the youngsters. He has succeeded in building up a good business by these methods.

Unmasked Pittsburgh Bandit Gets $500 at Manor Theatre

While patrons were emerging from Rowland and Clark's Manor Theatre in Squirrel Hill, Pittsburgh, during the closing performance shortly after 10 p. m., February 29, an unmasked man drew a revolver and held up the ticket office, threatening a girl cashier and a boy usher standing near by, and fled in a waiting automobile with a strong box reported to contain approximately $500, the day's receipts.

Theatre managers of Parkersburg, W. Va., were guests of honor at a banquet of the International Alliance of Theatrical Stage Employes and Moving Picture Projectionists, Parkersburg Local 100, on February 25. An appetizing chop suey dinner was served. The organization members attended and feted the following managers: F. C. Smoot, C. S. Smoot, F. J. Hassett, R. J. Hiehle, P. W. Barrett and Pete Thomas.

The M. P. T. O. of Western Pennsylvania will shortly announce the dates and the place for the holding of the annual convention, which will probably be some time in April. The following convention committee has been appointed: M. Rosenberg, chairman; D. A. Harris, M. Finkel, H. B. Kester, Mark Browar, W. R. Wheat, J. M. Steinitz and Fred J. Herrington, secretary. It is said that Jerome Casper, president of the organization, has tendered his resignation.

The closing of a deal at Bluefield, W. Va., for a lot of ground on Federal street means the erection of a new $200,000 theatre, to be managed by George Brown, present manager of the Colonial Theatre, owners of which are interested in the new enterprise. The new company is composed of Charles A. Middleburg of Charleston, A. B. Hyman and F. Middleburg of Huntington, Hyman Bank and Louis Shore of Williamson, and George Brown of Bluefield. Two adjoining lots were purchased, one 100x120 feet and one 20x100 feet. A three-story building will be erected in front of the property to contain the theatre lobby and office rooms overhead. The theatre will seat 2,000.

W. M. Elliott, Vandergrift; Walter Silverberg, Greenville; Theodore Mikalowsky, Masontown, and A. P. Way, Du Bois, were recent exhibitor visitors to Film Row.

The Temple Theatre at Kane, Pa., was destroyed by fire on February 24. Messrs. Brown and Nelson owned the house.

Thanks, Herald!

Exhibitor's Herald, our Chicago friend, takes a fling at this department because our "sleuth" in the Illinois metropolis wrote up the Balaban & Katz pianist who entertains crowds in the Chicago Theatre lobby as though his was a new face, when he has been on the job for two years. It was an error of present and past tenses. Now we are glad it happened, for we know that Exhibitor's Herald finds it necessary to read our department for news of its home city. That's a real testimonial.—S. S.

Wisconsin

The movies were termed one of the greatest forces in existence for the education of the public, in an address delivered by Sol Levitan, Wisconsin state treasurer, at a luncheon tendered in his honor by a group of picture men in Milwaukee. Among those attending the luncheon were the following: Arthur Desormaux, manager of the Strand, at Madison, Wis., who accompanied Mr. Levitan to Milwaukee; Harry Hart, president of the Milwaukee Film Board of Trade; Ben Koenig, secretary of the Film Board; William Aschmann, manager of Pathe's Milwaukee office; Henry Staab, executive secretary of the M. P. T. O. of Wisconsin; E. W. Van Norman, of the Parkway Theatre, Milwaukee; Otto Meister, of the Whitehouse; George Levine, head of the Universal office; Sam Schurman, head of Goldwyn; Ralph Wettstein, Frank De Lorenzo, Fred Martin, Charles Trampe, Harold Fitzgerald, O. J. Wooden and Jack Graumann.

Fire which broke out in Loyal, Wis., last week destroyed the Opera House, according to word received in Milwaukee.

"Grantland" is expected to be selected by a committee appointed by Mayor McCoy as the name of a new theatre recently erected by the town of Lancaster, Wis.

Massachusetts Checking Up Licenses for Sunday Shows

Evidence that the Massachusetts Department of Public Safety is making a close check on the licenses for the presentation of film shows on Sunday throughout the state is seen in a recent incident in New Bedford. On February 28 Chief of Police Doherty of New Bedford ordered all patrolmen to check up on both state and city licenses issued theatres for conducting performances on Sunday. The order was issued by the chief as a result of a letter from Mayor Remington to the effect that a show had been presented at the Elias M. Loew Strand Theatre without a Sunday license having been issued for the same. Max Finn is resident manager of the Strand.

The investigation conducted by the mayor's office was due to a letter received from Colonel Alfred E. Foote, state commissioner of public safety, in which he said a request for a Sunday license for the Strand Theatre had not been received at his office until Monday, February 25. He desired information as to whether or not the show had been presented the previous day, despite the fact that a license had not been issued. Upon investigation it was learned the show had been conducted without the license. Information to this effect was sent to Commissioner Foote. Then followed a letter to the chief of police with instructions to make certain that similar violations do not occur again.

Here's where we "break" Elmer R. Daniels into print again for the first time in almost a year. Oh yes, Mr. Daniels still is managing director of the Olympia Theatre in Worcester to wit., i.e.: the week of February 18 the Poli stock company presented "Little Old New York"—and of course Manager Daniels took advantage of the advertising and general "buzz" of patrons and presented the film version in his Olympia Theatre the following week. And he didn't raise the prices either. They came in droves and were urged to come in the morning.

Gordon Wrighter, otherwise just as well known as "Doc Rawhide," the general manager of Poli's Palace Theatre in Springfield, accompanied by Mrs. Wrighter, passed the week of February 24 in Thompson, Pa., where they went to attend the golden wedding of Mr. Wrighter's parents, Mr. and Mrs. L. J. Wrighter, on February 28.

Managers who play "Little Old New York" in Massachusetts and use the original music score probably have not realized that the playing of a certain selection might possibly cost them $100. "The Star Spangled Banner" is cued to be played in the picture when the Clermont starts on its first trip. It is recalled that section 9 of the General Laws of Massachusetts provides that "whoever plays . . . The Star Spangled Banner . . . in any motion picture hall . . . other than as a whole or separate composition or number, without embellishment or addition in the way of national or other melodies, or whoever plays The Star Spangled Banner . . . as a part of a medley of any kind shall be punished by a fine of not more than $100." Moving Picture World doesn't aim to tell managers that they should curb the playing of "The Star Spangled Banner," but merely presents this information for the edification of those who might be drawn into difficulties through the playing of the piece in the presentation of "Little Old New York," or any other motion picture feature, for that matter.

Continued presentation of good pictures, under the personal supervision of John W. Hawkins, general manager of the State Theatre in New Bedford, is bringing larger crowds daily to a house that was somewhat of a white elephant on the hands of those who built and opened it last April and tried divers policies without success.

The Stoehrer Shrewsbury Amusement Company, Inc., of Shrewsbury, has been incorporated with a capital of $25,000, consisting of 250 shares at $100 each. Harold Stoehrer of Meuthen is president and treasurer. Henry N. Dufresne also is named as being interested in the new corporation.

D. W. Griffith's "America" opens at the Majestic Theatre in Boston the evening of March 6, with reserved seat tickets on sale four weeks in advance.

"The Eternal City" is due to make the rounds of the Gordon circuit and was the feature of the program at Gordon's Scollay Square Olympia in Boston the week of March 2.

"The Great White Way" opened at the Park Theatre in Boston February 29 with reserved seats on sale two weeks in advance. The film followed "Little Old New York," the run of which was extended three times, finally concluding on February 28.

Maine

Manager William E. Reeves thought so well of "Scaramouche" and what Moving Picture World said about this Metro feature that he copied some of the World's comments in one of his advertisements.

Fred Johnson, proprietor of the Music Hall in Farmington, Me., for thirteen years, closed the doors at the end of the film performance on February 25, never to be reopened under his direction. It's the same old story—too much competition. Farmington cannot support two picture theatres. A new theatre recently was opened, and while Mr. Johnson continued to present the best shows he could obtain, the fact remained that there were only enough patrons to make one theatre a financial success. Mr. Johnson was the first to introduce the presentation of motion pictures in Farmington.

Rochester, N. Y.

Fay's Theatre building was damaged $50,000 by fire the other day. The destruction was to the structure between the street and the theatre auditorium. Eight hundred patrons, most of them women and children, witnessing the afternoon performance, greeted the announcement of the fire calmly and walked quietly from the theatre while great clouds of smoke rolled over their heads. Immediately upon learning of the blaze, Manager Archie MacCallum, Assistant Manager Robert Barrett and Stage Manager John Fromm mounted the stage and announced that a fire was near the building and that authorities had deemed it advisable to empty the theatre. The lights were thrown on and the orchestra struck up a lively tune.

The Eastman began a new organ feature last week. Special recitals are now given at the beginning of the 1 and 5 p. m. performances daily, except Sunday, when there will be one recital at 5 p. m. These recitals are designed to bring out all the varied resources of the great organ. "Rosita" did a tremendous busines the past week at the Eastman. The production was given an excellent stage and music setting, with the Eastman ballet putting on a Spanish dance and the symphony orchestra playing the overture, "Espana."

Bill Calihan, manager of the Regent, now is in charge of all feature bookings for the Eastman Theatre, as well as the Piccadilly and the Regent.

Connecticut

The Princess Theatre in Bristol, Conn., is due to pass to the control of Daniel A. Peters, who now is the owner of the new Bristol and Palace theatres, also in Bristol. Mr. Peters, upon acquiring the Princess, would become "king" of Bristol's theatrical realm, as he then would own all the houses in the city. Mr. Peters also is the owner of the Jacques Theatre in Waterbury, which he acquired a few weeks ago. He stated on February 25 that negotiations for the transfer of the Princess still were pending, but that he expected the theatre to change hands soon. Pictures now are presented at the Princess and a vaudeville policy is in force at the new Bristol. Mr. Peters presents pictures at the Palace.

"The Courtship of Myles Standish" opened a run at the Majestic Theatre in Hartford on March 1, following ten days of "Scaramouche."

The Canaan Amusement Company, Inc., of Canaan, has filed a certificate of incorporation. The authorized capital is $55,000 and the business will be started with $40,000. The incorporators are Hubert E. Blanchard, Seth H. Moseley and Marion T. Moseley, all of Norfolk. Seth H. Moseley is a well-known figure in theatrical circles of Massachusetts and Connecticut.



Scenes from Chapter Nine of the Pathe serial, "The Way of a Man"

Jack Perrin, of Albany, Makes Theatres His Home for Week

Oscar Perrin, genial manager of the Leland and Clinton Square theatres in Albany, N. Y., was a man without a home last week. In fact, Mr. Perrin was under absolute orders to stay away from his home. In justice to Mr. Perrin, however, it is only right to say that the order came from the family physician, transmitted over the telephone by Mrs. Perrin, after the doctor had diagnosed son Jack's illness to be diphtheria. Fortunately, however, the child is having a light attack of the dread disease, which thus far has failed to communicate itself to the other three Perrin children. Without a home to go to, Mr. Perrin is devoting about eighteen hours to his two houses these days.

Over in the neighboring city of Schenectady, one of William Shirley's children is suffering from an attack of the measles.

At first sight, Nate Robbins of Utica, owner of houses in that city, Syracuse and Watertown, would not impress one as much of a hunter, except perhaps for good pictures. But Mr. Robbins took a few days off the past week, joined a rabbit hunting party up north, and according to all reports proved one of the best shots in the party.

About April 1 will witness the reopening of the Grand Theatre in Malone. This house is owned by Robert Landry of Ogdensburg, who also has the Strand in that city and the Clinton in Plattsburg. The Malone house has been closed for some little time undergoing extensive repairs.

Manager William Shirley of the State, Strand and Albany theatres in Schenectady has a trick pen. Mr. Shirley doesn't admit this, claiming that the pen is of a non-breakable variety, and judging from his sales talk, he must own stock in the concern. The pen works fine on all occasions until it comes to signing a contract, when the ink simply doesn't flow.

The management as well as the employes of the Clinton Square Theatre in Albany, breathed a bit easier the past week when an unknown woman called at the home of Mrs. Anna Bender in Menands and handed over the mesh bag and $2,000 worth of jewelry which Mrs. Bender had left in the ladies' room of the theatre a few days before.

"How do you do?" said Lew Fisher of Whitehall, dropping in at some of the exchanges last week, opening the door, extending his greeting and repeating the performance without even going so far as to sign a single contract. No wonder some of the film managers looked a bit bewildered and tried later to locate Mr. Fisher at the hotels.

The State Theatre in Utica, owned by Samuel Goldstein of Massachusetts, has a new manager in the person of Mr. Babson, who hails from Palmer, Mass.

There has been an important change at the Rialto Theatre in Glens Falls. Fred W. Mansert, who has been doing the managing end and booking for the house for a number of years, has left. At the annual meeting of the theatre corporation last week, Fred Colburn was elected president and George Bird vice-president.

At the Lincoln Theatre in Troy last Saturday a woman patron reported the loss of $29, the bills probably dropping from the woman's bag to the floor. On the same evening at the Troy Theatre a patron reported the loss of $25. Harry Symansky, manager of the Lincoln, received a package on Monday which he first thought might be a present, but which later proved to be a pair of woman's gloves being returned with a note to the effect that they had been "taken" by mistake.

The Lincoln and Troy theatres will reduce their overhead during the Lenten season. At the former house, the usual ten-piece orchestra will be reduced to eight except on Saturday, Sunday and Wednesday, while the usual newspaper space will also be somewhat smaller. At the Troy Theatre, a saving will be effected by discontinuing soloists during Lent.

Plans for the reconstruction of the Strand Theatre in Troy, damaged by fire several weeks ago, call for 800 seats on the first floor. The house will be opened to the public about April 1.

Revenge is sweet, murmured Ben Apple, owner of the American Theatre in Troy, the other night, when his bowling team took the measure of the Troy pin topplers by 104. The Troy Theatre team explains its defeat through the failure of Ben Stern, assistant manager, to roll.

The Griswold in Troy has some particularly beautiful friezes, yet the fact was never known until last week when Manager Jacob Golden installed reflector lights that add 100 per cent. to the interior attractiveness of the popular house.

When Oscar Perrin's family disports itself next summer on the sands of Long Beach, it may, and then again it may not, be accompanied by a dog now owned by Robert Bendell, manager for Selznick in this territory. The whole trouble rests not with the Perrins, but with the dog's pedigree. Mr. Bendell calls the dog which he intends to present to the Perrin children, a chow. Others call it anything from a hound to an airedale. Mr. Perrin will be the final arbiter.

Jacob Golden, manager of the Griswold in Troy, has jumped his advertising space ten times what it used to be, during the last two months, and incidentally has increased his admission prices, but his crowds continue to grow bigger and bigger, so he is not worrying. Last Sunday night Mr. Golden conceived the idea of running his first show to 7:45 o'clock instead of 8:20, and as a result caught a great many who would otherwise have been forced to stand in line at some of the other houses. Mr. Golden is using lots of innovations, such as booking a local policeman, who was the hit of a recent patrolmen's show, as a vocalist for the coming week. He is now planning to offer $100 for the best story centering around Troy, and which will later on be filmed and presented at the theatre.

T. N. T.

Filmland's Play Date—March 29
Hotel Astor

Buffalo, N. Y.

E. O. Weinberg, former manager of the Mark-Strand, who went to England several months ago to manage a Universal house in London, has resigned and has returned to the "good old U. S. A.," where he is now seeking a new connection. Eddie is stopping at the Elks' Club in New York City.

Joseph A. Schuchert, owner of the Columbia and Colonial theatres, is vacationing in Havana, where he finds attending the races a much better sport than worrying over the operation of a picture house. Charlie Hayman, president of the Strand and Cataract Operating Company, Niagara Falls, N. Y., another tourist, is now in Madrid, Spain, and post cards that he has an appointment to meet King Albert of Belgium soon.

Being unable to obtain adequate film service, G. E. Cordingley of the Gem Theatre, Oswego, N. Y., has leased his house to Associated Theatres, Inc., of East Rochester. Mr. Cordingley claims the opposition has bought up all the good pictures. The Schine interest and Associated will now buck up against each other in the town.

Charles Martina has remodeled the Opera House in Mount Morris, N. Y., into a picture theatre. He has purchased two projection machines, 700 seats, a screen and other equipment from Al Becker of Buffalo.

Charlie Reiner, manager of the Grant Theatre, has gone to a sanitarium in Hornell, N. Y., to regain his health.

Fred M. Shafer, manager of the Lafayette Square Theatre, has engaged Franz Rath, Jr., as feature organist at the big Buffalo house, succeeding Arthur J. Martel. Mr. Rath comes from the Isis Theatre, Denver.

Two new Simplex high intensity projection machines have been installed in the new Strand Theatre, Niagara Falls, N. Y., by the Becker Theatre Supply Company of Buffalo. Mr. Becker has also installed Simplex equipment in the new Unity Theatre, which J. D. Parmalee opened to the public on February 29.



Scenes from "The Night Message," a Universal Attraction

California Drought Worst in History of Golden State

California is experiencing the most serious drought in history and theatre owners are commencing to suffer as a result of the general business depression. The falling off in business is most marked in the country districts and is especially noticeable in the San Joaquin Valley territory and in the southern part of the State. Crops are being seriously curtailed and in some places there is even a shortage of water for domestic purposes. In the larger cities theatre business has kept up quite well, the tremendous building program having kept prosperity to the front.

The seriousness of the situation in some of the communities which depend upon agriculture may be judged from the fact that at Fresno the precipitation for the season has been but 1.81 inches, as compared with a normal of more than six inches, while Los Angeles has had 1.81 inches, as compared with a normal to date of 10.60 inches. Exhibitors from outside points declare that there has been a marked falling off in business during the past six weeks, as compared with the corresponding period last year.

In San Francisco perfect spring weather has prevailed for weeks, with the result that thousands who would ordinarily have patronized picture houses have visited the beaches and spent their evenings joy-riding. Yes, a sockdolager of a storm would be welcome.

Walter Cox, owner of the Portola Theatre, Portola, Cal., took his life recently by shooting himself. He had been a resident of that town for fifteen years and had long conducted a theatre there.

Fred Dahnken, Jr., formerly president of the Turner & Dahnken Circuit, which sold its interests last year to the West Coast Theatres, Inc., has purchased an apartment floor in the magnificent ten-story apartment house building being erected at 2006 Washington street, San Francisco, on the community residence plan.

Marcus Heiman, president of the Orpheum Circuit, was a visitor at San Francisco late in February, and announced that plans are being drawn for a $1,000,000 theatre to be erected in the east-bay suburb of Oakland to take the place of the present house, now out of the established amusement district.

The Strand Theatre, San Francisco, has launched its new policy, that of featuring Goldwyn-Cosmopolitan pictures, and the first offering, "The Great White Way," was unusually successful, the attendance being the best for months. A new orchestra, under the leadership of Mischa Gluschkin, has been installed and numerous improvements have been made in the house.

The Victory Theatre at San Jose, Cal., set aside February 26 as Italian Day during the engagement of "The White Sister" and the Italo-American Club lent its support to make the event a noteworthy one in theatre history there.

A very marked improvement in the presentation of shows at the California Theatre, San Francisco, has been noted since Nat Holt took over the reigns as manager, with a corresponding improvement in box office receipts. Mr. Holt has full charge of this house, which is one of the Herbert L. Rothchild chain.

Plans for the construction of a picture theatre at Oak Park, Cal., which represent an investment of $250,000, are announced by J. B. Blumenfeld. Work will be started within a few weks.

The Mother Lode Theatre, in course of construction at Angels Camp, Cal., will be opened at a comparatively early date.

Lester Hables, who conducts the Reel Joy Theatre at Kings City, Cal., has been elected head of the Chamber of Commerce of that city.

C. F. Bertsch is erecting a picture house at Lolita, Cal., in the Humboldt Bay territory.

T. N. T.
Ladies Too—March 29—Hotel Astor



Scenes from "Sons-in-Law," a Century Comedy.

Seattle

George Reisner's beautiful new Tokay Theatre, South Bend, Wash., opened on February 19 to a capacity audience. All of Film Row from Seattle was there to congratulate Mr. Reisner and attend the banquet that followed the evening's show. An excellent program of opening events was staged. "Robin Hood" was the attraction, playing at $1 top. The Tokay is equipped to handle road shows as well as feature pictures. Mr. Reisner also owns a recently built Tokay Theatre in Raymond, Wash.

Fannie T. Colvin has sold her Rose Theatre, Rosalia, Wash., to A. B. Carter.

It is reported that Jensen & Von Herberg, who recently acquired the Rialto Theatre, Wenatchee, Wash., giving them control of the town, have closed the Liberty, except on Saturdays, but will continue to operate the Rialto and Gem on a full week schedule.

J. G. Beckman, former manager of the Rialto, Wenatchee, Wash., has been appointed manager of the Liberty, Astoria, Ore.

Robert L. Anderson, of Forks, Wash., owner of the smallest house in the territory, in which he shows some of the best balanced programs, paid one of his semi-annual visits to Seattle last week. Mr. Anderson runs the stage line in his town and only operates the house one or two nights a week. He selects his product with care, however, and his shows are very popular.

Ed Myrick, for years identified with Jensen & Von Herberg in the Pacific Northwest, and who has been vacationing for about six weeks, has finally settled down again, which will give the "rumor hounds" a chance at someone else. They had Ed tied up with everything imaginable. His new berth is with the Strand Theatre, Billings, Mont. J. L. Byrd was the former manager.

Gerald G. Johnson, former manager of the Liberty, Kelso, Wash., is now house manager for John Danz's Colonial Theatre, Seattle. F. E. Wesp is managing the Liberty, Kelso.

J. L. Beardsley's new Hollywood Theatre in suburban Seattle opened February 29. It will be four years before the Hollywood can have a birthday, which gives it a big chance for growth. "Sporting Youth" was the opening attraction.

Vic Gauntlett, who has been making a name for himself for many and varied presentations of "The Hunchback," has settled down again in Seattle for a time. Vic is an acknowledged live-wire when it comes to putting things over. He is again publicity manager of John Hamrick's Blue Mouse Theatres in Seattle, Portland and Tacoma.

Sam Mendelson, of the Victory, Anacortes, Wash., was reminiscing last week during a trip to Film Row. Sam is an "honest-to-gosh" old-timer. He was reminded of the time he turned the first crank of the first picture camera in San Francisco. Recently he disposed of the first film made there, "The Great Train Robbery," which he had owned for some time. He was with the industry when it was indeed an infant. Frank Wade manages the Victory.

Joe St. Peter, of the Rose Theatre, Everett, Wash., is developing wrinkles, due to the steady decline in the egg market. Joe, when not wrangling with Seth Perkins of Goldwyn, is a first-class chicken-rancher. A "Fresh Eggs for Sale" sign elaborates his back gate. Cheer up, Joe, you'll have to depend on the movies for a living for the next few months.

Mr. Hamrick hooked up with a large local bakery during showing of "Scaramouche." Slips were placed in the wrapped loaves, announcing that during the next week theatre coupons would be placed in each 20-cent box of butternut cake. Three coupons entitled the holder to a 75-cent seat at the theatre during the same week. Cake sales took a big jump, and every free ticket holder brought someone else along, who paid his way in.

Construction Work Begins on $1,000,000 St. Louis Theatre

Actual work on William Goldman's new $1,000,000 St. Louis Theatre, Grand and Morgan street, started the past week when wreckers started tearing down structures now on the site. Goldman plans to open his house on Labor Day. Selden-Breck Construction Company, the general contractors, are being paid a bonus to have the house ready on time. It will seat 3,500 persons and be modern in every respect.

The Grand Theatre, Alton, Ill., has been taken over by W. M. Sauvage, owner of the Hippodrome. Sauvage is tearing down his Airdome Theatre preparatory to erecting a new 1,200-seat, one-floor theatre.

The Frisina & Frisaro houses in Pana, Ill., and the Palace at Nokomis, Ill., have been sold to Harry Tanner, well-known Southern Illinois exhibitor.

Albion, Ill., is to have a beantiful new movie theatre if the plans of Raymond McKibben are consummated.

St. Louis friends of W. C. Finks, owner-manager of Fink's Opera House, California, Ill., will be sorry to hear of his illness.

The Hurley B. Gould Theatre, Inc., plans to open its new house in Lawrenceville, Ill., on March 17.

Joseph Desberger now is manager of the Delmonte Theatre, St. Louis, while Barney Fagan, former local independent exchange owner, is managing Hector M. E. Pasmezoglu's Congress Theatre.

Jake Rosenthal, Dubuque, Iowa, exhibitor, spent the past week as the guest of his brother, Barney Rosenthal, of Columbia Pictures Corporation. Jake Rosenthal's wife died three weeks ago and he came to St. Louis after the funeral to rest. Mrs. Rosenthal was ill but a short time.

Bill Laris, former West End Lyric manager, has leased the Highpointe Theatre, St. Louis.

George Placas of the Criterion Theatre, Franklin avenue, St. Louis, has returned from a trip to Old Mexico.

Henry Halway plans to open a movie show in the Knights of Columbus Hall, St. Charles, Mo.

David MacLean Greenman put in his appearance on February 21 and Harry Greenman, popular manager of William Fox's Liberty Theatre, St. Louis, is duly proud. E. R. Byrd, chief mechanic for the St. Louis Exhibitors Supply Company, is the daddy of a nine-pound boy that arrived just a few days ago. He will be called Minusa Simplex Byrd.

Ben Bautle has purchased an interest in the Fourth Street Theatre, Moberly, Mo. He formerly was connected with the Grand Theatre in Sparta, Ill.

Lennie Arnett has taken over the Palace Theatre in Johnston City, Ill.



Sid Smith, Cliff Bowes and Virginia Vance in "Cave Inn," an Educational-Cameo comedy

Iowa

Alexander Frank, Waterloo, Iowa, big exhibitor at that place and managre of Plaza, Rialto, Waterloo and Rialto Gardens, all at Waterloo, Iowa, recently celebrated his fourth anniversary in the show business, and at the same time introduced his new policy of two shows a day, which he says is a success.

James Jordan, who operates the Electric Theatre at Moravia, Iowa, has bought the Royal Theatre at Bode, Iowa, from Paul Blake.

Harry Goldstein, who owns and operates the Soo Theatre at Sioux City, Iowa, visited Omaha last week.

Phil Gelfand of the Garden Theatre at Sioux City, Iowa, visited local exchanges last week.

Mr. and Mrs. August M. Harman of the Amuzu Theatre at Hooper, Neb., and Fred Anderson of the Orpheum at Coleridge, Neb., were other visitors.

At Maxwell, Iowa, the operation of the Maxwell Theatre for pictures is to become a community proposition if plans now being considered are adopted. The plan is to have two shows a week, the deficit, if any, to be met by guarantors. Clay McClintock, owner, closed the house on January 1, as it has been declared a loser for some time.

H. D. Barnes has been transferred by the A. H. Blank Enterprises from the management of the Rialto Theatre at Clinton, Iowa, to the Rialto at Burlington, Iowa.

The Grand Theatre, Eldorado, Iowa, has been reopened under the management of L. F. Wolcott. He was formerly an exhibitor of Indianola, Iowa.

The Southeast

Lester's Rivoli, Columbia, S. C., suffered a fire loss of $10,000 last week, the blaze having started near the roof at the rear. The entire interior was badly damaged by smoke and water, but renovating is under way.

Will B. Woods, well-known Gadsden, Ala., exhibitor, is preparing to make a European tour this spring. His assistant, Lee V. Castleberry, was on Atlanta's Film Row the past week.

A new theatre will soon be opened in Rockwood, Tenn., owned by a party of local business men. R. D. Fulk will manage the house.

Among the theatre owners in Atlanta during the week were: R. G. Allen, Raleigh, N. C.; C. E. Daffin and Mr. Mahew, of the Daffin Theatre, Tallahassee, Fla.; Charles W. Picquot, of the Carolina Theatre, Southern Pines, N. C.

The LaFayette, a colored house of Winston-Salem, N. C., owned by W. S. Scales, is a total loss by fire.

C. A. Midelberg will build a new theatre to replace the old Capitol at Charleston, W. Va.

The Savoy Theatre, Alabama City, Ala., which suffered a disastrous fire last November, has been reopened. Mr. Woods, owner, has closed his Lyric Theatre, Gadsden, Ala., which is to be converted into a store.

Charles W. Picquot opened his Carolina Theatre, Southern Pines, N. C., last week.

The new Kettler Theatre, built by Carl Kettler at West Palm Beach, Fla., had its formal opening on March 1.

J. K. Singletary will build a modern theatre seating 1,200 at Bradentown, Fla., to be leased to the E. J. Sparks Enterprises.

H. J. Paradis has thoroughly renovated his Oasis Theatre at Wilson, N. C. He also is building at Kinston, N. C.

Colonel Henry B. Varner opened his new Palace Theatre, Thomasville, N. C., on February 22 very auspiciously. It is owned by the Thomasville Theatres Company of which Mr. Varner is president, C. F. Finch, vice-president, and J. W. Prevo, secretary, treasurer and active manager.

Kentucky

The Mary Anderson Theatre, one of the Keith houses in Louisville, after a two weeks' trial with two shows a day, reserved seats and a maximum price of $1.10 admission for the best seats at the night shows, has abandoned the policy, as had been predicted by many. The first picture shown at the advanced prices, and which ran for two weeks, was "The Hunchback of Notre Dame." Very fair success attended the venture, it is claimed, but it was declared that in view of the fact that there were not many pictures that were not shown first run in other cities at considerably under this price, it was felt that the public wouldn't take kindly to the idea.

Starting February 24, the theatre reduced prices to 15, 30 and 55 for night shows after 6 o'clock, and 15, 25 and 40 for afternoon performances.

Fred Dolle, of the Alamo Theatre and interested in the Walnut, Strand and Broadway Theatre Enterprises, operating a big chain of local theatres, accompanied by Mrs. Dolle and Miss Josephine Wiegand, left for Florida a few days ago, planning to spend several weeks.

Two mammoth Emerson show boats, each of 200 feet in length or better and two stories high, passed Louisville last week bound for upper Ohio River points for the summer season, after playing the lower Ohio River and Mississippi River towns over the winter.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Clubs Attempt to Stop Big Feature By Advance Showing to the Officials

APPARENTLY the state organization of women's clubs in New Hampshire objects to "Flaming Youth" in its screen form because the book offers some frank revelations which are tempered and toned for screen use. At any rate the state president of the organization recently wrote to the president of a club in Keene, suggesting the stoppage of the presentation at the Latchis Theatre there.

This came to the attention of Peter D Latchis, manager of the house and a sister theatre in Brattleboro, Vt., and he swung into action after first re-reading the criticism in Moving Picture World and confirming his impression that the report had been favorable.

Quick Action

Mr. Latchis did not want to play a feature that would give offense, but since he was assured that the film did not exceed the limits of decency, he saw no reason why he should bow the neck and lose the rental of the picture together with the profits which might accrue.

He went to the city marshal and other authorities, told them frankly what the situation was and asked them if they would look the picture over.

The bookings had been made for the Vermont showing on Monday and Tuesday, and in Keene Friday and Saturday. It was brought to Keene after the last night showing in Brattleboro and screened Wednesday morning before being passed along.

Played Up the Newspaper

Mr. Latchis got busy with the newspapers and this paragraph appeared Wednesday afternoon:

CITY OFFICIALS REVIEW FILM "FLAMING YOUTH"

At the request of the Latchis' Theatre management Mayor Robert T. Kingsbury, City Solicitor Arthur Olson, City Marshal William H. Philbrick, Judge Charles A. Madden and a Sentinel representative reviewed the screen picture "Flaming Youth" at the theatre this forenoon. Some criticism had been heard against the showing of the picture here, Friday and Saturday, and with this in mind Mr. Latchis extended his invitations for the review.

Those who saw it are unanimous in their opinion that not only is this well screened but that the acting is of the best, scenic effects above the average and that the story itself as shown is one that should be of moral benefit.

On Friday he spread his space to a full three columns to let in Dr. Parkhurst's "warning to flappers."

Quoted Edison

Saturday morning he read in the Boston papers the story of the New York luncheon to Thomas A. Edison on the occasion of his birthday. It was then a quarter to twelve and close to press time, but he hustled over to the newspaper office and another two fives to his space for this copy:

MOTION PICTURE MAGNATES TENDER HIM A DINNER

New York, Feb. 15.—Thomas A. Edison today attended a dinner given in his honor at the Ritz-Carlton by the motion picture industry, but instead of speaking, handed his prepared speech to his secretary to read. It contained a bit of advice and a bit of humor.

"A tendency toward stage fright which has prevented me from becoming a dangerous rival of Fairbanks or Valentino, coupled with my extreme deafness, makes it impossible for me to speak in public," he wrote.

"I believe, as I always have believed, that you control the most powerful instrument in the world for good or evil.

"Because I was working before most of you were born, I am going to bore you with a little advice. Remember that you are servants of the public and never let the desire for money or power prevent you from giving the public the best work of which you are capable.

"It is not the quantity of riches that counts; it's the quality which produces happiness, where that is possible."

MR. EDISON IS RIGHT

We are not here to present to the people of Keene and vicinity entertainments that are not up to the standard. We are thinking more of our name and reputation than money. Up to the present time we have presented better, cleaner entertainments than any other theatre in America and that's our motto: "Nothing But the Best." Our success was made by our reputation. America has given us what we have today and we shall repay America by presenting through the powerful instrument of the screen, stories that will build young Americans. Every person should see the "Flaming Youth." The story is the greatest sermon ever told to present hounds of society, jazz and entertainments like the "Flaming Youth" should be encouraged and approved by the leading citizens of America, and we are proud of having the honor of presenting photoplays like the "Flaming Youth." And the net result of this well-intentioned



A Metro Release

ANOTHER TASTEFULLY DISPLAYED BOOK WINDOW FOR SCARAMOUCHE

This was planned by the Fremont Theatre, Fremont, Ohio, and keeps the books on the counter, where they are handy for sales and at the same time sells more books because there is a better appeal in the limited number of copies on display.

attempt to save the morals of Keene from the soul-debasing influence of "Flaming Youth," were these:

Mr. Latchis played to more than usual business.

Being brought so strongly to their attention, people who ordinarily might have made no comment went out of their way to compliment Mr. Latchis on his presentation. They liked it more than they otherwise might have done, and this liking went for the house as well as the film.

It emphasized the fact that Mr. Latchis was looking carefully to the standard of his pictures.

It was worth a lot of money to him, but he is entitled to it. He worked for it, every penny of it, and he helped not only himself, but the business in general.

Shopgirl Contest Has Big Sob Angle

Using C. B. C.'s Only a Shop Girl, Loew's Yonge Street Theatre, Toronto, staged the usual most popular shop girl in which more than 50,000 votes were cast.

Pulling the sob stuff made this the most successful of the many contests worked on this and similar titles. Skillfully the interest was thrown by the co-operating paper to an elderly "girl" and the stories told how her growing majority was bringing a new interest into the drab life of a woman who had been working for more than thirty years. Naturally all the loose votes went to Maggie MacMillan, and she romped home an easy winner of the $100 top prize.

Anticipating the result, the theatre had made a short length of film showing the manager calling for Maggie at her place of employment, notifying here of her victory, driving her home to doll up a little and finally setting out for the theatre. The reel ended with "And here is Maggie herself," and the screen was flied to disclose Maggie, still in the machine, sitting in the spotlight and hugging the precious check to her heart. It had vastly more appeal than the victory of some pert young flapper, and was a "production" in itself well worth the cost.

There were nineteen other prizes and the whole town was talking about the affair, but the heart-interest angle beat all the rest.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

FOUR diversified stage presentations and three film attractions made up the show of which Richard Barthelmess in "Twenty-one" was the feature. The Lucille LaVerne-William Nigh one-reel drama, "Among the Missing," and the Topical Review were the short subjects, the first running eleven minutes and the second eight minutes. The feature took up one hour and fourteen minutes, and the musical numbers required twenty-eight minutes, thus making up a performance of two hours and one minute.

As an overture by the Mark Strand Orchestra a special arrangement and orchestration of "La Boheme" and "Mme. Butterfly" was made in which the best known selections in these two Puccini operas were condensed into eight minutes. The lights included magenta x-rays and green foots on the small stage, hitting the closed silver draw curtains. An amber Mestrum flood of 150 amperes came from the booth on the draw curtains. The large stage was in blue. From the dome was a Mestrum flood of dark violet on the sides of the orchestra. A flood on the musicians, from the dome, was dark amber. Two entrance spots moonlight blue flooded the top of the transparent windows at either side of the stage, blending in with the violet. At the crashing finish all lights came up pure white.

Kitty McLaughlin, soprano, sang "Pace, Pace" from "Force of Destiny," and as encore "Kiss Me with Your Eyes." She appeared on the large-stage apron under a light pink spot from the booth. The silver draw curtains were closed on the small stage, lighted at the bottom by blue foots. The large stage was in blue, with the dark violet floods as in the preceding number. Arch spots on the silver draws were: One moonlight blue and one pink. Two entrance spots of moonlight blue hit the tops of the transparent windows, blending with the violet floods.

Don Juan Serenade (Tschaikowsky) employed a bass-baritone soloist and the premiere danseuse, in a number designed principally as a beautiful stage picture. The setting was Spanish, with set house and balcony, with marble bench at right in the garden. The artists were in ancient Spanish costumes of great richness. The opening showed the girl seated on the bench, with the baritone standing center stage. After several bars of the song, the girl did dance and pantomime, and the number closed with the song. A magenta flood from the dome covered the orchestra; green foots and blue borders for the large stage Open box lamps from each side of the small stage lighted the back drop moonlight blue. Amber spots shooting across to pick out the performers. Five minutes.

Jules Berkin and his Rosemont Orchestra preceded the feature picture, playing three specially arranged popular numbers. The back drop was a transparency showing six huge grilled windows reaching from top to bottom. Two windows lighted blue by open box lamps from behind; two lighted green and other two amber. Floods on the orchestra itself were amber, moonlight blue and white, as the numbers changed. No front lighting. Ten minutes.

Thoroughness Sells Historical Series

Each report on the Yale University series of historical pictures released through Pathe Exchange makes it more apparent that this series makes the largest return on an advance exploitation. The more thorough the campaign, the greater the profits, both in immediate revenue and in the creation of good-will.

Put on merely as a supplement to a dramatic feature, the picture will return value in that it fills a given number of minutes on the program and draws from those who keep in touch with production matters.

Handled as a real feature, and given distinction through this handling, the series will draw fully as many patrons as a sound dramatic offering and at the same time give tone to the general programs of the theatre making the bookings.

At the Parkway Theatre, Madison, Wis., for example, the first two releases were shown a week in advance of the regular opening of the first subject. Prominent persons in all walks of life were special guests of the house, and when Columbus was officially released it had the moral and exploitation backing of practically every school, society and church in town. But it was more than Columbus that was sold. The entire series was put over with one initial effort.



A Fox Release

THIS LOBBY ON HELL'S HOLE COST ONLY TWO DOLLARS

The letters were cut out of scraps and painted flame color and the box office is a log cabin done over. With the lobby lights all in red, this pulled them to the Mission Theatre, El Dorado, Ark., at a very small cost. It was done by Arthur Swanke.

Rejuvenated

Delving into the past, the old bobbed-hair-in-the-lobby stunt has been dug out of the garret and brought back to the lobby for Ponjola.

Loew's Vendome Theatre, Nashville, installed a woman barber in the foyer of the theatre with a stool and clippers and everything, and you could get your hair bobbed just like Anna Nilsson's. But you had to pay to get in the foyer before you could utilize the barber.



A First National Release

FRAMES OF DIFFERENT SHAPES GET THE BEST DISPLAY

The Parkville Theatre, Toronto, changes the center frame of this weekly display and makes it look always different. For Trilby it made generous use of cutouts to supply the illustrative matter for the hand painted announcements.

Varies Display to Demand Attention

Because the Parkdale Theatre, Toronto, had the use of a window in the same building that houses the theatre, it finds it necessary to vary the weekly display. Two lobby frames are more or less standard, so the tricking of the window is done with the middle card, the form of which is varied with each change in display.

Using the same three frames each week, even with a change in the stills, would not give the proper emphasis. The layout would be too much like that of the week before, so the central frame is changed and this changes the aspect of the entire window.

A Good Punch Line

For Trilby one of the lobby frames was a composite and the other carried the head and feet of Mlle. Lafayette. The center also carries a portrait and a neatly lettered card, the selling talk being an excerpt from a New York paper, not part of the criticism but a line reading: "Trilby's one of those films we wouldn't want to say we had missed."

There is more selling punch to a line like that than you can get out of the most elaborate praise. You might mistrust the praise, but you admit the desirability of seeing Trilby and this crystallizes your intention to go. The photograph is a bit spotty, due to the reflection of the lamps in the window, but the value of shape in display is clearly demonstrated.

Opposed to Censor; He Sold the Play

Inviting the censors and twenty other guests to a special advance screening of Flaming Youth got an unexpected boost for the Isis Theatre, Houston, Texas.

The censors saw nothing objectionable in the picture, since they looked for the lesson, but the head of a local society said it was naughty-naughty, since he saw only the incidents.

The theatre paralleled the opinions in the newspaper advertising and left it to the public, stating that the house was showing the picture because it held with the censors.

It not only made unusual business, but it brought a larger than usual proportion of the better class of persons and comparatively few of the type which might be supposed to be attracted by the denunciation.

Worth It

Russell B. Moon, one of the last of the Paramounteers, worked the radio message on The Spanish Dancer at Poli's Majestic Theatre, Bridgeport, with free tickets for deciphering the message.

It was worth more than tickets, for the printer was not properly equipped to print the dots and dashes and used small squares, two for a dash and one for a dot, and did not space so as to show the divisions clearly. He was aiming at a bold effect, but it would have been better had he used the largest dot and hyphen he could get on the machines instead of faking. Probably this was done in a job shop without machines, but it would have been possible to have had this part of the job set on the headline machine of one of the daily papers if the job was put in hand early enough.

The usual hook-up was made with a radio shop.

Got S. R. O.

With Ashes of Vengeance for opposition, the two-reel Pathe-Yale University Press presentation of Columbus played to standouts at the Imperial Theatre, Columbia, S. C.

The Mayor made the picture the subject of a proclamation and the Better Films Committee worked untiringly. The short length not only got the business, but it won more newspaper comment than the dramatic feature, including a rousing editorial in one of the most conservative journals in the section.



A First National Release

A DISPLAY BY LACEY, OF THE MAJESTIC THEATRE, PORTLAND, ON JEALOUS HUSBANDS

On the right is a detail of the lobby repeated from the general layout shown on the left. These are colored photographs, and Ben Alexander gets the first place because of his work in other pictures. The big flash was the cutout head of Earle Williams flanked by a smaller cutout of Alexander and Jane Novak from another sheet. It made a neat combination.

Effective Prologue Done for Hunchback

Frank C. King, of the Community Playhouse, Meriden, Conn., used a very effective prologue to The Hunchback of Notre Dame which is so simply contrived that anyone can work it. He has supplied a copy of his idea to Universal for the benefit of other exhibitors, and is reproduced here with the reminder that in some cities it is distinctly against the law to extinguish the exit lights under any pretext when the theatre is in use. The bell, of course, can be a flat profile where moulded work cannot be contrived. Mr. King's directions run:

Drop in one, black if possible, which drapes up each side of center. Large bronze bell, hung so that it will swing, hanging exact center in one and a half. Picture screen up stage with black curtain hanging in front masking screen entirely. Prologue opens in profound silence and darkness. Every light in house including exits must be out at the end of the regular orchestral overture. Start of prologue. Bell heard tolling. Draped drop in one slowly opens showing bell slowly swinging. Green baby spot from batten near bell falls on bell very faintly. After about six or eight tolls reciter who delivers prologue lines enters through cut in the back drape drop, dressed as Dom Claude in White Dominican monk's garb. Reciter comes down center to edge of front drop where he stops. Faint amber spot from above covers him. Bell stops tolling and reciter, with dramatic emphasis, recites the following lines:

This is a story of the long ago
Of Esmeralda, Clopin, Quasimodo,
A story of the time when sore oppressed,
Men nursed a spark of hate within each breast,
Till fanned, by rack and torture, into flame,
This spark burst forth, in sight of Notre Dame.
This is the story of a human freak,
Too deaf to hear, too wise, sometimes to speak.
Deformed in body and bedwarfed in soul,
He lived among the bells and made them toll
To call the folks to worship in God's name
Within the sanctuary of Notre Dame.
Rebellion—ruin—death—are written there
Yet with each peel the bells sent up the prayer
That all the tyranny and hate should cease
And men should live as God intended them
In love with peace.
So runs the story of the long ago—
But times have changed—Quasimodo
And all the other characters have passed
But joy and peace have come to reign at last.

So we present to you—Kind Sir—Madame—
The story of the Hunchback of Notre Dame.

As the reciter to exit draped drop closes. Choral effects on victrola heard back of screen — singing Mozart's "Gloria from Twelfth Mass." Bell on stage and draped drop are taken away into flies. Picture opens with exterior of Cathedral shown on black background for a second or two. Black background is taken away leaving picture on proper screen. Victrola still continues to play during interior scene in Cathedral at end of which orchestra lights are thrown on—victrola stops—and the regular musical store follows.



A First National Release

LOG CABINS ARE OBSOLETE. HERE IS THE SUMMER HOUSE BOX OFFICE

The Majestic Theatre, Portland, Ore., made a summer house of the box office and topped the corner sign with growing plants, getting an attractive winter effect, though the winter is more or less open and the plants stand half a chance.



A Goldwyn-Cosmopolitan Release

LETTING "JOHN T. KING" ADVERTISE UNDER THE RED ROBE

It was playing the Broadway Theatre, New York, and a ballohoo man with a red nose handed out $25,000 bills to enable the recipients to pay their way into the Moss Theatre to see Under the Red Robe. It got a lot of attention at a small cost.

Trick Stunts Helped Little Old New York

Utilizing press book material, Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., published a silhouette of Marion Davies in Little Old New York and permitted the newspaper to give fifty tickets for the identification of the original. It brought about a bushel of answers and a two-column cut and story.

One thousand letters were sent educators emphasizing the historical value of their picture and asking their co-operation, and the Daughters of America were permitted to entertain the inmates of a home for the aged with an auto parade before and after the showing.

Then he sold a co-operative page, writing the hook-in lines himself and worked the Cinderella contest with a local store. His banner showed the present skyline of New York—always an attraction to the out-of-town crowds—and he had a prologue in which two little girls impersonated Pat and Patricia.

He won a whale of a business at small additional expense and then he slid The Mailman over with a street parade to prove that he could do it more than once.

Liked the Sign

The 1,500 lamp sign for Scaramouche at the Park Theatre, Boston, got so much attention the Edison company took newspaper space to brag about it and made it the basis of a sermon on advertising in electricity.

It got a lot of mention for the Metro play which cost the Park nothing.



A First National Release

RAN HIS CASTLE FRONT DOWN THE DOORWAYS

Cliff Denham, of the Royal Victoria Theatre, Victoria, B. C., changed his style of lobby on Ashes of Vengeance and offered a new idea in castle fronts. He left enough of the doors to show they were doors and so did not confuse incoming patrons.

New Castle Front Has Visible Doors

Cliff Denham, of the Royal Victoria Theatre, Victoria, B. C., has a set of panels which fit his lobby and which can be painted and set up with very little trouble. A number of his displays have been illustrated in these pages, and this offers his latest idea, the castle front for Norma Talmadge in Ashes of Vengeance.

These flats are not specially cut, but are the stock stuff painted for the effect desired, and it will be noted that there are sections on the entrance doors which still leave the lower part of the panels exposed. Mr. Denham does not believe in making his castle so real that the patrons cannot find the entrance, and so only the upper portion of the door is covered.

He figures that if he covers the doors and the patron has to grope around, there may be a mild resentment over the fact, since it makes one look foolish to be placed in such a position, so he sacrifices complete illusion to give his patrons ease of mind. And at the same time he offers one of the cheapest castle fronts to be devised.

L. W. Carroll Has 3 Fine Campaigns

L. W. Carroll, of the Princess Theatre, Berlin, N. H., reports a new "teaser perambulator" on Strangers of the Night. It's a corking good idea and it will work on a lot of pictures.

He built light framework panels three feet high and 18 inches wide—though we think this is rather too small for general use. Three feet wide by five high would be better. Three of these were made and hinged together, the same as a regular screen, and on the three panels of one side were painted gigantic question marks. Red ones. On the reverse, or inner side, was selling talk for the Metro production.

A small boy was set inside of the triangular space formed by bringing the ends together, and he took a short walk down the street. As soon as he attracted a crowd he opened up the screen to display the advertising on the inside. Then he folded up and repeated. In the larger cities this might be objected to as attracting crowds, but it is a fine idea for the smaller places, where there is more unused sidewalk space.

On The French Doll Mr. Carroll obtained the underwear stills for display in the window of the leading women's wear shop. The backing was well done in plush against which were displayed a few actual garments similar to those in the pictures and a card telling that "Mae Murray, star of The French Doll, knows how best to display her charms. Here we see her enjoying real comfort in—underwear." Another card added that she was to be seen at the Princess "of course," a line Mr. Carroll uses in all of his advertising.

His third successful bid for business was a special showing after the regular matinee for The Darling of New York. For this he gave out special pupils tickets which would admit any school child for ten cents; the standard matinee being double that. For the special he showed only the feature picture, but the kiddies seemed to feel that they were getting value for their money.

One thousand of the special tickets were given out and 800 were used; a decidedly good percentage.

Baby Peggy Sundaes were landed on a local candy store and the place was stripped for the confection and plastered with photographs of the young star.

Mr. Carroll credits the special matinee with a substantial increase on his night business. He played to capacity, mostly to adults who had been sold by the children.

Found a Plugger

Discovering a pleasing vocal number in Blossom Time with the same title as the new Norma Talmadge production, First National has arranged with Leo Feist to make The Song of Love the official plugger number.

Blossom Time went to seed on Broadway a couple of years ago, but it is still flowering on the road and the new hook-up is looked to for a revival.

Dressed Up

Although there are no official Black Oxen gowns, the Capitol Theatre, Sacramento, got a window on the gowns worn.

M. B. Hustler, the manager, took the advance stills over to the largest department store and from their own stock they selected the gowns most like those shown in the photographs. These were placed in an island show window with a large sign, "The fashions displayed in this window are some of the styles used in Black Oxen." The trademark figure with the aurora was also shown together with the stars and the house and date. It gave the theatre a nice announcement and at the same time got more attention to the garments displayed. Each helped the other, which is the essence of true exploitation, for the best exploitation is never one-sided.



A United Artists Release

A DAYTIME SIGN FROM THE PALACE THEATRE, McALESTER

Earl Settle used a huge screen for A Woman of Paris to close his house entrance at non-showing times, trusting to bold lettering and half a dozen scene stills to get the attention that makes for big business. The discs are various colors.

Red Paint for Flaming Youth

Using a four elevens on a house ad for Flaming Youth, the First National exchange in Seattle paid for a color impression to get red flames for the drawing, with the title also in red. The touch of color gives a vivid suggestion to the title and is well worth whatever the second impression cost. Evidently it is made from two similar cuts, routing from each the portion not desired. So many newspapers are now equipped to run in two or more colors that the suggestion should be of value to exhibitors who have yet to play the picture and who can



A First National Release

WITH RED FLAMES

arrange for the second color. There was a time when there was a very general use of color in the Northwest and Barret McCormick's use of color in the early advertisements of the Circle Theatre, Indianapolis, has never been equalled, but these days the two color printing in newspaper work is so rare as to be almost a curiosity, though often it will pay to take less space and use more color. Sometimes it is even possible to lay off the cost of color by arranging with merchants to pay part of the cost for the use of the color. It works remarkably well with this title.

Likes Radio

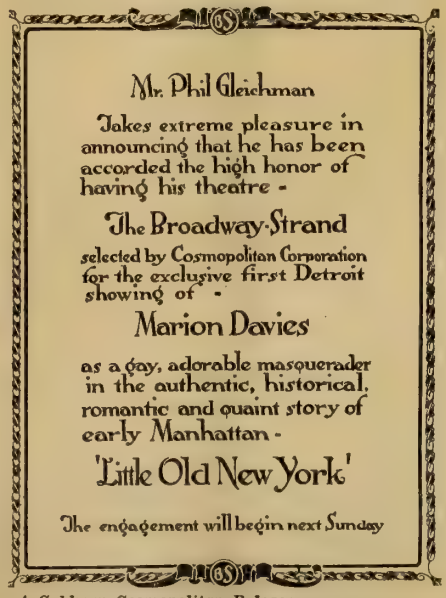
Ed Olmstead is the latest to give testimony in favor of radio. McVicker's Theatre, Chicago, gives semi-weekly concerts on the organ for KYW. He gets a chance to ring in the theatre on the verbal announcements which preface the numbers and the theatre is mentioned in the radio programs printed in something like 11,000 newspapers throughout the country. Some of this advertising does the theatre little good, since the listeners in are so far away, but people reach Chicago from all parts of the United States and they arrive knowing McVickers. They want to hear in actuality the organ they have heard so often through their receiving sets. Of course towns in a radius of a hunred miles or so give better results than those more distant, but the radio gets them all.

As a side product Olmstead lands a lot of stuff in the radio departments and supplements and has gotten as many as five mentions in a single issue of such a section.

The real test is the number of persons who inquire at the box office the hours at which one of the other of the organists might be heard at the keyboard.

Makes an Event of A Special Booking

Phil Gleichman, of the Broadway-Strand Theatre, Detroit, made an event of the engagement of Marion Davies in Little Old New York. He planned a special announcement in a three eights in which he used a third-person announcement that his house had been "selected" for the first presentation of the picture in Detroit. He gave the impression that this was an event and not just another picture, and with this for a starter he was able to go into his regular campaign. He did not use the conventional Old English, because he knew that would be difficult to read, but he used a hand lettered plate in imitation of hand-cut work,



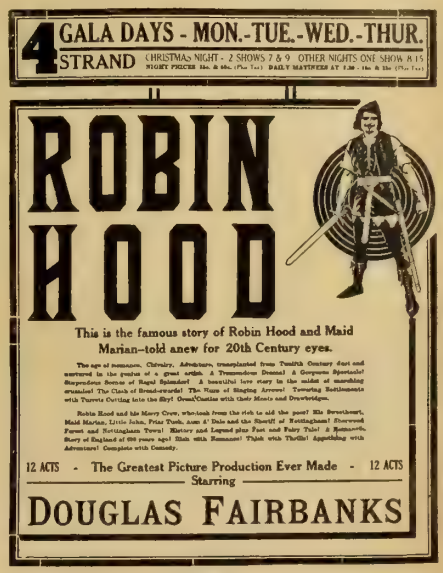
A Goldwyn-Cosmopolitan Release

GLEICHMAN'S ANNOUNCEMENT

and bordered this with a narrow frame. It was so unlike the usual theatrical splash that it gave dignity to the advertising even when they went into the general display. He had made his impression with this small space and whatever came after was colored by the remembrance of this chortle. It is a clever device and you can use it just once on a big picture and then pack it away in cotton for a couple of years. It was used as a newspaper space, but probably was repeated as a mailing piece, since this is its most valuable use.

Has Wrong Idea of What We Mean

Sending in a five fourteens on Robin Hood, A. A. Fielding of the Strand Theatre, Truro, N. S., seeks to forestall criticism by admitting: "I suppose you will say too much bold face type, but it is rather difficult to get just what you want in a small town." We would be satisfied to get as good in the usual large town, for we think that Mr. Fielding has not quite gotten our idea on the abuse of boldface. What we have been declaiming against is the killing of one line of black type with two or more others of almost equal value. If Mr. Fielding had put "Strand Theatre," "Douglas Fairbanks" and "Robin Hood" all in letters of about the same value in close connection without separating reglets, we should have said "too much" since each section would have killed down the display value of the other two. If he had used that bold face twelve point without a six point space between, bringing the lines so close together that they would have over-



A United Artists Release

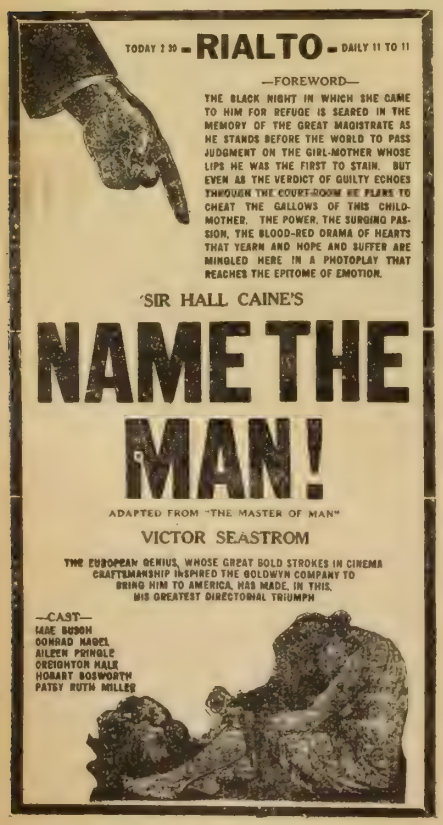
STRONG DISPLAY

shadowed each other, we should have made the same comment. But the signature is well away from the title and the star is well below it, and the three factors get strong display without detracting from each other in the least. Your first impression is that Robin Hood is at the Strand. A moment later you gather that Douglas Fairbanks is the star. You do not have to stop and look closely to see what the star and title are. You get these three facts well separated. Save for one minor point we think that Mr. Fielding has achieved an exceptionally good display. The only comment we have to offer is that the twelve point is in lines a little too long for convenient reading. They are a shade under eight inches long, and that is too long a stretch of travel for the eye on a type of this size. The words "Douglas Fairbanks" are 9¾-inches wide, but they are easily read because this is a 60 point letter, five times as large and really looking larger. We do think that this bank would have been more legible in a twelve point roman rather than bold face, but this objection is not strong on account of the wide spacing between the lines. Set those lines without spaces and it would be a black and sloppy mess. Set it in all capitals and it would be a catastrophe—with or without spaced lines—but in upper and lower, well separated, the only objection lies in the length of the line and not in its blackness. Were we really looking for trouble, we might also suggest that the signature is a little small, in spite of its 36 point letters. It is relatively small, but against this it may be argued that in a smaller city the house name is not as important as where there may be a dozen houses advertising. Even at that it would be good practise to let the "Strand" fill the same space as the "4," cutting the latter

down to a 36 point along with the remainder of the top line. It would be good practise, but is not important. It's good advertising precisely as it stands, and a great deal betfer than most places of similar size would supply.

All Capitals Hurt Otherwise Good Ad

The compositor who set this 160 by 3 for the Rialto Theatre, Washington, D. C., should be hanged, drawn, quartered and then subdivided for he has produced the most inartistic botch that we have ever lifted from one of the Capital papers. Generally Washington uses a nice selection of type faces and the Washington displays are very much above the average, but this is one of the most atrocious barbarities we have seen in a long, long time. There is not a solitary lower case letter in the entire display, and most of it is in a "railroad" gothic; a heavy



A Goldwyn-Cosmopolitan Release

SIMPLY FIERCE

black letter that is without a single saving grace. It might be all right on an auction bill in a small town where the idly rich farmer has nothing else to do in the long Winter months than let his radiator freeze while he puzzles out a string of brunette type, but for an amusement advertisement in a newspaper it is the achievement of the limit of stupidity. Even in a light roman the use of all capitals in consecutive lines is to be avoided. Here is a bank of fourteen lines of solid black gothic offering about as much contrast as two darkies in a coal hole during a total eclipse. If the idea was to mention merely the title, white space would have been much better than this thundercloud, which no one probably read through. Even the cuts are mudded up, as though blushing ink to be seen in such evil company. If somebody in Washington made a bet he could produce the ugliest advertisement on record, he wins, otherwise this is—we hate to say what it is. We know, but it never would pass the post office censors.

Too Much Talk Is Worse Than Little

Wouldn't you go to see a picture presenting Norma Talmadge in "A picture aglow with the flaming breath of impassioned love"? If you have good sense you certainly would. And having been sold on that vivid line, would you need to be talked to death to clinch a sale already made? We do not think so. If you are sold, you are sold, unless you are unsold, and the Rivoli Theatre, Baltimore, seems to be so anxious to prove that this really is a wonderful picture, you begin to doubt. The salesman talks too hard, and too much. That single line carries all the sales talk necessary to make a patron out of a prospect. More is worse than useless; it is an impediment. About once in



A First National Release

TOO TALKATIVE

six pictures, perhaps, an agent can write a line as compelling as that quotation. And when this has been evolved, it is a shame to dilute it with more words, no matter how good they may be. The other stuff which runs below is all good, but it is unnecessary here. The thing to do would have been to capitalize that opulent sentence by playing it up in a lot of white space. We would not even suggest a larger type, but merely a spreading of the line a little by contracting it to half the width, putting more space between the lines and dropping it down the right hand side, to get it away from the cut, which abundantly matches the tenor of the sentence. Those two in combination should sell the story even without the powerful appeal of Miss Talmadge's name. But this space has been overstuffed with type. Because there was a little white space above Miss Talmadge's head it is filled in with "Seizing the dancing girl the Sheik laughed his rivals to scorn." That does not mean one hundreth part as much as would the white space that would give better display to the cut, and the cut will sell far better than the rather obvious caption. Over on the right there are twelve lines in an eight point bold monotone; about as easily read without a magnifying glass as a two-point roman, supposing there were such a thing. A six point light italic would be far better than this larger, but less legible face; supposing that there was any good reason for using all that talk—which there is not in the present instance. Remaking this space by throwing out the excess and moving the names of the two supporting players to below the sales appeal would have made a pretty space. It might have sold more tickets. Certainly it would not have sold fewer, and the general impression would have been more in favor of the picture.

Ohio Theatre Has Nice Open Style

There is not much to be said about this display for Mabel Normand at the Ohio Theatre, Indianapolis. It is shown merely as a good style of layout rather than because it offers any material for comment.



An Associated Exhibitors Release

NICE TO LOOK AT

It is not absolutely perfect, but it would be difficult to find fault with it. It is merely offered as a good example of an open display that is worth while if you have the money to pay large space bills. This drops a little more than twelve inches across three columns, but it uses every inch of the space to advantage.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Wild Oranges"

Tense Drama, Gripping Suspense and Unusual Story in Goldwyn Version of Hergesheimer Novel

Reviewed by C. S. Sewell

Not one but many things go to make the Goldwyn production, "Wild Oranges," stand out among the season's photoplays and point to a big success at the box office. First and foremost is its nerve-tingling drama and gripping suspense which holds your attention in a vise-like grip from the opening "shot" to the final fade-out. Adapted from a novel by the celebrated author, Joseph Hergesheimer, it is suggestive of "Tol'able David" in the force of its theme.

Then there is the excellence of character portrayal and the concentration of interest in the hands of but five players, tightening the dramatic structure and excluding everything that might detract from the ever-increasing hold of the story.

Added to this is the freshness of an unhackneyed theme, one that gets well away from familiar types in its location, story treatment and emotional appeal.

Suggestive of the works of Edgar Allen Poe in the weirdness of its story, it deals with the adventure of a man despondent over the death of his wife who, setting out on a cruise with but one companion, enters a lonely bay and comes in contact with a fear-crazed old man and his terror-stricken granddaughter, who, living in a dilapidated mansion in a desolate section, are at the mercy of a powerful brute who is half maniacal, half childlike. Fear is the dominating, impelling note of the story.

Intensely melodramatic as the story is, it has been so skillfully developed and expertly directed and moves with such ever-increasing drama that you do not have time to take note of its improbabilities. So finely has the weird and uncanny element been handled that you are kept in continual excited suspense ready for and expecting almost anything to happen. And this has been brought about without neglecting character development or human interest.

Notwithstanding the really excellent work of the five players, the greatest credit belongs to the author and to King Vidor for the really masterly manner in which he has directed the production. There are evidences of genius in his handling of some of the scenes, for instance, the opening shot, with simply a piece of paper fluttering across a road. Prosaic in itself, but it focuses the attention and leads directly into the story. He has backed up the excellent atmosphere and characterization with no dearth of thrilling incident and action. There is, for example, a scene where the maniacal brute maroons the girl on a stump in a swamp while alligators seek to jump up and reach her and there is an exceptionally forceful fight between the brute and the hero which compares well with the fight in "The Spoilers." There are gruesome touches, as for instance the killing of the brute by a big dog, but it is all in keeping with the nature of the story.

Virginia Valli gives a sympathetic and intelligent performance as the girl and Frank Mayo is finely cast as the hero, with Ford Sterling as his companion. Nigel DeBrulier expertly suggests the fear-crazed old man, while Charles A. Post gives a remarkably good characterization of the maniacal brute.

Weird, uncanny, dramatic, filled with suspense, superbly acted and directed, "Wild Oranges" should provide thoroughly satisfactory entertainment for a big majority of theatregoers.

Cast

Nellie Stope.....Virginia Valli
John Woolfolk.....Frank Mayo
Paul Halvard.....Ford Sterling
Lichfield Stope.....Nigel de Brulier
Iscah Nicholas.....Charles A. Post

Based on story by Joseph Hergesheimer.
Adapted and directed by King Vidor.
Length, seven reels.

Story

Despondent because his wife is killed in a runaway accident, John Wolfork seeks solace in a cruise on a yacht with only one companion. Going into an obscure Georgia inlet for water, he finds a fear-crazed old man and a terror-stricken girl who are at the mercy of a maniacal brute. His sympathy is aroused and in seeking to help the girl he finally finds he loves her. Going ashore to see her, he finds that the maniac in a jealous rage has killed the old man and tied the girl to a bed. After a terrific fight Woolfork subdues the madman and escapes with the girl aboard the yacht, but only after the madman has followed them to the water edge, fired at the boat, injuring the mate, and finally has been killed by a fierce dog that has broken its leash and buried its teeth in his throat.

FEATURES REVIEWED IN THIS ISSUE

Daughters of Today (Selznick)
Drums of Jeopardy (Truart)
Fool's Highway (Universal)
Icebound (Paramount)
North of Nevada (F. B. O.)
Phantom Horseman, The (Universal)
On Time (Truart)
Wild Oranges (Goldwyn)
Wolf Man, The (Fox)

"Fools' Highway"

Exact Local Color Adds to Interest of Universal's Presentation of Owen Kildare's Story

Reviewed by Epes W. Sargent

Times have changed, and the Bowery has changed with it, but still the old street; the street which gave Charles Hoyt the material for the song which partly contributed to the downfall of that thoroughfare, intrigues the imagination of the younger generation and the old timers alike, Carl Laemmle's forces brought to life again the Bowery of 1895, when the once placid Bouerie of the ancient Dutch settlers had reached the greatest heights of its fame as a setting for Owen Kildare's single achievement, My Mamie Rose.

From the angle of local color alone this presentation should command extensive patronage, for there has never been a more accurate reproduction of that hectic locality. The better you know your Bowery, the more you appreciate the fidelity of this staging. But the Universal-Jewel offers this merely as the background for a story written by a Bowery character who knew his land—and who knew that land alone. Many material changes have been made in the original text, partly to offset two earlier picturizations of the same theme, but more to heighten the dramatic situations, and the result is a well told story, a little too slow in getting under way, perhaps, but none the less well told and of interest.

And whoever made these alterations evidently knew his ground, for the added material is a piece off the same cloth. It is not possible to separate the reality of Kildare from the realism of Harvey Gates and those who worked with him. The entire fabric of the story is of the same texture, which cannot often be said of the "fixed up" story. Kildare himself could find no logical fault.

It is no disparagement to say that the story is secondary to the production, for it is the color which makes the story interesting, rather than the somewhat trite story of regeneration, just as the Kildare book was saved through its locale. And the scenes might well have been made in a restored Bowery instead of in studio sets, so well are they handled.

In a story so well played it is almost impossible to select any players for particular mention. The fine ensemble effect is the chief acting appeal, though Mary Philbin, Edwin J. Brady and William Collier, Jr., contribute particularly good work. Pat O'Malley, in his effort not to make the character of Kildare too tough to win sympathy errs slightly on the opposite side, though keeping fairly well in the picture.

Cast

Mamie Rose.....Mary Philbin
Mike Kildare.....Pat O'Malley
Max.....William Collier, Jr.
Mike Flavin.....Lincoln Plummer
Jackie Doodle.....Edwin J. Brady
Old Levi.....Max Davidson
Mrs. Flannigan.....Kate Price
Mamie's Father.....Charles Murray
Ole Larson.....Sherry Tansey
Chuck Connors.....Steve Murphy
Philadelphia O'Brien.....Tom O'Brien

Story based on Owen Kildare's "My Mamie Rose."
Scenario by Harvey Gates.
Directed by Irvin Cummings.
Length, 6,800 feet.

Story

Mamie Rose, a mender in a second hand clothing shop on the Bowery, attracts the attention of Mike Kildare, a mixed-ale pugilist, henchman of the local political boss. Mike gets his girls as he gets his living, with his good right arm plus his local notoriety, but he finds Mamie of a different sort, in spite

of her environment. For her sake he casts off the domination of The Boss, only to find that Mamie, distrustful of her powers of resistance, is preparing to leave the city. She is saying good-bye to the son of her employer, whose hopeless love has touched her heart. Mike, putting a wrong construction on the scene he surprises, engages in a quarrel with Mamie, which leads her to betray him to the gang, who seek to punish his desertion. Too late she realizes what she has done, and Mike in a terrific battle in the cellar of the saloon is badly beaten up, but finds his reward in the open avowal of Mamie's love, and the closing scenes show Policeman Mike Kildare hurrying to the bedside of his first-born.

"Drums of Jeopardy"

Truart's Feature Starring Elaine Hammerstein Is Exciting Adaptation of Harold McGrath Novel

Reviewed by C. S. Sewell

Romance and adventure, intrigue and mystery, combined with a note of weirdness, are supplied in the Truart production, "Drums of Jeopardy," starring Elaine Hammerstein, which was adapted from a popular novel by the successful author, Harold McGrath. The large clientele for this type of stories will find plenty to interest them in this picture and it should prove a thoroughly satisfactory attraction for the average theatre.

With a theme hinging on two beautiful emeralds whose origin dated back to forgotten ages in India, which are believed to exert a baleful influence on whoever possesses them and with the legend that at times the beating of drums can be heard if held to the ears, thus portending disaster, the story is obviously melodramatic. The action deals with their being brought to this country by the secretary of a Russian nobleman who is followed by a member of the new regime, and there is plotting, intrigue and villainy to gain possession of them, involving a murder and mysterious disappearances.

While the development of the story is not altogether probable, it furnishes the basis for continual action and excitement which holds the attention even if it does not convince. The picture moves at a good speed and has not been allowed to drag.

The title and the theme are readily adaptable to exploitation and teaser advertising and the picture has the advantage of a cast composed of well-known players whose names have box office value. Elaine Hammerstein is thoroughly satisfactory in the stellar role, and Jack Mulhall is congenially cast as the hero. Wallace Beery does excellent work as a Russian villain and David Torrence is effective as a secret service official.

Cast

Dorothy Barrows.....Elaine Hammerstein
John Hawksley.....Jack Mulhall
Gregor Karlov.....Wallace Beery
Cutty .....David Torence
Olga Andrevich.....Maude George
Banker Barrows.....Eric Mayne

Based on story by Harold McGrath.
Directed by Roland G. Edwards.
Length, 6,529 feet.

Story

Two beautiful emeralds set in the heads of drums which are part of little statuettes, are supposed to cast a sinister influence over their possessors. They are given by the czar to a grand duke, who leaves them to his American secretary, Hawksley, who sends them by a friend to America and then follows. He is pursued by Karlov, one of the new Russian regime. Hawksley meets and admires the daughter of his banker, Barrow, who has the custody of the gems. Barrow is killed and Hawksley suspected. Through the assistance of Cutty of the secret service the plot is unraveled, it develops that Karlov is the murderer and he meets his death in a fight with Cutty, leaving Hawksley free to marry Dorothy Barrows, with the gems safe in his possession.

"North of Nevada"

An F. B. O. Western Rich in Scenic Value and Lots of High-Powered Thrills

Reviewed by Tom Waller

This is strictly a western picture. There is the usual shooting, mad broncho riding and thrilling leaps over chasms. A good western will always be welcomed by many audiences. This is good.

The ranch foreman is cheated out of his dead boss's property because the boss forgot to affix his signature to the will. The next of kin, a brother and sister, take active possession of the ranch. She is swayed by the foreman's good judgment and the brother becomes a weakling in the hands of an Indian half-breed.

Carried off by the half-breed, her consequent rescue by the foreman, and the series of battles on the brows of several cliffs which follow before the foreman is stabbed and the half-breed is trampled to death by the cowboy's horse, give an idea of some of the thrills which are packed in this F. B. O. offering.

That beautiful horse, Silver King, does some wonderful acting. The film is rich in scenic value. The work of the entire cast is sincere.

Cast

Tom Taylor ..... Fred Thomson
Marion Ridgeway ..... Hazel Keener
Mark Ridgeway ..... Josef Swickard
Reginald Ridgeway ..... Taylor Graves
Deerfoot ..... Wilfred Lucas

Synopsis and Story by Marion Jackson.
Directed by Albert Kogell.
Length, about 5,000 feet.

Story

After building a waterway Mark Ridgeway dies. He leaves his ranch to his foreman, Tom Taylor, but forgot to affix his signature and it goes to the next of kin, a brother and sister. A syndicate wants the waterway and hires Deerfoot, a half-breed, to negotiate with the brother. The latter signs the bill of sale and the half-breed is on his way to get the sister's consent when Taylor learns of the plan. In the course of events the Indian steals the sister. Ridgeway rescues her and engages in a series of harrowing encounters with the half-breed. Taylor is finally stabbed and falls into a lake. The cowboy's horse tramples the Indian and jumps from a cliff into the water in time to save its master. Taylor then puts the brother on an east bound train.

"The Phantom Horseman"

Jack Hoxie Scores Again in Dramatic Universal Western Picture

Reviewed by Sumner Smith

Followers of Jack Hoxie will find "The Phantom Horseman," his latest Universal picture, fully as satisfactory from the entertainment viewpoint as his previous releases. Again the star appears in the type of story suited to his talents and displays marked ability as an equestrian. The role provided him gives Hoxie full opportunity to win the sympathy of the audience by its provision that he offer his life for the sake of the girl he loves. While this is a senseless sacrifice of self, one that in real life would be considered foolishly romantic, it does not altogether kill the force of the drama, because Hoxie is a winning personality.

Seldom are western pictures embellished with such beautiful backgrounds as may be seen in "The Phantom Horseman." The wide stretches of the West, with their snow-clad mountains silhouetted against the sky, lend a distinctive touch to this picture.

The story cannot be termed either new or novel, but its even treatment by the director, the ability of the players and the fact that the plot always is being advanced, creates audience interest in those who prefer westerns. It presents heart interest, good riding, some gunplay and a good fight.

Cast

Bob Winton ..... Jack Hoxie
Dorothy Mason ..... Lillian Rich
Fred Mason ..... Neil McKinnon
Jefferson Williams ..... Wade Boteler
Deputy Sheriff ..... Billy McCall
Benny ..... Ben Corbett
Judge ..... George A. Williams
Maxwell's Mother ..... Ruby Lafayette

Story and Scenario by Isadore Bernstein.
Directed by Robert North Bradbury.
Photographed by Merritt B. Gerstad.
Length, 4,390 feet.

Story

Bob Winton, sheriff, seeks to capture the mysterious "Hawk," who has been marauding the country side. Bob is in love with Dorothy Mason, on whose ranch Jeff Markey, a loan shark, holds a heavy mortgage. "The Hawk" develops as Dorothy's brother, and he is convicted of murder. Bob "confesses" he is "The Hawk" to save his sweetheart's brother. The situation is cleared up when the brother kills himself. Bob saves the ranch from Markey and gives him a thorough thrashing.

"Daughters of Today"

Combination of Jazz and Melodrama in Sensational Selznick Feature Should Please the Majority

Reviewed by C. S. Sewell

"Jazz," in the sense of the hectic pursuit of pleasure to the extent that demands continual excitement, defies convention and scoffs at established ideas of propriety, is the keynote of the Selznick production, "Daughters of Today." It furnishes the theme and supplies the action.

Following the line of the old-time melodrama, there is the unsophisticated country girl who comes to the city, gets in with rapid company and finally finds herself wrongly accused of a crime. There is also the villain who lures her, and her country lover and an old-fashioned mother who come to the city to help her. All are sure-fire material for the masses when expertly handled as in this case.

Added to this is the fact that the plot has been brought right up to the minute by blaming the girl's trouble on jazz and by showing its malign influence in the case of a motherless rich girl who succumbs to its lure when her father neglects her to spend his time with a blonde jazz devotee.

By combining these angles of known audience value, melodrama, old-fashioned mother love and the undoubted lure of jazz, Director Rollin Sturgeon has produced a showman's picture which, while it will not appeal to many patrons who will probably consider it overdone and theatric, should hold the interest and satisfy the majority of patrons and prove a first-rate box office attraction.

In keeping with the nature of the theme, the treatment is peppy, fast-moving, sensational; there is one wild party after another with scenes which border on the risque such as a flash of a strip-poker game and a night bathing party with the characters in lingerie and B V D. Snappy, but probably not offensive to the majority. The picture has been finely mounted and there is some exceptionally beautiful photography.

Besides the exploitation value of the title

and theme, the picture has a cast with many box-office names such as Patsy Ruth Miller, Ralph Graves, Edna Murphy, Edward Hearn, George Nichols, Gertrude Claire and Zasu Pitts. All are satisfactorily cast and give good performances.

Cast

Lois Whittall.....Patsy Ruth Miller
Ralph Adams.....Ralph Graves
Mabel Vandergrift.....Edna Murphy
Peter Farnham.....Edward Hearn
Reggy Adams.....Philo McCullough
Dirk Vandegrift.....George Nichols
Ma Vandegrift.....Gertrude Claire
Leigh Whittall.....Phillips Smalley
Lorena.....Zasu Pitts
Calnan.....H. J. Herbert
Mrs. Mantell.....Fontaine La Rue

Story by Lucien Hubbard.
Directed by Rollin Sturgeon.
Photographed by Milton Moore.
Length, seven reels.

Story

Mabel Vandegrift convinces her stern, old-fashioned father that she should be allowed to go to a fashionable college in the city. Longing to enjoy life like the others, she finally is afforded the opportunity to join a wild jazz set who indulge in a continual round of unconventional gayety. Finally at a house party Reggy Adams tries to force his attentions on her. Later he is found dead and she is accused. Just then her old-fashioned mother comes to see her and the gang lie to keep the truth from her. Through the efforts of her country lover, Peter, the mysterious murder is solved and Mabel is vindicated and finds hapiness in marrying Peter.

"On Time"

Richard Talmadge's Second Production for Truart Film Corporation Is Bewildering Melodrama

Reviewed by C. S. Sewell

For his second Truart feature, Richard Talmadge has been furnished with a story which affords him ample opportunities for the athletic stunts in which he shows to advantage, and which starts off as a light romantic comedy enlivened by witty subtitles, the engaging personality of Billie Dove and the excellent comedy work of Tom Wilson as a negro valet.

With the introduction of a weird character who strongly suggests Mephisto and who offers the hero $10,000 for one hazardous day's work, the action develops as hectic melodrama through a maze of situations involving the attempted rescue of a woman in trouble, the scheme of a half-crazed doctor to graft a gorilla's brain in the hero's skull, and chases and fights in a Chinese den between the hero and a host of Chinese and thugs involving the possession of a small idol. So bewildered does the spectator become wondering what it is all about that he is apt to lose interest and be entirely befuddled before he finds that these sequences are part of a frame-up to determine whether he would be a suitable motion picture star and that all the scenes have been caught by the camera and that the mysterious package he was to deliver is a year's contract at a big salary.

Cast

Harry Willis.....Richard Talmadge
Helen Hendon.....Billie Dove
Richard Drake.....Stuart Holmes
Wang Wu.....Tom Wilson
Casanova.....Charles Clary
Horace Hendon.....Douglas Gerard
Mr. Black.....Fred Kirby
Dr. Spinks.....Frankie Mann
Mrs. Spinks.....

Story by Albert Cohn.
Scenario by Garrett Ford.
Directed by Henry Lehrman.
Length, 6,030 feet.

Story

When Harry Willis starts out to make a fortune in six months, his sweetheart Helen gives him a little Chinese idol for luck. He returns on time without the fortune but the next day is offered $10,000 for a day of hazardous work. Soon he is mixed up in trying to rescue a woman and her husband, a demented surgeon, threatens to operate on him by grafting a gorilla's brain in place of his. He escapes and lands in a Chinese den where he has numerous affrays with the Chinese and thugs, finally he escapes with Helen's aid and when they seek to be married, it develops that the whole thing is a frame-up to test his ability as a motion picture actor. He is offered a big contract and gets Helen for his wife.

"The Wolf Man"

Fox Production Presents John Gilbert in Role of Man Who Becomes a Beast When Intoxicated

Reviewed by C. S. Sewell

John Gilbert's newest starring vehicle for Fox, entitled "The Wolf Man," presents him as a man who is a perfect gentleman when sober and a beast when intoxicated. It is a story of the London upper classes and the Canadian lumber camps.

As the title indicates, most of the footage deals with the hero when the beast in him predominates. This largely alienates sympathy for him, for he is anything but a pleasant companion when in this condition. It also serves to bring in several scenes in which his drinking and its disastrous effects play a large part and even though the moral effect of such object lessons is good, these sequences are liable to grate upon the sensibilities of many patrons.

The story shows the hero as having an affair with a bar-maid in which he embraces her and smashes the saloon, also as being so weak-willed that after promising his fiancee to swear off he indulges in another drinking bout which ends in his being accused of the murder of her brother. This causes him to leave London and the receipt of unpleasant news sends him again to drink. In this condition he makes love to the hostess of the lumber-camp saloon, bringing about a fight with her half-breed lover, and then kidnaps the heroine, a respectable girl, takes her to a shack in the woods and endeavors to force his attentions on her.

While melodramatic and red-blooded and with plenty of action, including the thrilling ride of the drink-crazed hero and the girl through the rapids, the atmosphere of the story is unpleasant and the action is not convincing. The girl is shown as being attracted to the hero after he sobers up and reveals his gentlemanly side, but to render the expected happy ending more plausible it is taken care of in a subtitle which goes well into the future and the picture ends with the hero repentant and alone in the wilderness.

John Gilbert does not show to advantage in the role although he acquits himself creditably under the circumstances, and coupled with the limitations of the story it will probably be rated by the average patron below the standard of his other attractions in real entertainment value.

Cast

Gerald Stanley.....John Gilbert
Elizabeth Gordon.....Norma Shearer
Beatrice Joyce.....Alma Frances
Lord Rothstein.....George Barroud
Pierre.....Eugene Pallette
Sir Reginald Stackpoole.....Edgar Norton
Caulkins.....Thomas R. Mills
Story and scenario by Frederick and Fanny Hatton.
Directed by Edmund Mortimer.
Length, 5,145 feet.

Story

Gerald Stanley, a gentleman when sober and a beast when drunk, becomes engaged to Beatrice, and following a spree his brother, the Earl of Girton, also in love with Beatrice, persuades him to leave England, believing he has killed his fiancee's brother. In Canada he conquers his weakness, but news that his brother had married Beatrice causes him to drink again. In this condition he kidnaps Elizabeth, who is on a tour with her father, takes her to his shack, and, in endeavoring to escape pursuers, gets in a canoe that is caught in the rapids. This sobers him and, thoroughly contrite, begs her forgiveness and she is strangely attracted to him. The picture ends with a subtitle pointing to his exoneration.

"Icebound"

Paramount Adaptation of Stage Play Is Fine Character Study of an Austere New England Type

Reviewed by C. S. Sewell

A story of a New England family as cold, hard, austere, as "icebound" in their natures as the rocky farm on which they live, snow-covered during the long winter months, and of a group of relatives lacking in warmth and human-kindness and the better emotions of life, is pictured in the Paramount production, "Icebound."

It is a character study of these people, depicting their selfish natures in conflict with that of a young poor relation who is just the opposite type, and a younger son who has had his outlook broadened and nature softened by the people he met in France.

The picture depends almost entirely upon its character portrayals. Director William DeMille has directed it in such a manner that it will hold the interest of an intelligent clientele who will be fascinated by the true-to-life manner in which he has shown the narrow-minded, grasping group, "crow-buzzards" the younger brother calls them, waiting impatiently for their mother to die and less concerned over her death than at the news that she has left everything to the warm-hearted girl.

The atmosphere of the picture is excellent and effectively aids in registering the cold, austere nature of the characters. In adapting the play to the screen no attempt has been made to provide punch scenes or dramatic climaxes. In fact there are no strong dramatic situations, the appeal of the picture being centered on the excellent character portrayals, with the insertion of comedy touches on the part of the maid.

The production has the advantage of a fine cast, with Richard Dix as the younger son, Lois Wilson as the warm-hearted girl, and John Daly Murphy as the grasping older brother. Edna May Oliver, who had the same role on the stage, does truly fine work as the maid, and Alice Chapin is a remarkably good type for the mother.

It is a picture that differs materially from the usual screen production and one that will probably not appeal to audiences who demand punch and climactic drama but will prove a treat to those who admire excellent acting and fine, true-to-life characterization.

Cast

Ben Jordan.....Richard Dix
Jane Crosby.....Lois Wilson
Emma Jordan.....Helen Dubois
Hannah.....Edna May Oliver
Nettie Moore.....Vera Reynolds
Sadie Fellows.....Mary Foy
Orin Fellows.....Joseph Depew
Ella Jordan.....Ethel Wales
Mrs. Jordan.....Alice Chapin
Henry Jordan.....John Daly Murphy
Judge Bradford.....Frank Shannon

Based on play by Owen Davis.
Scenario by Clara Beranger.
Directed by William DeMille.
Length, 6,471 feet.

(*Continued on page 226*)



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

OF motion picture poster art work Charles Moyer, Advertising and Publicity Manager of United Artists, writes:

"I want to call your attention to the fact that United Artists is probably doing a great deal more along the line of securing a higher type of poster material to sell the picture for exhibitors to the public than any other company in the business.

"Here is another example of what is being done:

"Miss Pickford's next production, 'Dorothy Vernon of Haddon Hall,' is, undoubtedly, the greatest it has been her privilege to give the public.

Great Artist Secured

"Knowing what type of a magnificent picture this is, Miss Pickford has gone out and secured one of the greatest artists in the world to paint her posters—Mr. Anton Grot.

"The twenty-four-sheet, which is already finished, is pictured herewith, and the original is one of the most magnificent pieces of poster art that I have ever seen. It is something that will attract attention and, moreover, will create talk because of its beauty, which, on the other hand, will serve us with a great deal of word-of-mouth advertising.

"Mr. Grot will paint all of Miss Pickford's posters for this production, and the others, I understand, will be just as beautiful and attractive as the twenty-four.

Posters Behind Pace

"We, personally, have felt for a long time that poster and outdoor advertising have not kept pace with the rest of the motion picture industry; but the work that will go forth from this organization on forthcoming productions will be of a much higher type than heretofore seen in connection with any picture."

AND Paramount prints the following on one of its press sheets under the heading, "The True Story of a Poster That Failed and One That Didn't":

"Not long ago a big picture company put out a twenty-four-sheet which met with the approval of all the art critics, professional and amateur. It was a beautiful thing, the head of the star lithographed from a painting by one of the best known artists in the world, not alone America.

The "Art" Critic

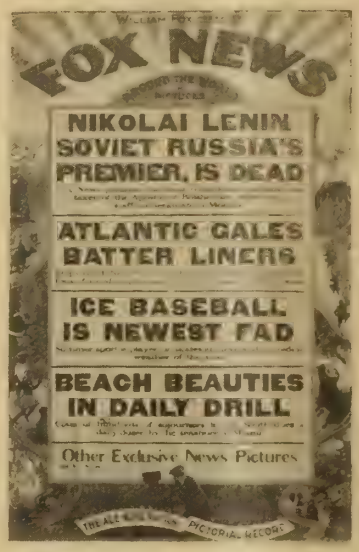
"One of these art critics, an amateur, came up to us and said: 'Why don't you get up something like that?'

"We replied that we didn't want to.

"'Now, that's a real poster,' he said. 'Look at the expression, the coloring, the slight cubist design in the background. It's a work of art.'

"We had to admit it. Then we asked him a question. 'Did you see the picture?'

"He said he hadn't, and that he was a high-brow and didn't intend to see a picture, and furthermore he rarely ever went to see pictures. Then we asked him, 'Have you been to see a picture recently?'



Sample of the stock one-sheet issued by Fox on every issue of Fox News

"'Yes; it was good,' he said.

"'How did you happen to go to see it?' we further inquired.

"He said that outside of his apartment house on Fifth avenue was a big signboard, and he had seen the picture advertised as at the Rivoli Theatre.

Poster "Sold" Him

"His first question to us was answered. Our critic had seen a beautiful poster fit to hang on a wall or in a museum. Yet he stopped with admiring art work. The same man saw another poster which he didn't consider for ten seconds from the art angle, but which prompted him to take the Fifth avenue bus to Forty-second street, and then transfer to a crosstown car and to a Broadway car just to see 'Pied Piper Malone.' Which is the better poster for your theatre?

"Paramount's policy is to make paper that will draw the people to your box office. We don't care how we do it just so it is done. If the ugliest poster in the world will keep them flocking we will give you the ugliest poster in the world.

Paramount's Fine Artists

"It isn't because we can't do art work. Paramount has three of the finest artists in America devoting ALL their time to the preparation of Paramount posters. Joseph Fronder is acknowledged as one of the best portrayers of animals since the immortal Bonheur. Just see his stuff on 'The Covered Wagon' to be assured on that point. His ability to paint a star is hardly a second to this other remarkable talent.

"Frederick Jehle is a genius at colors. He can easily paint a masterpiece in the gentlest and most subdued hues. He can design a stage set that will be balm for the eyeball. But he works in combinations that will bring people to your theatre. When he puts yellow letters on black backgrounds it isn't because the combination is the most beautiful, but because yellow on black arrests attention perfectly and can be seen for blocks and blocks.

Unique Process Evolved

"William Hannaman, who prepares the window cards, has spent years studying a unique process that enables Paramount to furnish highly-colored lobby and window displays that other companies have tried vainly to duplicate. They haven't even learned the trick yet. It isn't patented, but it takes skill, and skill is the commodity employed in the preparation of Paramount posters."

PATHE has this to say regarding the art work on a forthcoming release: "A feature of the poster service prepared by Pathe in connection with its forthcoming release of the new Hal Roach production, 'The King of Wild Horses,' is an actionful twenty-four sheet, designed by Dan Smith, who is recognized as the most prominent animal painter in the United States. This lithograph, which has been done in four colors,

Sees Pictures Sometimes

"He confessed that he had, two nights before. 'What was it?' we asked, and he told us 'Pied Piper Malone.'

"Why, that's one of Tommy Meighan's best; it's great," we bubbled forth in Paramount pepism.

Seat Sellers

The "Name The Man" Cross Word Puzzle issued by Goldwn——

* * *

The newspaper ads. prepared by Universal for putting over Mary Philbin in "Fools Highway."——

* * *

The magazine-size rotogravure and the smaller size printed heralds imitating a "society scandal" magazine published by Paramount to exploit Gloria Swanson in "A Society Scandal."

* * *

The cartoon illustrations of the newspaper ads. on Douglas MacLean's Associated Exhibitors release, "The Yankee Consul"——

* * *

The silver bracelet idea promoted in connection with Metro stars. Ask Jack Meador, Home office, or your exchange manager——

* * *

The posters on "Secrets," Norma Talmadge's next from First National——



Mary Pickford and Anton Grot examining the twenty-four-sheet sketch for "Dorothy Vernon of Haddon Hall."

shows the great black stallion, who plays the title role, repelling another huge stallion intent on attacking the black's herd. The tense drama of the situation and the spirited action of the rival horses have been caught by the artist and strikingly transferred to the poster.

"Dan Smith has won a national reputation for his work as an illustrator in the leading magazines of the country. His work is equally well known to newspaper readers, as his illustrations have been syndicated from coast to coast over a period of many years. Mr. Smith has also won a number of national art contests."

CRAYON, rather than water colors and oils, as in this country, are used in Sweden for poster work," says a Metro publicity story. "A batch of posters on Rex Ingram's 'Where the Pavement Ends' arrived at the Metro offices last week from Raoul Le Mat. The posters were of brilliant coloring and the warm effect produced by the crayon was immediately arresting.

"The soft effect produced by crayons does not undergo any change during the lithographic process nor do they lose any of their brilliancy in transit from the original to the printed sheets. Undoubtedly such posters would be doubly effective if introduced to this country, since they differ so much from what we see on the billboards here."

We cannot say that we agree with the foregoing statements. While the Swedish posters are excellent, we cannot see where they are any better than posters made in this country, and do not believe that anything would be gained if the crayon system alone were used in making sketches here.

WHAT is your idea of the ideal length for a trailer?" a correspondent asks. "Most of the trailers we receive are about 300 feet long, and it seems to us that this is too long. We run three changes a week, and to try and use 900 feet of trailers, one after the other, in advertising our coming shows seems too much. We have tried cutting the trailers shorter, but at best they are jumpy enough and we admit we have succeeded only in making them worse. Don't you think it would be a good scheme if they put out both short and long trailers so we could have our choice—say one of 150 feet and one of about 300?"

We cannot honestly say that we believe it would be a good scheme to furnish trailers in two lengths. It would be an added expense that would not compensate for its extra cost. Rather would we suggest that, instead of running three trailers at any one time every night, our correspondent either split his show, running a trailer after every complete subject in his program, if he is not already doing so, or use only two trailers at the most at every show, adjusting the days allotted to each trailer so that each coming attraction gets the proper amount of advertising. If he believes it absolutely essential that his three coming features be advertised every night, we suggest that a slide be used instead of a trailer for a few days on any one of the pictures.

A LOBBY card calculated to arouse curiosity and which can be used as an effective piece of advertising material is being issued by Educational for use with the Ives-Leventhal Plastigrams, the "Third Dimension Movie."

The card is 11x14 inches, and contains an illustration printed in a manner closely approaching the printing process used in making the motion picture. Two images, differing only in the optical angle in which they have been photographed, are superimposed in red and blue ink. A pair of red and blue glasses accompanies the card, and by viewing the card through the special glasses, a startling stereoptical effect is obtained.

The card is intended for use in a lobby frame, with the glasses suspended near it for use of patrons or visitors to the lobby. It gives an idea of the effect obtained in the motion picture in a realistic manner.

No mention of advertising or advertising men is complete these days without some reference to TNT. And speaking of TNT we must think of explosions. The biggest explosion of all is promised when it's time to set the fuse to TNT—The Naked Truth Dinner, Hotel Astor, March 29th.



Painting by Dan Smith to be used on posters for Pathe's feature, "The King of Wild Horses."

Here is another type composition that gives the effect of a cut. Can be used in varying sizes and on any picture with a circus or fair atmosphere. This is from the press book on Paramount's "Fair Week."



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas Mac Lean. A real honest-to-godness picture, but somehow it did not pull above average business. Priced too high. Pleased one hundred percent. Bringing it back. Moral tone excellent. Suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,000. Admission, 10-15. M. F. Meade, Olive Theatre (450 seat), St. Joseph, Missouri.

F. B. O.

BREAKING INTO SOCIETY. (4,112 feet). Star, Bull Montana. Poor comedy, as it is too long. Would have made a crackerjack of a short comedy. So don't pay any more for it than you would for a two reel comedy. Moral tone poor and it is not suitable for Sunday. Had fair attendance. Admission, 10-25. Ed. Muchow, Hub Theatre, Gaylord, Minnesota.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. Just an average program picture, but for some unknown reason it pulled the biggest two days of business of any picture I've played in past two months. Moral tone good, and it is suitable for Sunday. Had big attendance. Draw general patronage in town of 2,000. Admission, 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

CANYON OF THE FOOLS. (5,180 feet). Star, Harry Carey. Not a great show, but still a number of people said it was fine. Had fair attendance. Draw mixed class in city of 110,000. Admission, 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pa.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. A picture that will just about get by, a picture that is the same old story about wives who imagine themselves neglected, but pretty well produced and tolerably well acted. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOOD MEN AND TRUE. (5,400 feet). Star, Harry Carey. Harry Carey second only to Mix with us, and running nearly neck and neck. This drew capacity and pleased as well. All classes attended. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw farming class in town of 1,800. Admission, 10-30. J. A. Harvey, Jr., Strand Theatre (300 seats), Vaccaville, California.

HALDANE OF THE SECRET SERVICE. (6 reels). Star, Houdini. Only ordinary crook drama; star did nothing which an ordinary actor could not do. "Handcuff King" meant nothing; has surprising climax. Moral tone good, and consider it suitable for Sunday. Had fair attendance. Draw mixed class in town of 265. Admission, 10-20. Stewart and Williams, Pastime Theatre, Johnson, Nebraska.

HUMAN WRECKAGE. (7,125 feet). Star, Mrs. Wallace Reid. Here is a picture that will help the prestige of any house. We played it in the fall, and while we did not make a penny out of it, because of high rental, our patrons complimented us upon the great lesson it taught. This picture, if the price is right, ought to go into every theatre in the small towns. Moral tone good. Suitable for Sunday. Business above average. Olive Theatre, St. Joseph, Missouri.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. This is a fair picture, but in a little town like this where you may say there never was any dope it won't go so extra. The picture pleased the society class one hundred percnt. Had very good attendance. Draw mixed class in town of 800. Admission, 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Did not want to run this, chiefly on account of the price of rental, but was requested by the county W. C. T. U. and P. T. A., to get it. They helped boost it for me and it was a walkover. Everyone said it was great. Moral tone good, and it is suitable for Sunday. Had S. R. O. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats) Port Orchard, Washington.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. A splendid production that should be shown in every town. Moral tone excellent and it is suitable for Sunday. Had good attendance. Draw general patronage in town of 2,000. Admission, 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

MAIL MAN. (7,160 feet). Star, Ralph Lewis. A dandy title to work on; that is, it affords numerous tie-up possibilities and the picture backs up a good campaign by sending most everyone away thoroughly satisfied. Showmen can make money on this one. Used press sheet. Had good attendance. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

MARY OF THE MOVIES. (6,500 feet). Star, Marion Mack. Seven reels of nothing. Will get by one night stand. Star's personal beauty only thing to recommend it. Moral tone O. K., and it is suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. Admission, 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

MYSTERIOUS WITNESS. (4,850 feet). Star, Robert Gordon. A very well acted picture on the part of the leading man and the fight in the last reel was as good as you will see in any picture. Good story, but just an ordinary picture. Moral tone good, and it is suitable for Sunday. Had fair attendance. Draw factory class in town of 2,800. Admission, 15-25. D. W. Strayer, Mt. Joy Hall (250 seats), Mt. Joy, Pennsylvania.

THIRD ALARM. (6,700 feet). Star cast. Little too much dark at certain places, but the story was very good and pleased the crowd. Not one kick was heard. Had fair attendance. Draw mixed class in town of 800. Admission, 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

First National

BLACK OXEN. (7,937 feet). Star cast. A high class society drama that does not please the masses. Many of them never guessed what it was all about. We, the managers, watched it, and knew a great deal less about it when it was finished than we did before. However, it has been shown and we are glad it is all over. Had poor attendance. Draw better class in town of 7,000. Admission, 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. Fine picture that pleased immensely. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw railroad town class in town of 7,750. Admission, 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. A thoroughly delightful picture that pleased young and old. Kid's matinee with free drinks and balloons brought them out in hordes. Moral tone good, and it is suitable for Sunday. Had capacity attendance. Draw middle and best class in city of 200,000. Admission, 10-20. Nat L. Royster, Capitol Theatre (335 seats), Birmingham, Alabama.

DULCY. (6,859 feet). Star, Constance Talmadge. A most pleasing picture with plenty of laughs and chuckles. Pleased about ninety-five percent. Not too strong, but entertaining. Moral tone good, but it is not suitable for Sunday. Had capacity attendance. Draw middle and best class in city of 200,000. Admission, 10-20. Nat L. Royster, Capital Theatre (335 seats), Birmingham, Alabama.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Played this second-run two days. Crowds so big had to hold it over two more, and then couldn't accommodate them. Well liked by everyone, despite city amusement inspector, who wanted age limit. Moral tone good but it is not suitable for Sunday. Had capacity attendance. Draw middle and best class in city of 200,000. Admission, 10-20. Nat L. Royster, Capitol Theatre (335 seats), Birmingham, Alabama.

HER REPUTATION. (7 reels). Star, May McAvoy. A story of a woman and her reputation, of a lie that scarred it and a great love that redeemed it. A first class picture, well worth using. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. A picture that pleases here; not a picture that is going to create any furore, or do anything that will cause great joy in the box office, but a picture "purchased properly" that will please and get you some business. Usual advertising brought good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. A splendid picture from every standpoint. Unlike most others, it is close to perfection in detail. Ran trailer for three days and pulled exceptional house. Moral tone good and it is suitable for Sunday. Had splendid attendance. Draw college students in town of 6,000. Admission 10-25, 35-40. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SONG OF LIFE. (6,920 feet). Star cast. This picture no doubt was very good; but oh! the prints were terrible. Patrons disgusted and many walked out. Attendance good but disgusted. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

THUNDERGATE. Star, Owen Moore. Title didn't mean anything, had no attractive power to patrons. Nevertheless, "Thundergate" was a very good attraction. Had poor attendance. Draw college students in town of 6,000. Admission 10-25, 35-40. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

TRILBY. (7,321 feet). Star, Andree Lafayette. This production is a classic. Those who say not up to the picture produced some years ago, fail to get the idea. This wonder picture is only one of the many which the average patron fails to get. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard (800 seats), Sunbury, Pennsylvania.

TRILBY. (7,321 feet). Star, Andree Lafayette. Failed to go with my crowd. It

was on the franchise so had to run it. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Reif, Star Theatre (600 seats), Decorah, Iowa.

Fox

BIG DAN. (5,934 feet). Star, Charles "Buck" Jones. Very ordinary picture. Jones' patrons didn't like it. Moral tone okay and is suitable for Sunday. Had poor attendance. Draw family and railroad class in town of 7,750. Admission 10-25. regular; 10-50, specials. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. A picture that pleased. It was in here on a "tough" day, as I had frightful opposition, but that was no fault of a well-made picture. Used everything for advertising. Had awful attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. This is stuffed with thrills and action galore and drew well first two days, but slumped third day because of cold weather. Enough excitement for a fifteen-episode serial. Draw general class. Edwin F. Allman, Pike Theatre, Dover, Ohio.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. Sold to me as a special at a special price which lost me money. However, this is one of the fastest five-reel comedies ever made and is a crackerjack laugh-getter, especially in the last two reels. Those who saw it were satisfied, although had several to complain the following day about side-aches. If you can get it cheap, play it with a good program picture, and pleased one hundred per cent. Moral tone nothing objectionable and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-20, program; 15-35, special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. This picture keeps the audience in a continual uproar. Pleased everybody. You can depend upon Fox for the best. Print in excellent condition. Not suitable for Sunday. Had one hundred fifty for attendance. Draw general class in town of 700. Mrs. Ida McDonald, Star Theatre, Exline, Iowa.

GOVERNOR'S LADY. (7,669 feet). Star cast. Heard lot of complaints on this; did not please at all. Long and dragged out; no action. Direction fair. Had fair attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

IF WINTER COMES. (10 reels). Star cast. Good picture for book readers but too long. If you can run it in one hour fifty minutes, you can put it over, but step on it. Moral tone fine and is suitable for Sunday. Had good attendance. Draw railroad men and cement workers. Admission 10-25. W. A. Pfunder, Colton Theatre, Colton, California.

IF WINTER COMES. (10 reels). Star cast. Picture praised by the best people, especially readers of the book. Good picture but highly over-rated. A long-drawn-out picture. It is about three reels too many. Bill Fox forgot that long courtroom scenes are out of date. Heavy storm kept patrons from turning out. Decidedly suitable for Sunday. Had very ordinary attendance. Draw college students in town of 6,000. Admission 10-25, 35-40. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. A new role for Gilbert in this. He is a westerner. Not bad, but not as good as Farnum, Mix or Jones. Had good attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

MAN WHO WON. (5,500 feet). Star, Dustin Farnum. A very good program picture. It drew well here for two days. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

MONNA VANNA. (9 reels). Star cast. A regular limberger cheese. Why on earth does Fox make these kind of pictures? I had to apologize to my patrons for this, that is, those that saw me. I hid from the rest. If I could have got anything else I would never have shown this two days. Never another one like this one for me. Moral tone okay and is suitable for Sunday and no other time. Draw all types in city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

SNOWDRIFT. (4,617 feet). Star, "Buck" Jones. A very good picture; fight in the last half of last reel is great. Takes you out of your seat; best in long time. Print good. Moral tone good and it is a suitable Sunday picture. Had very good attendance. Draw working class. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Way below star's standard; was very good in spots. Comedy very good, but another case where star was miscast. Advertised Tony, but it showed him only in a few scenes. Not a special by far. Ordinary program picture. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

SOFT BOILED. (7,054 feet). Star, Tom Mix. This picture is filled with much fast action by Mix and also contains many laughs. It drew heavy for three days. Was all right for a change, but Mix is liked the best in Westerns. Probably not suitable for Sunday. Too much fighting. Had very good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Good picture, but did not draw as well as we expected. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw railroad class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. One of those "fillums" I played here on a Saturday and had a fine line of fillers to try and make patrons forget the shortcomings of the "feature." Nuf sed. Usual advertising brought good Saturday attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Took this one without any kicks or favorable comments. I think it is just a trifle better than Shirley's programs last year. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

STEPPING FAST. (4,608 feet). Star, Tom Mix. A fast going picture that takes Mix almost around the entire world. One of Tom's best which packed them in for two days and pleased all. Moral tone good but it is not suitable for Sunday. Had very good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Advertised big. Result, S. R. O., but many people disappointed. Picture too long drawn out. Could have easily been five reels. Plot entirely weak. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

TRUXTON KING. (5,613 feet). Star, John Gilbert. About as good as some specials. Moral tone good and is suitable for Sunday. Had very fair attendance. Draw farm and oil class in town of 600. Admission 10-25.

Between Ourselves

A get-together place where we can talk things over

Say, fellows, jump in and help me out!

Yesterday an exhibitor came in to look over reports before they got printed—some of them do this to get the dope before going to the exchanges!—and while we were talking he says, "Yep, I get a heap out of Straight From the Shoulder, but if there was to be twice as many reports it would be worth ten times as much."

I said I'd go after it and he said he didn't believe I COULD double it.

"THERE'S FIVE PAGES THIS ISSUE," says he, "AND I'LL BET YOU CAN'T DOUBLE THAT IN TWO MONTHS—BET YOU A GOOD BOX OF SMOKES."

Already I've hopped it to seven pages, since last week.

I know you'll back me to win.

VAN.



JACK HOXIE IN "THE PHANTOM HORSEMAN," A UNIVERSAL ATTRACTION.

J. A. Herring, Play House Theatre (249 seats). Strong, Arkansas.

Goldwyn

CHRISTIAN. (8,000 feet). Star cast. Ran it together with the church and made a little money. Good picture and will please any audience. Moral tone good, and it is suitable for Sunday. Had good attendance. Admission, 10-25. Ed Muchow, Hub Theatre, Gaylord, Minnesota.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. Played three days to capacity houses. One of the finest pictures I have ever seen. Great comment from patrons. Advance your prices and step on it. C. B. Hartwig, Antlers Theatre, Helena, Montana.

ENEMIES OF WOMEN. (10,901 feet). Star Lionel Barrymore. A good picture that failed to gross film rental here after advertising it big. My advice to small towns is not to book it. No more of these ten and twelve reelers for me. Moral tone fair. Hardly suitable for Sunday. Had poor attendance J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

GREEN GODDESS. (9,100 feet). Star, George Arliss. A fine production that should be especially pleasing to a high class audience. Arliss' action is great. It failed to draw them out here. Two days of rotten business. Moral tone okay. Had poor attendance. Draw general patronage in town of 2,000. Admission, 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

RED LIGHTS. (6,841 feet). Star cast. One of the best mystery plays I have ever seen. Has plenty of thrills and kicks. Did only fair business. Comments good. C. B. Hartwig, Antlers Theatre, Helena, Montana.

SIX DAYS. (8,010 feet). Star cast. This picture is an elaborately produced and well acted production. Big advertising failed to bring good Sunday and Monday business. Those who saw it were loud in their praise. C. B. Hartwig, Antlers Theatre, Helena, Montana.

SPOILERS. (8,928 feet). Star cast. Found this a great drawing card at advanced prices. It will please one hundred per cent. C. B. Hartwig, Antlers Theatre, Helena, Montana.

Hodkinson

LION'S MOUSE. (5 reels). Star cast. Film in rotten condition. Subject matter disjointed. Girl jumps out of window in America and is picked up by a London bobby in London. Classes up with "Kingdom Within." Play safe by letting Hodkinson keep these pictures at his exchanges. Suitable for Sunday. Had fair attendance. Draw all classes in town of 1,200. Admission 10-30. Hawkins and Hudson, Victory Theatre, Brooksville, Florida.

MARK OF THE BEAST. (5,988 feet). Star cast. One of the best Hodkinsons ever produced. Plenty of action to please the large Sunday crowds; lots of comments and no kicks. Had capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

SECOND FIDDLE. (5,810 feet). Star, Glen Hunter. Good program picture; while some of the scenes are gruesome, will get by. Work of Glen Hunter good. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

Metro

AN OLD SWEETHEART OF MINE. (5,400 feet). Star, Elliott Dexter. A good picture. Some who had read the poem were disappointed. Moral tone good and it is suitable for Sunday. Draw general class in town of 3,720. Admission varies. C. F Kreighbaum, Paramount Theatre (296 seats), Rochester, Indiana.

FOURTEENTH LOVER. (6 reels). Star, Viola Dana. A very good picture, as it is true to life in almost every detail. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

IN SEARCH OF A THRILL. (5,600 feet). Star, Viola Dana. Miss Dana was very clever in this picture. Pleased one hundred per cent. Moral tone good. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-30. James Zartludes, Yale Theatre (1,000 seats), Sapulpa, Oklahoma.

MAN LIFE PASSED BY. Star cast. Very poor and misleading title. The director aimed high and hit low. Stock situations that are unreasonable. Nothing for an audience to rave about. Result, no word of mouth advertising and picture fell. Moral tone all right and it is suitable for Sunday. Had general attendance. Draw all classes in town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Buster is going to wear out and lose out. We played his "Three Ages" and the one titled at the head of this article. Neither were anything to write home about. There were a few laughs but they could have been put in one reel. Better go back to two-reelers, Buster; you fit them, and from these two we have played you are out over your head in feature length stuff. Arthur E. Hancock, Columbia Theatre.

PLEASURE MAD. (7,547 feet). Star cast. One hundred per cent. picture; book and boost it. Moral tone good and is suitable for Sunday. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-30. James Zartaludes, Yale Theatre (1,000 seats), Sapulpa, Oklahoma.

RIGHT THAT FAILED. (6 reels). Star, Bert Lytell. A picture that pleased the mining class especially, although it took exceptionally well with all who saw it. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

SUCCESS. (7,000 feet). Star, Brandon Tynan. Very good acting on the part of the male star. The cast is good all the way through. Moral tone good and it is suitable for Sunday. Attendance 153. Draw all classes in town of 500. Admission 10-35. J. B. Stanton, Movies Theatre (230 seats), Onamia, Minnesota.

YOUR FRIEND AND MINE. (5,750 feet). Star cast. A real picture; good enough for anybody. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

Paramount

AT THE END OF THE WORLD. (5,729 feet). Star, Betty Compson. Need a good two-reel comedy to follow this. Print good. Feature passable. Moral tone poor and is doubtful for Sunday. Had fair attendance. Draw farm and oil class in town of 600. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A wonderful story that brought patrons to the manager with complimentary remarks. Boost this and meet your people when they leave the show. Moral tone high and it is suitable for Sunday. Had general attendance. Draw all classes in town of 8,000. J. E. Madson, Idaho Theatre, Twin Falls, Idaho.

CHILDREN OF JAZZ. (6,080 feet). Star cast. A fair picture with a poor title. Brought only average attendance but everybody went away pleased. Draw neighbor-

Another "America" Tip from a Live Brother

"Just a line to comment on the D. W. Griffith 'America' on which we had a premiere showing at Empress Theatre, Danbury, on February 15-16.

"This is a one hundred per cent. picture and D. W. Griffith will have the biggest hit on Broadway.

"This is a picture that every exhibitor should try for. It is a world beater and one that every man, woman and child should see.

"I believe this will surpass 'The Birth of a Nation.' No exhibitor need worry about the box office receipts with this attraction.

"Beat your competitor to it and book this picture."—A. J. Collins, Empress Theatre, Danbury, Connecticut.



Scenes from "Love's Detour," a one reel comedy, starring Charles Chase. Produced by Hal Roach for release by Pathe.

hood patronage in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit, Reading, Pennsylvania.

CHILDREN OF JAZZ. (6,080 feet). Star cast. Not like title. A rather interesting, fast enough moving picture well put up and pleasing to an average crowd. Film fine. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw small town class in town of 1,367. Admission 10-25, 15-30-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

EXPERIENCE. (7 reels). Star, Richard Barthelmess. Would have been a good picture if the dried out patches hadn't come apart every few feet. Moral tone okay and is suitable for Sunday. Attendance, patrons walked out first night, didn't come second. Draw small town class in town of 1,367. Admission 10-25, 15-30-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. Just a lively entertainment. that's all, but everybody leaves pleased. Very good program picture. Had fair attendance. Draw neighborhood class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit Theatre, Reading, Pennsylvania.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. George Fawcett steals the picture. It's well acted, it's well produced and I can see no reason why this can't be put over in any man's town; it's merely a matter of what price you pay for it. Used everything for advertising and had fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOLLYWOOD. (8,100 feet). Star cast. A real good show that pleased those that saw it. What those thought that stayed at home is obvious. Still I think they were all wrong. The show was worth while. Had average attendance. Draw neighborhood patronage in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit Theatre, Reading, Pennsylvania.

HOLLYWOOD. (8,100 feet). Star cast. Propaganda pure and simple of the better sort, but for you this time, not against you. They all were pleased, the "they all" meaning full houses. They enjoyed trying to name each new star to appear. Moral tone good and is a suitable picture for Sunday. Had capacity attendance two days. Draw better class in town of 6,000. Admission 25-30. Lester F. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. Gloria in trousers and such a dual role. First the most notorious Apache in Paris, baffling police brains with her cunning and daring, and then as gorgeous, beautiful and alluringly gowned and saucy as ever. A truly great and first class picture, which to be seen is to be appreciated. A good money maker for the box office till. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. A good program picture that pleases his old admirers and makes new ones. The Holt pictures are consistently good. I think the comedy drama roles are more suited to this actor's talents than the heavier dramatic characterizations. Draw small town class in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre, (250 seats), Chester, Vermont.

Naumann's Beat

Henry W. Naumann, a good scout whose Majestic Theatre, Elizabethtown, Pennsylvania, shows up often and well in this dependable tip department, sings out on a first showing of his own:

"For the first time in the history of the Majestic, I secured a 'first showing.'

"With a News reel, Fox Educational, and 'A Friendly Husband,' Fox special, I SHOWED 'A TRIP THROUGH THE KLEIN CHOCOLATE FACTORY,' and as you'll notice in my reports, did an S. R. O. PLUS business.

"In fact, we had to run a special midnight show to accommodate a full house and couldn't get them all in then. (The Klein Chocolate Factory being an Elizabethtown manufactory).

"'Knowing the value of the chocolate making picture (in three reels), I booked it for a come-back several weeks later with 'The Eleventh Hour' Fox feature, and again had to rope the crowd out. Exhibitors can get this three-reeler showing the chocolate manufacturing from the inside by writing to me or to Mr. William Klein at the factory in Elizabethtown, Pa. Suggest they write to me."

That's local enterprise for you. Maybe you've got a live industry to use in stimulating civic pride and box office happiness.

ONE GLORIOUS DAY. (5,100 feet). Star cast. A picture that gives 'em the much desired change and makes you patrons. Moral tone fair and is suitable for Sunday. Had good attendance. Draw farm and oil class in town of 600. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

PRODIGAL DAUGHTERS. (6,216 feet). Star cast. Excellent. Moral tone very good. Suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LIGHT THAT FAILED. (7,013 feet). Star cast. Will please any intelligent audience. A picture for high class houses. Moral tone best and you bet it is suitable for Sunday. Had big attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evening. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

SALOMY JANE. (6,270 feet). Star cast. Very ordinary. Had fair attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. Our audience, which was small, seemed to take very well to this picture even though other towns didn't seem to like it. Moral tone good but it is not suitable for Sunday; at least I would not like to run it on Sunday. Print good. Admission 20-30. David W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

SINGED WINGS. (7:788 feet). Star, Bebe Daniels. I don't know why, but people just wanted to see this, and we enjoyed extra good attendance. Lots of favorable comments. I sat through it and liked it, even though I tried to pick it to pieces. Moral tone fair and is a better middle week picture. Had fine attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Vacaville, California.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. A costly picture, that pleased here fairly well, and well acted. The rental price on this should be given grave consideration, particularly if you are going to play "Rosita" later, which incidentally I am to do. Used heralds, mailing list. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THREE LIVE GHOSTS. (5,784 feet). Star cast. Fair comedy drama. Moral tone good and is suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 600. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

TO THE LADIES. (6,268 feet). Star cast. A very human and natural document, clever entertainment with situations that constantly evoke laughter. Edward Horton's part a little overdone. Pleased general run but lobby didn't attract the roughneck element. Moral tone good and it is suitable for Sunday. Draw all classes in town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Good box office attraction. People come out on the strength of its being a sequel to "Tol'able David" and not so much on its being a universally read story attributed to the girl. Not suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. The picture says that they met "West of the Water Tower," the town's prize smart boy and the prettiest girl, and soon the whole town rocked with talk. The picture is an excellent one and when once seen will be so pronounced by those seeing it. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Very good for program use, but would not advise booking it in Episcopalian community, for it rubs the vestrymen a little strong, although, perhaps, to the point. Okay here. Moral tone fair and is not suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39-44. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

WILD BILL HICKOK. (6,873 feet). Star, William S. Hart. Boys, Bill's come back,



SCENES FROM CHARLIE CHAPLIN'S FIRST COMEDY PRODUCTION FOR UNITED ARTISTS. THE PICTURE HAS NOT YET BEEN GIVEN A TITLE.

Uses and Sends!

"Send plenty of extra blanks, Van., as I like to use reports as well as others; so I contribute as much as possible." George J. Mahowald, Alhambra Theatre, Garrison, North Dakota.

rarin' and shootin'; he's made a good one. I liked it myself, patrons liked it and it made money. That's enough, ain't it? Moral tone okay and is suitable for Sunday. Had good attendance. Draw railroad class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. Fine program picture; well liked here; good action. Had fair attendance, but on account of bad nights. Moral tone fair. Draw all classes in town of 2,800. Admission 15-25. J. F. Griffin, Gorham Opera House (400 seats), Gorham, New Hampshire.

WORLD'S A STAGE. (6 reels). Star, Dorothy Philips. Good, pleased ninety per cent. Good enough for any house. Moral tone good and is suitable for Sunday. Had fair attendance. Draw general class in town of 5,000. P. G. Bennett, Regent Theatre, Hastings, Michigan.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Dog, "Buck." Here, in my opinion, is one of the finest pictures I have ever played. Did capacity business for three days and a tie-up with the Parent Teachers' Association afforded a Saturday matinee for the children where seats were at a premium. Did the biggest business on the last day of the run. C. B. Hartwig, Antlers Theatre, Helena, Montana.

DOCTOR JACK. (4,700 feet). Star, Harold Lloyd. Needless for me to add my bit of praise to this excellent comedy; never a bad "Lloyd" yet. They may vary in excellence but they never reach a point where bores. As my lights went out, I'm replaying it and will do well, for the very few who saw this were loud in its praises. I cannot agree with some who claim "Dr. Jack" is a weak sister. To me the comedy is good, and about all the laughs extracted possible. Play it; the purchasing is up to you. Used everything for advertising. Attendance nothing, because I couldn't give a regular performance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. A thrillodrama with big comedy values; nothing more to add; properly advertised, it's capacity. It's the purchase price that counts with this. Pathe people treated me fairly and I made a profit. Everything for advertising brought splendid attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Preferred

DAUGHTERS OF THE RICH. (6,073 feet). Star, Miriam Cooper. Lavishly mounted. Rambling story. Inconsistent plot. However, it drew better than average and pleased above eighty per cent. Moral tone doubtful, too much infidelity and jazz. Attendance above average. Olive Theatre, St. Joseph, Missouri.

MAYTIME. (7,500 feet). Star cast. A very nice picture. Not big but pleasing. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw railroad town class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississipp.

MAYTIME. (7,500 feet). Star cast. A fine picture. Special musical program added greatly to entertainment. Drew good and delighted patrons. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

POOR MEN'S WIVES. (6,963 feet). Star, Barbara LaMarr. Only run one night a week. Picture much better than we expected and drew good crowd even cold and frosty night. Moral tone good and is suitable for Sunday. Had good attendance. Draw farmers, lumbermen in country town. Admission 10-25. Benson and Landman, Town Hall Theatre (450 seats), South Londonderry, Vermont.

VIRGINIAN. (8,010 feet). Star cast. This proved a good bet here. Did capacity business on extended run. A splendid outdoor picture. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

Selznick

BOHEMIAN GIRL. (6,462 feet). Star cast. First class production beautifully made. Pulled fair crowd with strong opposition. Well worth running. Moral tone okay and is suitable for Sunday. Had bad attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CODE OF THE YUKON. (5,000 feet). Star cast. It is a crime against the intelligence of the public to reissue pictures like this one. It is also a crime against an exhibitor to sell it to him. Took it off after one showing and paid for another picture. A fake Alaskan picture, full of drinking scenes that do not go nowadays. Moral tone rotten and it is not suitable for Sunday or any other day. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

COMMON LAW. (8 reels). Star cast. Played the "Common Law" to capacity business on the same days that my competitor played "Pioneer Trails" in one house and "Beautiful and Damned" in the other competitive theatre. And I'll be d——d if I can see where all my patrons came from, as I sure did a land office business. Had capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

ONE WEEK OF LOVE. (7,000 feet). Star, Conway Tearle. A mighty fine picture, brimful of action and telling an interesting story. Made money for us and pleased our people. Moral tone okay and is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

QUICKSANDS. (6,541 feet). Star, Helene Chadwick. About as good a picture as I have run in a long time. Pleased all. Good print. Seven short reels, about six in all. Good comedy. Will make you a good show; price right. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

A Late Tip

WILD ORANGES (Cosmopolitan). Here is a picture with only five players (and no extras) and no fancy settings, and yet it is one of the best pictures of its kind I have ever seen. Filled with punch from first to last: wonderful story, remarkable acting, and—oh, boy! —what a scrap. Good for any audience, any time. S. Spicer, Miami Theatre, Franklin, Ohio.

REPORTED MISSING. (7,500 feet). Star, Owen Moore. Played this on a storming night; had a good crowd; fine picture. Went over big. J. Douglas, Strand Theatre, Pierce, Nebraska.

RUPERT OF HENTZAU. (9,400 feet). Star cast. More costume stuff and the public stayed away. A magnificent cast and altogether good picture but died at the box office. Let it alone unless your public likes costume stuff and mythical kingdom romances. Moral tone all right and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

United Artists

FALL OF BABYLON. Star cast. A stupendous spectacle and full of action from start to finish. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. This picture will please only followers and admirers of Arliss. Poor business on Sunday change. Unsatisfactory. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

ORPHANS OF THE STORM. (13,400 feet). Star, Lillian Gish. Vast, dramatic, hypnotic, thunderous. See it. Feel it. Tremble with it. Lose yourself in it. A tremendous picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

PADDY THE NEXT BEST THING. (6 reels). Star, Mae Marsh. A picture with an impossible title as far as exploiting here was concerned. I can say very little for the merits of this one. I can't see a thing in it for any theatre to play. If you have particular people coming to your films lay off, don't consider it. It isn't what the picture does that offends, it's what it don't do in the way of entertainment. Miss Marsh is supported by an English company and they are very, very ordinary as actors and actresses. Played this on a Saturday and then I didn't escape knocks. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ORPHANS OF THE STORM. (13,400 feet). Star cast. Very good. Ninety per cent. pleased. Some do not care for historical pictures but this pleased most of them. Moral tone good but it is not suitable for Sunday. Had very good attendance. Draw good class in town of 500. Admission 15-35. H. G. Bradin, Little Red School Theatre (175 seats), Avery, Idaho.

ORPHANS OF THE STORM. (13,400 feet). Star cast. This was a real show and pa-



Scenes from "The Shadow of the East," with Frank Mayo, Norman Kerry, Mildred Harris and Evelyn Brent. It is a Fox Production.



ALYCE MILLS
Who has been Signed by Fox to Play the Lead in Elmer Clifton's New Productions

trons were highly impressed; while we always have some people who never heard of the French Revolution nor are acquainted with any other history than that of their own parents, still "The Orphans" entertained them. Had good attendance. Draw neighborhood class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit Theatre, Reading, Pennsylvania.

ROSITA. (8,800 feet). Star, Mary Pickford. Undoubtedly one of the best Mary has ever appeared in. Costume pictures not drawing very good here. Did only fair business. Moral tone good and is suitable for Sunday. Had fair attendance. Draw mixed class in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

TESS OF STORM COUNTRY. (10 reels). Star, Mary Pickford. My people thought this very good. Better than her first "Tess." Moral tone good and it is suitable for Sunday. Had good attendance. Draw good class in town of 500. Admission 15-35. H. G. Bradin, Little Red School Theatre (175 seats), Avery, Idaho.

TESS OF STORM COUNTRY. 10 reels). Star, Mary Pickford. Tess brought them in all right and held them to the finish. Patrons pronounced it very good and we were all happy, the box office included. Had good attendance. Draw neighborhood in city of 110,000. Admission 10-20. Al. C. Werner, Royal Circuit Theatre, Reading, Pennsylvania.

Universal

BLINKY. (5,740 feet). Star, Hoot Gibson. How Universal has the nerve to call this a special is a mystery to us, as it was a lemon for us. Ordinary program picture with price too high. Ordinary business first night, second way down. Moral tone good and it is suitable for Sunday. Had rotten attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

CLEAN UP. (5,051 feet). Star, Herbert Rawlinson. Herb is a favorite of our patrons, so this went well first night, but dropped almost to zero the second. Consider it about the poorest Rawlinson ever made for this company. Olive Theatre, St, Joseph, Missouri.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Brutal. Quite a number of my lady patrons walked out, and I would have walked out too, if possible. Not suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MERRY-GO-ROUND. (9,178 feet). Star cast. A very good picture, but too long. Enjoyed here by the better class. Played this with four acts of vaudeville. Business not so good the second night, still I bought the picture right. Used all kinds of advertising. Moral tone fair. Possibly not suitable for Sunday. Had fair attendance. Draw all classes in town of 4,200. Admission 10-15-25-30, vaudeville 55-75. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

MERRY-GO-ROUND. (9,178 feet). Star cast. A wonderful picture that proved the worst flop in months. Not suitable for our class house. Universal holds the price up on this. Three days to extra poor business. Gave this picture more exploitation than any picture we ever played. Started three weeks ahead of playing date and kept everlastingly at it. Used miniature merry-go-round, window flashes, taxi stickers, window cards, special heralds, newspaper advertising, etc., but could not pull them on it. Had very poor attendance. It may be suitable for Sunday. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MERRY-GO-ROUND. (9,178 feet). Star, Mary Philbin. Opinion divided. Some said great, others did not like it. It is, however, rather unique and pleased better than the average picture. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw merchants, clerks, etc., in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

RAMBLIN' KID. (6,395 feet. Star, Hoot Gibson. The finest Gibson yet. Drew big crowd who were well pleased with the picture. Most everybody had read the book and that helped. Had to stop the show once during the horse race as the kids went wild and commenced to whoop. Moral tone fine and it it is suitable for Sunday. Had excellent attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

SHOCK. (8,785 feet). Star, Lon Chaney. Chaney's acting makes this an unusual picture. Not a big drawing card. It will get by at program prices. Moral tone good. Suitable for Sunday. Olive Theatre, St. Joseph, Missouri.

WHITE TIGER. (7,177 feet). Star cast. A good crook story. Print we had was cut in a thousand pieces and jumped from one end of the story to the other, but was good anyway. Priscilla Dean is not a drawing card here. She and Lon Chaney years ago made a great team. Moral tone not too good and it is not suitable for Sunday. Had rotten attendance. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Vitagraph

FIGHTING GUIDE. (4,905 feet). Star, William Duncan. A very good picture. It drew extra good here. Ran with the "Fall Guy" which is a very good comedy. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

LEAVENWORTH CASE. (5,400 feet). Star cast. A good mystery drama. Put it in here on a Saturday night and it pleased immensely and did nice business. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LEAVENWORTH CASE. (Whitman-Bennett). Star, Martha Mansfield. (5,400 feet). An excellent picture, full of pep and ginger. Weird happenings, and everything. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

LITTLE WILD CAT. (5,000 feet). Star, Alice Calhoun. A splendid little program. Pleased ninety-five per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. Good picture. Pleased close to one hundred percent. Did not draw the women, but the men and boys came. From patriotic standpoint ought to be shown in every theatre. Moral tone one hundred percent. Suitable for Sunday. Had about average attendance. Olive Theatre, St. Joseph, Missouri.

MIDNIGHT ALARM. (6,000 feet). Star, Cullin Landis. The fire scene and rescue in this one is wonderful. A picture that will make good anywhere if audience likes excitement and thrills. One of greatest fire pictures ever made. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

SMASHING BARRIERS. (6 reels). Star, William Duncan. One of the best westerns I ever played in my house; good from start to finish if your folks like westerns. Be sure and play this one. J. Douglas, Strand Theatre, Pierce, Nebraska.

WHEN DANGER SMILES. Star, William Duncan. Ran this picture Friday night with serial. Good outdoor picture and consider all the Duncan and Edith Johnson pictures good. The Vitagraph Company does not sell them to you as super specials, but they are better than many of the so-called specials. Play them; you won't be sorry, as you can buy them right. Consider the Vitagraph Company the fairest of all exchanges. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

Warner Bros.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Very good society drama, just a little too fussy for small-town folks. Have not heard of anyone going crazy over it. Paid a plenty for it, about three times too much. It is just a good picture, but not a big picture at all. Moral tone fair. Suitable for Sunday. Had fair attendance. Draw better class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Fine picture that pleased. Louise Fazenda took the honor away from Hope Hampton. Moral tone okay and is suitable for Sunday. Had poor attendance. Draw railroad class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

LITTLE JOHNNY JONES. (6 reels). Star, Johnnie Hines. This picture has a little of everything in it and everything it has is first class. Johnnie Hines is splendid and there are laughs galore. The racing scenes are great. They will thrill any audience. Did splendid business and had wonderful comment. Advanced prices didn't seem to worry them. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. A good picture of its kind. Johnny Hines is losing out here. Suitable for Sunday. Had fair attendance. Draw



VIRGINIA BROWNE FAIRE
Who plays the leading feminine role in "Desert Rose," the next Harry Carey production for Hodkinson.

farm and country class in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre (216 seats), Pelican Rapids, Minnesota.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Step on this one, it's worth it. Did a splendid business at advanced prices and pleased audiences. It's a great outdoors picture and Miss Ulric is splendid in title role. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw middle and high class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

Comedies

ADVENTURER. (C. Chaplin Masterpiece). One of the best of Chaplin's old ones, a laugh every minute. Ran this with "Snowdrift," which made a good show. Print good. Had very good attendance. Draw working class. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

CHAPLIN RE-ISSUES. (Masterpiece). Am playing these, which are very good indeed. Films in very good shape, no cut outs, and good service and price. Don't pass this up if you want a good turnout. Not suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

CHICKEN PARADE. (Vitagraph). Star, Jimmy Aubrey. A good comedy, the kind that brings some good laughs. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

DOGS OF WAR. (Pathe). Stars, Our Gang. Another one of "Our Gang." Have never been stung on one yet as far as laughter is concerned, but prints, whew! I would go to jail if I tried to put in print how bum these prints are. Not all Pathe prints, just Our Gang, but this one was okay and it so surprised me that our feature picture for that day did not show up. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

JUNGLE PALS. (Fox—Sunshine). Should be classed as a special comedy. This comedy has some of the most funny situations ever seen in the Majestic. The monkeys kept the house in a continual uproar. Moral tone good and it is suitable for Sunday. Attendance S. R. O. Draw factory class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

OUR GANG COMEDIES. (Pathe). The more they get of these, the better they like them. Clean and wholesome, but also very laughable, showing that such is possible. By all means play them if you can buy them

Let's make this dependable tip department grow. It helps you! You can help others. Send tips as often as you can and if you have no report slips,

USE THE BLANK BELOW!

within reason. Moral tone good and are suitable for Sunday. Big drawing cards. Draw better class in town of 6,000. Admission 25-30. Lester F. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

PAIR OF KINGS. (Vitagraph). Star, Larry Semon. Another Larry knockout. Did you ever hear of a really poor Semon? Some fine double exposures in this with some sword play that makes 'em take notice. If you want some real comedies try a few Semons. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

PANICS ON. (F. B. O.). This one got lots of laughter so the audience must have liked it. Print good. Had good attendance. Draw working class. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

WHERE THERE'S A WILL. (Sunshine—Fox). One good comedy. Plenty of laughs. There is always a laugh in the new Sunshine comedies. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Short Subjects

FIGHTING BLOOD. (F. B. O.). Star, George O'Hara. Similar to "Leather Pushers" and, we'd say, just as good. There is some difference in the treatment of subjects, but story structure is much the same. They please and make good fillers. Draw workers, farmers, clerks in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

ROMANCE OF LIFE. (Hodkinson—Bray). A one-reel subject which I can honestly say is the best one-reeler that I ever saw. My patrons think the same and quite a few came the second day to see it again. Besides being scientific, it is convincing and interesting to all. This reel will be a boost for any theatre, and unless I am mistaken will eventually have a bigger run than any other reel on the market. The Bray Studios should be encouraged by exhibitors to make more subjects like this. The picture-going public appreciate them. I have found it profitable during the past year to run this kind of subjects quite as often as short reel comedies. Suitable for Sunday. Had excellent attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

State Rights

DESERTED AT THE ALTAR. (Phil Goldstone). Star cast. Ran this or tried to run this one night, but I had a rotten print with the result that people walked out on me and I cheerfully refunded their money. I took at least one hundred feet of film with broken sprocket holes out of this film. It might be a good picture if you can see it run without breaks. Draw all classes in town of 4,200. Admission 10-15-20, balcony 30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

GOLD MADNESS. (Renown Pictures). Star cast. (5,860 feet). A very good program picture. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MORE TO BE PITIED THAN SCORNED. (C. B. C.). Star cast. (5,800 feet) A real melodrama Played it only one night to average house, but could have done big business second night, but we made the mistake of yanking it for "Merry-Go-Round." Had more favorable comments on this picture than any we ever ran in this house. Moral tone good. Had average attendance. Olive Theatre, St. Joseph, Missouri.

TAKING CHANCES. (Enterprise). Star, Richard Talmadge. New print. This boy is a real comer. Acrobatic stunts and comedy that are extra good for small town. You can't miss it on this kind of picture. Draw small town and rural class in town of 900. Admission 10-25, 10-30. Fred Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

TEMPTATION. (C. B. C.). Star, Eva Novak. (6,500 feet). "Temptation" is a State Right picture controlled by the Greater Feature Film Co. "Temptation" is a wonderful production and a money getter. The name will fill any theatre and your patrons will come out satisfied. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

TIE THAT BINDS. (State Right). Star cast. Very poor picture and poor title. Failed to attract crowds. By far the poorest picture we have had from Warner Brothers. They don't put their name on the paper and you won't blame them if you see it. Not even a program picture. Don't book it. Moral tone good. Had poor attendance. Draw middle and high class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

UNKNOWN. (Phil Goldstone) Star, Richard Talmadge (5 reels) Fine, book all the Talmadge pictures if your patrons like action. Town of 4,500. Admission 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**..... .....**Producer** .....

Your own report.....

.....

.....

Moral tone.....**Suitable for Sunday?**.....**Attendance** .....

Admission .....**Type you draw from**.....

Name .....**Theatre**.....**City** .....**State** .....

PROJECTION

EDITED BY F. H. RICHARDSON

Optical Line-Up

From Fairport, New York, comes the following:

Attached find money for one of your photos. I have not had extended experience in projection, but am nevertheless deeply interested. Have the Bluebook, which is wonderful, and the lens chart. When I got the Bluebook I thought there wasn't much to it, but pretty quick I woke up. The more a man studies the more he realizes how very much there is to know.

I want a bit of information. We use 60 amperes of 60-cycle current at the arc. Use ¾ White Flame carbons. Crater diameter 20/64ths of an inch. Free diameter of projection lens, 1½ inches. Its working distance is 3⅞ inches. Width of picture, 14 feet 4 inches. Collector lens 6½; converging lens 7½ inches, both plano convex.

I tell our manager the lens is not right. What do you think?

Wrong Dope

Brother, surely there is something wrong with your dope. Sixty amperes A. C. should not produce a 20/64ths crater diameter, though the crater impressions certainly do show that diameter. They look like a twenty-five or thirty ampere D. C. crater, though.

Examining the lens chart we find what you need to get the best possible condenser condition is two 6½ plano convex lenses, which would give you a 2⅞ inch distance crater to face of collecting lens, and a 16-inch distance Y—distance face of converging lens to film.

Could Use Two-Inch Lens

For this condition you could use a two-inch projection lens at 3⅞ inches working distance with but very slight loss. Your 1½-inch diameter projection lens is altogether too small. It is not fit for the work and you should get a larger diameter lens at once.

On the whole I see no reason why you cannot use a 2⅞ crater distance (two 6½-inch plano convex lenses spaced not to exceed 1/16 inch apart) provided you have good lamphouse ventilation.

My advice, therefore, is to get a projection lens at least two inches in diameter—free diameter—and use two 6½-inch plano convex condenser lenses, with 16 inches from face of converging lens to film.

Try It Out!

John Griffith, Ansonia, Conn., describes an experiment he has just made very interestingly. If it really will work—if the image of the reflection will be bright enough for practical purposes, surely it cannot but be of large value to have the entire face of your light source in front of you for examination all the time. I also would think this especially valuable with Mazda, because of the possibility of flaws in the filament, which would thus be instantly visible. Griffith says:

While working over the matter I recently described for the department (metal slide in which is a pin hole through which an image of the crater is projected to a sheet of paper held over the aperture.—Ed.) it occurred to me that it would be valuable if we could have before us a full front view of the crater at all time while projection is in progress.

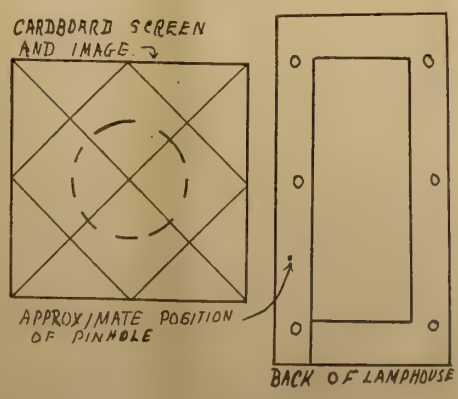
Can Be Done Nicely

I find this can be done very nicely by picking up the reflection of the crater from the face of the collector lens by means of a pin hole suitably located in the back of the lamphouse. Such a hole will project a full front view of the crater (exactly what is presented to the face of the collector lens) to the back wall of the projection room, where a paper screen may be placed in position to receive it. Or if the wall be too far removed, then the screen may be suitably supported a few feet back of the lamphouse.

In my case the image is about the size of a quarter. To receive it I have a small cardboard screen ruled as per attached drawing. The center of the square represents the optical axis of the projector optical system. The various lines merely serve as a guide to enable me to keep the image perfectly round, and centered upon the axis.

Important

In my case I use a screen which is movable, because my screen is frequently moved, and that, of course, necessitates the changing of the position of the optical axis. The screen should NOT be placed in position until you are absolutely sure the crater is giving maximum results upon the screen, but once placed it is then easy to maintain maximum screen illumination at all times, merely by observing the crater image and keeping it round and properly centered. Any errors may be remedied before they will show upon the screen. When the crater is round the crater angle will be about fifty-five degrees.



Sounds mighty practical and very good. I recommend it to your serious consideration and trial, asking that you report results.

School Is Open

After much thought I have decided to open what may be termed a "Bluebook School" in this department.

In the back of the Bluebook are 842 questions, with page number where answer will be found, indicated. I shall, starting this week, ask five of those questions, each week, starting with No. 1, and publishing the best answers received. I feel that this will cause a systematic study of the book and will thus cause it to do the greatest possible amount of good.

(Warning.—You may, of course, quote your answer verbatim from the Bluebook but that does not enable me to guage your understanding of the matter nearly so well as putting your reply in your own words and making your own explanation of the matter. Let's go!)

Question No. 1.—Quote law relating to light intensity at different distances from an open light source, and explain its operation.

Question No. 2.—What is meant by "absorption of light?"

Question No. 3.—What is meant by an "Actinic Ray?"

Question No. 4.—What is meant by "Angle of Incidence?"

Question No. 5.—What is meant by "Angle of Reflection?"

Calgary, Alberta

From Joseph L. Aaron, projectionist, Palace Theatre, Calgary, Alberta, comes an inquiry concerning intermittent movements, which I have referred to the projector manufacturer, followed by this:

I would appreciate it if you would give the following the once-over. If you have any criticism to offer, let us have it:

Amperes 75 D. C.; crater diameter 26/64ths; crater distance 3.75; collector lens 6½ plano convex; converging lens P. A. 20; Cinephor parabolic; distance Y 12 inches. Projection lens is 6.7 E. F. and its working distance 3⅞. Its free diameter is 1 13/16 inches.

The rotating shutter is proportioned as follows: Working blade (just sufficiently wide to avoid travel ghost when set at aerial image) 75 degrees; other blades 60 degrees. Openings on either side of working blade 60 degrees; opening opposite working blade 45 degrees.

Projection Room 20x10

Size of projection room is 20 feet by ten feet. It is 7½ feet from floor to ceiling. There are five observation ports, circular in shape and 18 inches in diameter, so placed that screen is always in view. Ports covered with plate glass set at an angle.

Equipment consists of two Power projectors, late type, home-made arc controllers, enclosed rewind, double 75 series arc motor generator, large switch and dimmer board controlling house and stage lights. Ventilation is by a fresh air inlet near the floor (size 16x22 inches), with a regulator and vent pipe 7x12 inches over each projector and spot lamp; also there is a Sirocco fan in corner of ceiling, which same may be used either for exhaust or intake. Lens ports are just large enough to accommodate the light beam. Shutters over all openings are arranged to act through a piece of film over upper loops. The cord (Master cord, of course.—Ed.) is attached to a weight which drops when cord slacks, turning a 1-inch pipe drilled to receive pins to which individual shutter cords attach. These pins drop out when rod revolves, dropping shutters.

Both the managing director, Mr. J. B. Barron, and the house manager, Mr. T. R. Tubman, realize the importance of excellence in projection and place no handicap on the projectionists.

Get This—It's Good!

For instance, the making of the time schedule is left entirely to the projectionists, who time the show according to the action thereof, entirely with view of securing absolute naturalness of action.

They also desire that the audiences know who is responsible for results (be they good or bad) on the screen, so they had a trailer made as per attached sample, fifteen feet of which is spliced to the feature.

Owing to extreme width of auditorium have advised the installation of a Raven half tone screen and high intensity arcs. Might add that the Palace is one of the largest houses in all Canada. It is equipped with all modern conveniences, such as rest rooms, smoking rooms, mezzanine floors, etc.

I wonder if you still have the album depicting certain events which occurred in Calgary in 1917?

You may bet your last gallus button I have. Wouldn't part with it for a small farm. Also, the key to Calgary which you gave me then still adorns the walls of my home.

I hold that your management shows excel-

lent judgment in having the trailer with the names of the projectionists attached to the film. I hold, and have always held, that the audience is very much more interested in knowing who it is is putting the picture on the screen than it is in knowing who directed it, and who photographed it, and edited its titles, etc. I also hold that placing the names of the projectionists before the audience cannot but be a powerful agent for the betterment of projection, since it just naturally stands to reason that a man will be more careful to avoid "bulls" in his work if he knows that the audience knows exactly who is responsible.

Credit Brings Good Work

Inform the audience that John Jones is projecting the picture and you may take it from me that John Jones will feel like ten cents worth of dog meat if any serious fault in projection becomes visible to the audience. It is no impossible thing to do where there are two projectionists, or even two shifts of two projectionists each. Both names are on the trailer in the first case, and believe me, if John Jones makes a break, his buddy, Bill Brown, will IMMEDIATELY proceed to bawl him out to a hard-boiled finish, because he knows the audience doesn't know but what it's him who is guilty. Of course, when the other shift came on, the leader or trailer would have to be changed. Well, what of it? It would waste maybe four inches of film a day—surely no killing matter. Mr. Manager, an investment in such a leader or trailer would return greater benefit to you than any possible way you could invest an equal sum of money.

Time Schedule

Leaving the time schedule in the hands of the projectionists is exactly what should be done, BUT unfortunately it is only a practicable thing where there are real PROJECTIONISTS—men who not only know their business, but who take real pride in doing high-class work.

Your recommendation for a screen with high power of diffusion is good, as is also the one for high intensity arcs, though in connection with them I would recomend the "Runcie" rotating shutter, because it will to some extent soften the somewhat brilliant harshness of the light.

Installation Sounds Good

Your installation sounds good, except that I personally prefer a rectangular observation port. They seem to me to be more efficient. As to your condenser, if you have one of the latest printing of the Bluebooks in your city you will find, on page 212b, that according to the table compiled by the Bausch and Lomb engineers, for a six-inch E. F. projection lens you should have a 7½ plano convex collector lens, which should, when working in conjunction with the parabolic, give you a 3¾-inch crater distance and a 12-inch distance Y. I see you have the 3¾ crater distance and the 12-inch distance Y, so think you must have misstated the focal length of your collector lens.

Up to now neither the sample of trailer or the photograph you promised have arrived.

Birmingham Dinner

On Sunday, February 17, Birmingham, Ala., projectionists' local union 236, I. A. T. S. E. and M. P. M. O., pulled off a real swell affair in the shape of a banquet, the occasion being the 12th anniversary of the local.

A delegation of Chattanooga projectionists was present, consisting of John J. Blanton, A. C. Kamin, B. Williams, P. J. Stutz, T. D. Ayers, O. A. Ayers, C. W. Kamin, J. K. Smith, Leo S. Nichols, C. W. Spann, C. H. Lawhorn and J. J. McDowell. George Langer, of New York City local union 306, was in the city with "The Hunchback of Notre Dame," and was on the job, of course.

The banquet committee consisted of R. A. Root, chairman, who acted as toastmaster, H. A. Rensford, W. B. Herring, C. M. Hiltbruner, J. T. Amberson, N. A. Kriel and F. E. Walker.

The feature of the evening was the presentation of honorary life membership in local 236 to the following: Wm. L. Harrison, City Commissioner; R. R. Moore, President Alabama State Federation of Labor; Louis Bowen, Secretary Alabama State Federation of Labor, and W. P. Raoul, International Organizer for the I. A.

John Blanton presented to local 236 twelve American Beauty roses with the best wishes of Chattanooga local No. 259.

Unfair??

E. H. Pyle, projectionist, Chappell, Nebraska, has the following to say with regard to an article published in the editorial section of the M. P. World, page 446, February 9 issue. Brother Pyle says:

I address you thus because you have been a brother to me in my work. I'm not writing to ask you any of the thousand or so questions I'd like to ask, but to defend the small town projectionist—"operators" they are sometimes called.

Attached find a clipping from the M. P. World. (It is a letter from P. E. Thomas, manager the Willard Theatre, Creston, Iowa, and he lambasts things in general with regard to the miserable condition of much of the film supplied to theatres by exchanges. He lays much blame to the small town exhibitor for damage caused by back-number projection apparatus. The letter was a most excellent one, and in the main friend Thomas' arguments were well based in fact. —Ed.). It seems to me the statements with regard to the care of film in this letter is a bit unfair to the small town projectionist.

I am myself projectionist in a town of about 1,500, and am proud of it. Even though ours is the only theatre in town, the manager and I take great pride in it, and in running it as it should be run. The manager undertakes the general management of the house, while I run the projection department thereof. I take every possible care of the films which are entrusted to me, because I deem it my duty to do so. I always return them in as good, and not infrequently in better condition than when received.

I have received films in such wretched condition that it was utterly impossible to give a decent show with them without cutting out a goodly part of the picture. On the other hand some of the films are in excellent shape on one or two occasions real, honest-to-goodness first run.

These latter were returned in exactly the same condition they were received, except for ordinary wear incident to going through a properly adjusted projector four times. As to punch marks, scratch marks and the many other "change-over" signals I have encountered, my opinion of the one who thus outraged the films is that he is a lazy, thoughtless cheapskate, who ought not to be allowed in a projection room at all. (And would not if the exchanges did their duty in the matter.—Ed.).

Always Inspects Films

When the films arrive in time I always inspect them. I note the scene for change-over, and thus make a change-over list which enables me to give perfect change-over without committing an outrage on the film. I insist on receiving films in decent condition from the exchange, and on the whole don't have much to kick about.

My projection equipment consists of two Simplex projectors, which same have been in use for about five years. They still give good service and I like them very much. We have a thirty ampere G. E. rectifier. It supplies sufficient current to give excellent results on our twelve-foot picture at 80 feet distance of projection, though I think it would be better with forty to fifty amperes. (Right, brother. If you have a house of ordinary dimensions, requiring a screen of good diffusive power, thirty amperes is not sufficient to give a very brilliant picture, though by careful work you can get very good results, nevertheless.—Ed.)

Has One Handbook

I have one of your Third Edition handbooks, and intend to have the new Bluebook soon, if I go bankrupt to get it. I wouldn't take several times the cost of the present book for it.

My present manager—the one I have always worked under—is the only one who has made a success of it in this town. He is very careful of his bookings, taking only those he thinks will please the people as a whole (which is why he succeeds.—Ed.). So you see there is at least one small town manager and projectionist who respects the business, and I think there are many more.

Not All Condemned

I don't for a moment imagine that friend Thomas meant to condemn small town managers as a whole. I regarded his letter as excellent, and think you read into it something he did not mean. I have time and again said that many small town men are the equals of, and in some ways decidedly superior to city men—both managers and projectionists. I give high praise to the small town projectionist who, working alone, struggles against odds and by hard work and close application acquires the experience and technical knowledge necessary to high grade projection.

On the other hand many small town men, like many city men, just simply bust into the projection or managerial field, without the very slightest idea of anything except acquiring some "easy money." They know next to nothing at all about the business, and make not even the slightest effort to acquire knowledge. They are not showmen —or much of anything else. There are a lot of the breed, both in city and village, and that is the left-handed genius friend Thomas was hitting at—more power to him and his club—which I'm ready and willing to help him swing at any time.

Before closing let me remark that you ought to have the Bluebook—Fourth Edition. The Third Edition is way out of date. As a matter of fact your manager should get it himself as a part of the regular house equipment. It is, in a way, just as necessary to the installation as are the projectors themselves.

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Jim Wanted to Know What Was An Organ Price, and Also Why

THE show was over and the proprietor of the Palace Theatre was subjugating a late supper at the restaurant across the street. He had reached a point about half way down the bill of fare when Jim, the guiding genius of the Crescent, dropped into a vacant chair opposite him.

"What's good on the bill of fare tonight?" he asked.

"Haven't found it yet," confessed Bill, "But I have made a mark across what I tried so far and my suggestion is that you tackle something else."

"That sounds like a good stunt," admitted Jim. "Getting a decent meal is getting to be as bad as selecting an organ these days—say Bill!" and a worried expression chased across his brow, "What constitutes an organ price anyhow?"

"What do you mean by an organ price?" asked Bill.

"Do you mean the price that you paid for the organ, the amount that the salesman tells you that the organ is worth, or the number of iron men which your competitor states on his program that his instrument set him back?"

What He Was Trying to Discover

"That's just what I am trying to find out," admitted Jim. "I have been stewing over this organ proposition for a month and I have been gum shoeing around, making what an efficiency expert would call a survey, and this is what I discovered.

"The Star Theatre has an organ for which it paid $18,500. The Royal has one for which it paid $18,000 and the Majestic has another, for which its proprietor expended $17,000. And, what get's me is the fact that it looks as if the Majestic fellow had about as good an instrument as any of them. Now, what do you make of that?"

"Well," said Bill, "It looks to me as if you did not dig deep enough when you were making your survey. If you kept right on going, you would probably have dug up a few corpses on which an inquest would have given you the inside dope."

"What do you mean by corpses?" asked Jim.

An Expensive Funeral

"Dead ones," said Bill. "Dead musical instruments that ought to have been laid away in potter's field, but to which their owners insisted on giving a large and elaborate funeral, because they fancied, in their youth and innocence, that they were going to make some musical instrument builder pay the undertaker's bill."

"Go right on," said Jim, "Keep on explainationizing until I say 'when'."

"All right," said Bill, "If you want all the harrowing details, here they be.

"The Royal had an old instrument whose daylights had been banged to bits and which sounded like a collection of tinware sliding down an uncarpeted stairway. But the proprietor was a wise guy and hung off from making any deal until he discovered who would make him the biggest allowance for his passe collection of kindling wood.

Too Busy Selling to Buy Right

"He was so busy trying to see how much he could get for the instrument that was not worth a continental darn that he entirely overlooked what he was going to get in the way of a new one; so, when a wise salesman offered him a thousand dollars for his old-timer and sold him a $17,000 organ for $18,000, he fell for the deal like a schoolgirl for a new brand of make-up.

"The fellow who operates the Star got off a bit worse than the Royal bargainer, because the Star instrument was not in such bad shape. In fact, it really could be used for another season without the audience going on strike, but the draw-back was that the Star man knew this and proceeded to make capital out of it, and when he got on to negotiating for a new instrument, he was so all fired stiff on the allowance that he wanted for the old one that the only thing that the organ salesman could do was to promise him $1,500 for the invalid and tack the amount on to the price of the new organ, which explains why the Star's list price went up to $18,500."

"But how did the Majestic get such a good deal?" asked Jim.

Just Dumb Luck

"That," said Bill, "was just dumb luck. The Majestic was a brand new house and was not tied up with any old musical instruments that should have been donated to a home for the deaf or the nearest dealer in second-hand lumber, and it was not necessary to have any strings on his deal, so he bought a $17,000 organ, paid $17,000 for it, and, between you and me, he got the worth of his money."

"Yes," said Jim, "that's all right. I can see where somebody got stung, but what I don't get is why an exhibitor can turn in his old automobile, get an allowance on it and get a new car at its true value, less the allowance, and when he tries the same deal with a musical instrument, he seems to get it right plumb in the centre of the neck."

"Simply," said Bill, "because when you get an allowance of $300 on your car, you get $300, and when you buy a new car, although you don't know what the car is worth, you do know just what you must pay for it if you decide you want it and there is no possible way by which a dealer in unused automobiles can jack the list price up on you, while nobody, but the man who builds the organ, knows what it costs and for how much it can be sold at a profit.

Adding Allowance to Price

"Now, take it from me, no musical instrument manufacturer is giving away his product and when a hard-boiled exhibitor wants real money for a bunch of antiquated junk, for which there is no possible resale, the only thing for the salesman to do is to look pleasant, offer a big allowance and add that allowance to the price for which he would be glad to sell his instrument anyway.

"And some day, the exhibitors will wake up and discover that what they get out of a new instrument for the amount of money which they expend is of a great deal more consequence than what they suppose they are getting for a bunch of junk.

"When you buy a motor car, you know what it costs f. o. b. factory—you

know how much you are going to be soaked for freight, you also know what the Government taxes on it will be and, if you buy it on time, what you pay for the carrying charges, and although you may shop around with a dozen or more different manufacturers to see how much they will allow you on your old car, there is no earthly way in which the man who makes the best offer can possibly jack up the cost of the new car on you.

"Some day organ builders will have established list prices at the factory and will quit entirely giving big allowance on old instruments and the exhibitor then will know just where he stands, but meanwhile the best thing that he can do is to forget all about his old instrument and make up his mind what he wants in the way of a new one and how much he wants to pay for it, and the chances are that a big percentage of those who will have old instruments will be just as well off, when buying new ones, if they donate their played-out organs and pianos to some charitable institution or the junk pile."

Howells Cine Equipment Has a New Curtain Operating Device

THE Howells Cine Equipment Company, 740 Seventh avenue, New York City, has on exhibition a new curtain operating device, for which the Howells Company is acting as sales agent.

This device is operated by a one-quarter horse power Robins & Meyers electric motor. At the end of the motor shaft is a leather faced cone which operates between the interior surfaces of a pair of driving wheels, keyed to a common driving shaft. This driving shaft is geared to a second shaft, upon the extremity of which is a sprocket wheel which operates a roller chain, connected with the ropes by which the curtain is opened and closed.



MECHANISM DETAILS
Of the New Welsh Curtain Operating Device

The device is entirely automatic in operation, it being only necessary to throw a switch to open the curtain when closed or close it when opened.

At the point where the curtain is fully opened, a projection on the chain trips a lever which shuts off the current and sets the mechanism for closing the curtain, when the switch is once more thrown on, while a similar stop on the opposite side of the chain breaks the current when the curtain is fully closed and sets the mechanism for opening same with the next throw of the switch.

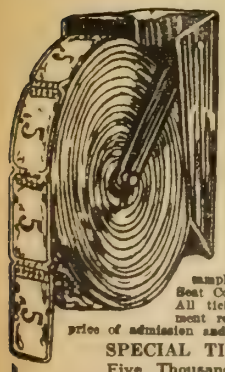
The shaft upon which the double faced driving wheel is mounted has a longitudinal throw, which is operated by the lever with which the safety catches come in contact, and this throw is just sufficient to bring one of the interior surfaces of the fly wheel in contact with the friction cone, mounted on the motor shaft.

When the cone is in contact with the left-hand surface of the driving wheel, the latter revolves in one direction. When it is brought in contact with the interior surface, it revolves in the opposite direction, thereby permitting of reversing with the minimum of operating parts being utilized for the purpose.

The motor is wired for 110 volt current, either direct or alternating, as may be desired by the purchaser.

The curtain slides upon a metal track and the entire device is noiseless. The switches, by which it is governed, may be placed in the projection room or in any other portion of the theatre, as desired.

The mechanism is simple, sturdy and compact and the Howells Cine Equipment Company state that it will be marketed at a very reasonable figure.



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Five More Theatres Have Recently Installed New Musical Instruments

MORE and more, the wide-awake exhibitor is appreciating the fact that the right kind of a musical program draws patronage and that up-to-date musical equipment is a profitable investment.

In Winston Salem, N. C., Edgar C. Pearce, a pioneer exhibitor, has just installed a Robert-Morton unit organ in his theatre, the Amusu.

John Angello and Julius Annesa, proprietors of the Family theatre, of Utica, N. Y., have just added a new Fotoplayer to their house attraction.

The H. & B. Amusement Company recently purchased a style 40 Fotoplayer, which is now installed in that company's Palace Theatre, 419 Seventh avenue, Brooklyn.

The Tuxedo Theatre, 42nd Street and Third avenue, New York City, operated by Miller and Volk, has just installed one of the newest and latest types of pit instruments, a style 49 Fotoplayer Pit Unit Organ.

A recent New England installation is that of a style 35 Fotoplayer in the Princess Theatre, Rockville, Conn., operated by A. J. & F. A. Mann.

The Palace Theatre of LaFollette, Tenn., operated by Earle Henderson is drawing new patrons with a style 40 Fotoplayer, which has recently been installed in that house.

Pleasantville to Have New Theatre

S. Siciliano is building a two story office building of brick, steel and concrete with two stores and a 425 seat theatre on ground floor and twelve offices on second floor at No. 60 Rebecca Avenue, Pleasantville, N. Y.

The theatre will be owned and operated by Phillips & Sussman, Inc., with temporary office at No. 129 Rebecca Avenue.

An Extensive Building Campaign Is Under Way in Pacific North West

PACIFIC Northwest exhibitors are becoming thoroughly sold on the proposition of placing their building projects in the hands of theatre equipment specialists who are fitted to estimate their requirements, and the best way of accomplishing them. A large number of building plans have been announced recently, promising an interesting season so far as construction is concerned.

Considerable interest is being shown in plans for the new 1250 seat Everett Theatre, Everett, Wash., actual construction of which began February 16, on the site of the house recently destroyed by fire. The new Everett will cost in the neighborhood of $225,000, and will be as nearly fireproof as it is possible to make it, structural steel and reinforced concrete being used throughout, the only wood in the entire building being the stage which will be of hard wood, and some small wood strips around the doors and windows.

The building permit will be the largest issued in Everett so far during 1924. Work will be pushed as rapidly as possible, with a July opening in view.

Special designs are being worked out for stage settings and lighting effects.

A feature of the house will be the luxuriously appointed rest rooms on the mezzanine floor. The general rest room will be completely furnished with overstuffed furniture and will be large enough to comfortably care for 200 persons at one time. The management considers the comforts of its patrons as of paramount importance. Special attention will be paid also to the fireproof projection room which will be equipped with the latest types of equipment. Projection will be Simplex.

Other Building Operations

The Coos Bay Amusement Co., of North Bend, Oregon, will have its new theatre completed by March 15th. $125,000 has gone into this project, and a house which will be a distinct addition to the community will be the result.

Portland is adding to its growing list of suburban theatres, the Capitol, which is due to open its doors some time in March. The house will cost $75,000.

The state of Washington has an even more ambitious theatre program. Several of the new houses are rapidly nearing completion, while construction is just under way in others.

In addition to the big Everett Theatre, and the Capitol in Olympia, the St. Helens Theatre in Chehalis, Wash., will open shortly. This house which is next the St. Helens hotel, will cost $125,000. It is of fireproof construction, and is beautifully and tastefully appointed.

An $80,000 Investment

D. Constanti's new house in Sumner, Wash., not yet named, will open early in March. It represents an investment of $80,000, and will probably operate as the only house in town, as John Bruett, who now operates the Sumner Theatre, is building in Auburn, and will close his Sumner house on completion of the Auburn house.

The Kay, on K Street, Tacoma, Wash., is almost completed and will open as the connecting link between the down town and suburban districts, early in March. It will be owned by the Moore Amusement Co., and managed by Louis Perunko.

The above houses will all be completely seated, projected, carpeted, draped, decorated and lighted by the firm of B. F. Shearer, Inc., which shows a strong lineup involving over a quarter million dollars in contracts. Projection will be Simplex. Readers of the MOVING PICTURE WORLD, will have an opportunity to read complete descriptions and photographs of most of these houses upon their completion.

Increasing Seating Capacities

It looks as though it had been a hard winter on seats, due no doubt to some of the excellent pictures that "raise the fans right out of their seats." Several houses have put in re-seating orders. Among them the Allender Amusement Co., of Spokane, Wash., which is re-seating two of its present houses, and has placed an order for seats for its new Ritz Theatre, which will seat about 650.

The Spokane Hippodrome, which seats 1300 is installing new chairs.

Wm. F. Code of Seattle's Paramount Theatre, is increasing his seating capacity by 200 to care for increased patronage. This will give him 700 seats.

The above chair installations are all through B. F. Shearer, Inc., of Seattle.

Exhibitor Petrie of the Columbian, Columbia City, Seattle, has added an illuminated marquee to his front and redecorated

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the interior of his house, spending in all $2,500 in "housecleaning" for the coming season.

Kunsky Plans Fourth Big Detroit Theatre

John H. Kunsky of Detroit, is to have another large theatre. Negotiations were completed and leases signed, February 25 covering one of the largest plots of downtown property in the Motor City, which will give a fourth large house to Mr. Kunsky who is already operating the Capitol, capacity 4250, Madison, capacity 2350 and Adams, 1950, besides several large residential houses as well as other theatres in Detroit.

The new house, which will be built under the supervision of C. Howard Crane, is as yet unnamed, it will occupy a site within a stones-throw of the other Kunsky houses about Grand Circus Park and will seat more than 3,500. The investment concerned amounts to better than $2,000,000.

With a frontage of 110 feet on Woodward, the town's main thoroughfare, and 400 feet on Elizabeth Street, there will be built, in addition to the theatre itself, a modern office building with stores and shops occupying the first two floors. The building will be eight stories high. Work will begin during the coming summer, notice having been given already to all tenants occupying the present buildings on the site.

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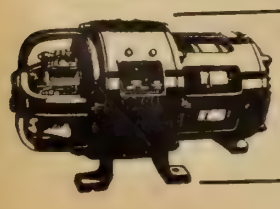
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The Week's Record of Albany Incorporations

Albany, March 3.—There were ten less motion picture companies incorporated in New York state last month than during the same month a year ago. The records show a total of 23 companies last month to 33 in Ferbuary 1923.

During the week ending March 1, eight companies incorporated through the secretary of state's office at Albany.

These were K. R. H. Amusement Corporation, $50,000, with George Goldberg, Jamaica; Frances L. Garfunkel, Matilda Singer, Brooklyn.

Tenth Street and Broadway Theatre Corporation, $1,000, Daniel G. Griffin, Eman Brooks, J. A. Gazpari, New York.

Spectacular Productions, Inc., $1,500, L. H. Allen, M. F. Beier, J. L. Hochman, New York.

B. P. Schulberg-Preferred, Inc., capitalization not stated, Freda Freeman, Brooklyn; Samuel Zierler, Woodmere; Benjamin P. Schulberg, Los Angeles, Calif.

Echo Motion Picture House, Inc., $12,000, S. and Y. Marrow, New York; Benjamin Eisenberg, Brooklyn.

Los Angeles Playhouse, Inc., $1,000, Daniel G. Griffin, Eman Brooks, C. I. Johnson, New York City.

Reel-Colors, Inc., $200,000, George A. Canalizo, Freeport; S. B. and A. L. Godoy, New York City.

Dewhurst Films, Inc., capitalization not stated, O. L. Johnston, P. E. Cowan, C. W. McConaughty, New York.

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MR. THEATRE OWNER—Manager of theatre desires change, young, married and reliable, with eleven years' experience managing motion picture theatres; at present manager of one thousand seat theatre using pictures and extra attraction acts. If your house needs a live manager write care Box 334, Moving Picture World, New York City.

THEATRE MANAGER at liberty, March 20th. Can furnish complete equipment, seats, machines, piano, scenery and lobby frames. Will manage and furnish equipment, or lease theatre, handle any proposition. Address, ZZZ, care Moving Picture World, New York City.

PROJECTIONIST desires permanent position where experience and ability are essential. Thoroughly experienced on all modern equipment. 10 years' actual experience. No boozer. Married. Best reference. Lee Millsap, Mayfield, Kentucky.

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ORGANIST AT LIBERTY—First-class trained musician. Organ graduate two colleges. Expert picture player and soloist. Experience. Reputation. Union. Exceptionally fine library. Consider good position anywhere. Good instrument essential. State particulars and best salary. Address Expert Organist, care Moving Picture World, New York City.

EXPERIENCED THEATRE ORGANIST desires change. Union, good library. Good organ essential. Address C-2, Moving Picture World, New York City.

HELP WANTED

AT ONCE for year 'round position if you are good and not afraid of working matinee and two light shows, good on solos and pictures. Union man. Must have Hope Jones Wurlitzer organ experience and willing to demonstrate ability, as we feature the organ. Address Stanley Theatre, West Palm Beach, Florida. State references and salary.



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Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

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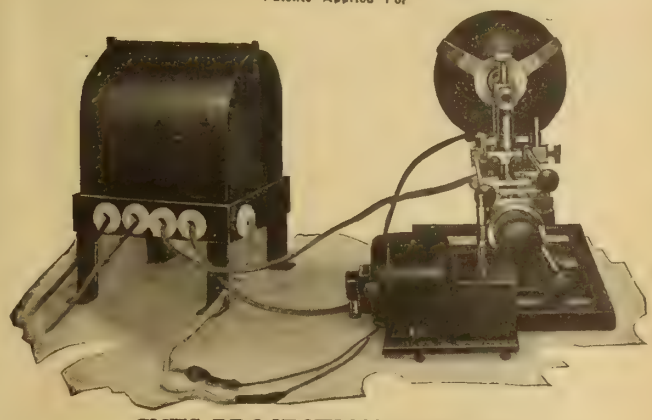
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516 FIFTH AVENUE NEW YORK, N. Y.

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Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

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Positively the Most Liberal and Comprehensive ever offered the Exhibitor

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pencils of light

THE moving film, master draftsman of the emotions, draws on the screen with pencils of light—projector carbons.

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Pictures in light—these are your merchandise. No matter how good the film, it is the light that makes it alive on the screen. To get the best out of every film—

Use National Projector Carbons.

Our Service Engineers are always at your call

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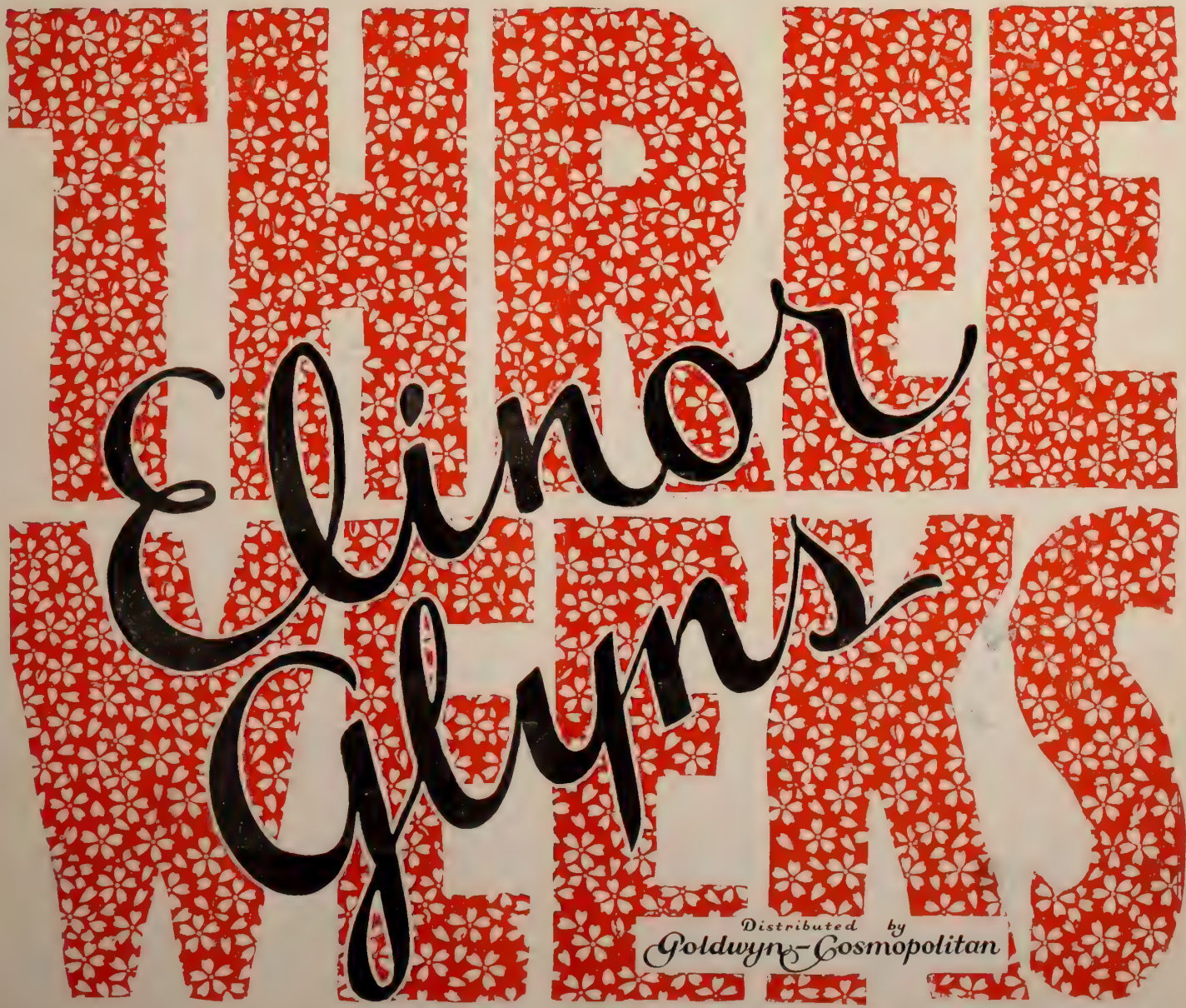
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Moving Picture WORLD

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Everything that You and I love in a picture !
Presented by
CARL LAEMMLE
All Star Cast
includes
BABY PEGGY
ROBERT ELLIS
ELINOR FAIRE
HAYDEN STEVENSON
WINIFRED BRYSON
AMF
The Law Forbids
Directed by
JESSE ROBBINS
UNIVERSAL JEWEL de LUXE



Nearing Completion

Reservations now being taken at all Hodkinson Exchanges for first run bookings



Betty Compson

in

"MIAMI"

Story by John Lynch

An Alan Crosland production

Produced by Tilford Cinema Corp.

Distributed by

HODKINSON

Season 1924-1925

Thirty First-Run Pictures



If you want PROOF read this

"GRIT"—[Class A] 80%

(Adapted from story of same name)

Story:—Son of Gangster Born With Fear of a Gun Urged to Heroism by Girl He Loves

VALUE

Photography—Very good—Fred Waller.
TYPE OF PICTURE—Adventurous—Interesting.
Moral Standard—Average.

Story—Average—Melodrama—Adults.
Star—Very good—Glenn Hunter.
Author—Average—F. Scott Fitzgerald.
Direction—Very good—Frank Tuttle.
Adaptation—Very good—Ashmore Creelman.
Technique—Very good.
Spiritual Influence—Neutral.
Producer—Film Guild

CAST

"Kid" Hart	Glenn Hunter
Annie Hart	Helenka Adamowska
Houdini Hart	Roland Young
Orchid McGonigle	Clara Bow
Boris Giovanni Smith	Osgood Perkins
Flashy Joe	Townsend Martin
Pop Finkel	Dore Davidson
Bennie Finkel	Martin Broder
Tony O'Cohen	Joseph Depew

Footage—5,800 ft.
February 1 to 15, 1924.
Distributor—W. W. Hodkinson

MORAL O'THE PICTURE—Fear Is Merely a Condition of Mind.

Our Opinion

Good Melodrama—Colorful Presentation of Underworld Story—Glenn Hunter at Best

The story of "Grit" is slightly out of the ordinary, in spite of the fact that it contains a not unusual amount of underworld atmosphere. In fact the story has its setting almost entirely in the underworld. With the exception of the antique shop of Pop Finkel, where the old man had a method of his own for shooting worm holes into his furniture, the haunts of gangsters form the background of the majority of the story's action. The character played sympathetically by Glenn Hunter is that of a youth who was born "gun shy," and who became the tool of a gangster whom he served with sensitive fingers inherited from his gangster father. The plot of the story has no particular strength, but it does allow of interesting development, and interjects a romance that flourishes amid hairbreadth escapes from the evil eye of the jealous one, police raids, and heroic rescues. Clara Bow gives a fascinating and spirited performance as Orchid, a fearless ex-crook determined to go straight. Osgood Perkins is convincing as the despicable Smith, equally proficient in the use of knife or gun. Dore Davidson lives up to former records, and Martin Broder does well as Bennie Finkel. The cast is capable throughout, and direction and editing is well done.

STORY OF THE PLAY

"Kid" Hart was born "gun-shy." In fact, the very sight of ... was, however, proficient at the wire trick, and opened safes and ... lighted his master, Boris Giovanni Smith. His tendency to ... Orchid McGonigle, his sweetheart, who, on her return from ... and takes a job as waitress. Together they help Pop Finkel ... ened with eviction by Smith. And when Pop's son, Bennie ... make Pop part with his money, Orchid and the Kid rescue ... Kid, who at the urge of Orchid has taught himself that ... himself a hero. The closing scenes show the Kid and Or... family of children.

PROGRAM COPY—"Grit"—Feat...

Kid Hart had a tough time of it until he took th... to himself that "it doesn't hurt to get hurt." Here is a ... cast, including Glenn Hunter, Dore Davidson and Clar...

"SCREEN OPINIONS"



Book "GRIT" at your nearest Hodkinson Exchange

Distributed by HODKINSON
Season 1924-1925
Thirty First-Run Pictures

The most widely booked feature in first run theatres in the history of independent distribution



Some First-run Theatres that will play "Love's Whirlpool" within the next few weeks

NEW YORK	Cameo Theatre
(First run full week—followed by Keith, Proctor and Moss Circuits and Meyer & Schneider Theatre Circuit	
CHICAGO	Randolph Theatre
ST. LOUIS, MO.	Wm. Goldman's King's Theatre
BOSTON, MASS.	Fenway Theatre
INDIANAPOLIS, IND.	Palace Theatre
CINCINNATI, OHIO	Capitol Theatre
LOUISVILLE, KY.	Rialto Theatre
PROVIDENCE, R. I.	Victory Theatre
TAMPA, FLA.	Strand Theatre
HOUSTON, TEXAS	Capitol Theatre
OAKLAND, CALIF.	State Theatre
JACKSONVILLE, FLA.	Imperial Theatre
SANDUSKY, OHIO	Schade Theatre
CHATTANOOGA, TENN.	Rialto Theatre
WINSTON-SALEM, N. C.	Amuzu Theatre
SAVANNAH, GA.	Odeon Theatre
MIAMI, FLA.	Hippodrome
JACKSON, TENN.	Lyric Theatre
WACO, TEXAS	Hippodrome
COLUMBIA, S. C.	Imperial Theatre
MUSKOGEE, OKLA.	Palace Theatre
KNOXVILLE, TENN.	Strand Theatre
MACON, GA.	Rialto Theatre
ST. PETERSBURGH, FLA.	Phiel Theatre
SALT LAKE CITY, UTAH	Pantages Theatre
FORT WORTH, TEXAS	Phillips Egypt Theatre
SACRAMENTO, CALIF.	Liberty Theatre
DAYTON, OHIO	Keith's State Theatre
HUNTINGTON, W. VA.	Strand Theatre
SOUTHERN ENTERPRISES THEATRE CIRCUIT	

"LOVE'S WHIRLPOOL"

with

James Kirkwood, Lila Lee and Madge Bellamy

Presented by
REGAL PICTURES, INC.

Story by Martha Lord

Adapted by Elliott Clawson and Bruce Mitchell

Directed by
Bruce Mitchell

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures

THANKS—

THEATRE OWNERS FROM COAST TO COAST HAVE BOOKED

"AFTER THE BALL"

(THEIR FIRST PICTURE)

WITH SUCH ENTHUSIASM AND DISPATCH THAT THE BIG IDEA OF EXHIBITOR CO-OPERATION HAS PROVEN A SUCCESS BEYOND THE SHADOW OF A DOUBT.

WE THANK—

KUNSKY OF DETROIT—BURFORD OF ILLINOIS—STANLEY OF PHILADELPHIA—GORDON OF BOSTON—FAY OF PROVIDENCE—ASCHER OF CHICAGO—GREY OF NEW ENGLAND—AND THE

—1000 OTHER THEATRE OWNERS

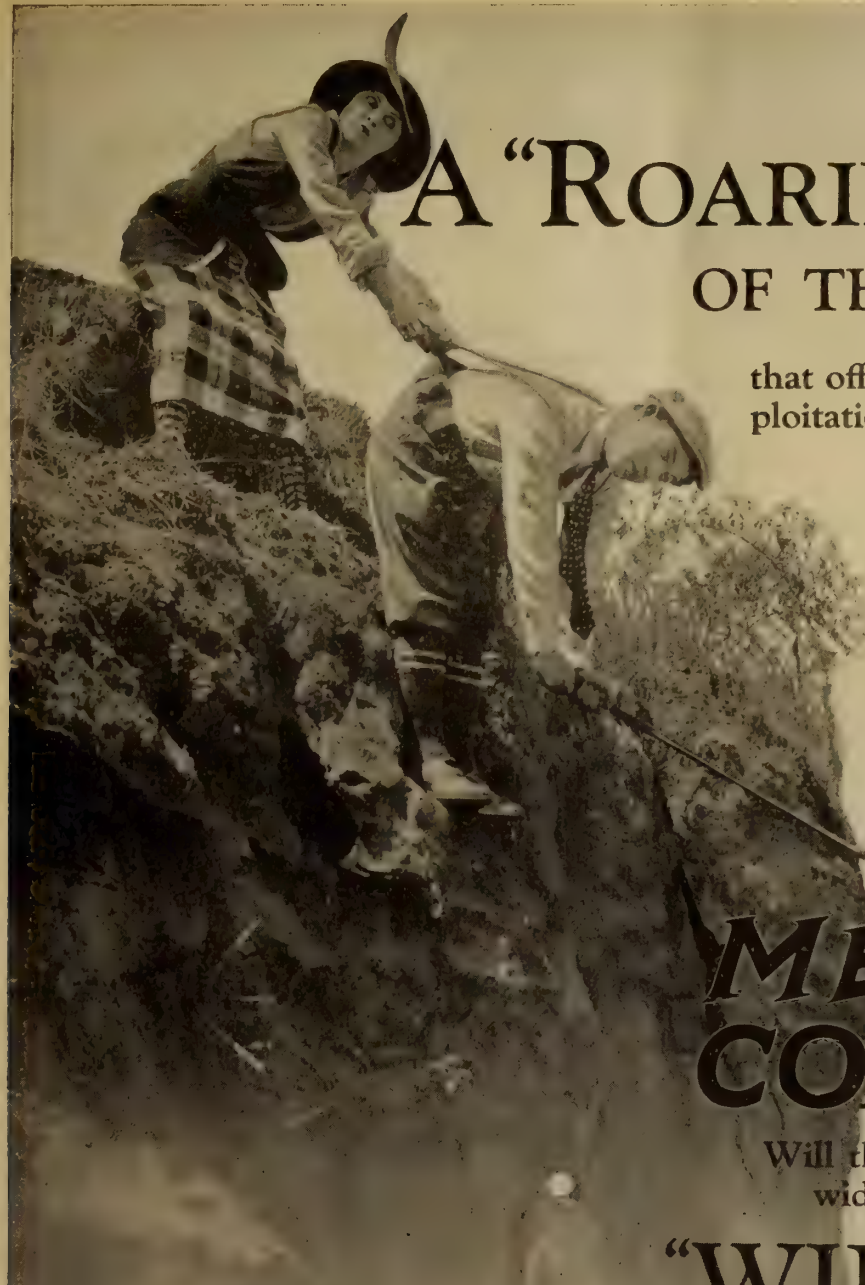
WHO CO-OPERATED IMMEDIATELY AND ARRANGED BOOKINGS —AND **FIXED DATES**—FOR THEIR FIRST GREAT PICTURE SO SOON AFTER ITS RELEASE.

WE ALSO THANK—

RENCO FILM COMPANY — DIRECTOR DALLAS FITZGERALD — JAMES COLWELL—GASTON GLASS — MIRIAM COOPER — EDNA MURPHY—ROBERT FRAZER AND ALL WHO WERE RESPONSIBLE FOR THIS SPLENDID PRODUCTION.

ANDERSON PICTURES CORPORATION

723 SEVENTH AVENUE
NEW YORK



A "ROARING FARCE" OF THE GOLF LINKS

that offers more opportunities for exploitation than nine out of ten features.

If you have learned the value of advertising your whole program, you will see the many box-office angles in this fast action two-reel

JACK WHITE PRODUCTION

MERMAID COMEDIES

Will throw the laughter throttles wide open at your theatre

"WIDE OPEN"

With LIGE CONLEY

"Enough strokes to swim the English channel," as depicted by one of the titles, describes this roaring farce of the twenty-four-hour stay of a pair of novices on a golf course. This Jack White production and Mermaid Comedy is an excellent short subject for any program. It will go especially well where a few in the audience have a knowledge of golf. *** A runaway trolley car which dashes through the business section of a city terminates this two-reeler with quick heart action.—*Moving Picture World.*

Supervised by
JACK WHITE

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E. W. Hammons
President

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PRESS AGENTS REVEL

and

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HOTEL ASTOR

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or apply to

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

Percentage and the Old-Line "Showman"—"Heads I Win; Tails You Lose"—Two Sides of the Story—Frank Discussion Needed

R. F. WOODHULL, president of the Motion Picture Theatre Owners of New Jersey, conducts the very successful Baker Theatre, in Dover, a town of ten thousand population.

In addition to presenting motion pictures, the Baker Theatre occasionally houses a success of the Broadway speaking stage.

When a star of the magnitude of Raymond Hitchcock, in a play as well known as "The Old Soak," appears at Mr. Woodhull's playhouse, the terms call for a straight percentage split with the Shuberts. Straight percentage—even to division of the advertising cost.

When George Cohan's "Little Nellie Kelly," direct from a year on Broadway, makes its appeal to Dover theatregoers, the producers and Mr. Woodhull are again partners in the gamble on pulling power, weather and what-not.

* * *

THEN the scene changes. We will imagine "The Old Soak" made into a motion picture, and the screen production establishing a Broadway favor equal to that of its parent of the spoken drama.

The film salesman calls on Mr. Woodhull. After considerable argument they can't agree on price. "All right," says the salesman. "Let's play it percentage." "I'm willing," replies the exhibitor. For percentage is an old friend of his.

"BUT—" from the salesman, "first of all, I want a GUARANTEE."

Mr. Woodhull can't understand it. It is rather difficult to do so—if you are in his shoes.

The exhibitor who didn't have to guarantee Raymond Hitchcock or the Shuberts a plugged quarter to get "The Old Soak" into his theatre needs something more than persuasive argument to reach understanding of this variety of percentage.

He calls it "heads I win, tails you lose" percentage.

* * *

SPEAKING at the convention of the Motion Picture Theatre Owners of Ohio, in Columbus, last week, Mr. Woodhull expressed his opinions frankly and plainly.

The reception accorded his words is full and sufficient reason for the space given here to Mr. Woodhull's problems. For the "bigger and better picture" that has now become our "every week picture" needs percentage; must have percentage.

So it is well to give thought to the sort of percentage that an increasing number of exhibitors are going to be talking about in the months to come.

¶Warning to competitors:

¶Met a Famous Players theatre manager in town for the annual conference. "Happy?" said we.

¶"Listen," said he, "if this Famous Players crew doesn't just pile the dough back into New York after the deal Zukor, Kent and Franklin gave us this week—then the Mint couldn't change a two spot."

¶Opposition—prepare for battle!

Mr. Woodhull touches other points:

"When 'Little Nellie Kelly' came to *my* theatre it arrived with three carloads of scenery, full orchestra and a large company that spent real money in the town—when the percentage picture comes it is in a tin can.

"When I call up the Shuberts and ask for ten twenty-four sheets they say: 'Can't

(Continued on next page)

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - - - - EDITOR

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VOLUME 67 NUMBER 4

The Editor's Views

(*Continued from preceding page*)

you use more?' They supply the paper; I provide the locations—and they can't do enough for me. Imagine yourself with nerve enough to ask for a ten cent window card from the exchange man who is being guaranteed fifteen hundred.

"Ten days before the stage production an advance man who knows the show game arrives in town. This man has authority. The same goes for the company manager. If anyone accompanies the can of film it is an exploitation kid who means well but who has to spend eighteen hours of the day writing and telephoning the home office and exchange.

"Here are some of the important 'show' problems the office is taking up with him: 'Why did you use sixty-four cents for stamps last week?' 'You haven't sent in report from XYQ yet.' 'Why didn't you collect from the exhibitor for that $1.25 hand-lettered sign you put up in Burlington?'

"Every time we try to get together and co-operate on some stunt he has to call up the office and see if it is all right 'according to the contract.'"

There's an Exception to the Rule

BUT every rule has its exception, and there is a shining exception in Mr. Woodhull's memories of percentage pictures.

"The Covered Wagon," road-showed by those capable showmen, Mitchell and McCarthy, came to the Dover house just as any stage attraction would. On similar terms, with a special "drop," special orchestra, and so on.

Played three days to business that sent the producer away very well pleased and left Mr. Woodhull more than satisfied. Everybody happy.

That's one way of doing it.

Where the "Bunk" Started

WE are taking no sides in this argument, but we do hope to start one. An argument in which distributors and exhibitors will lay cards on the table and talk frankly.

There has been too much "bunk" in all the industry's talks on percentage. So much unwillingness to face the facts that percentage, a booking method as old as trouping, has become a weird, tangled maze in which the rule is "Get the other fellow or he will get you."

Let's look at the other side of the story.

Again we will fall back on Mr. Woodhull because he represents ideally the typical showman in whom legitimate and picture experience is combined.

We go back some seven years. Arriving in front of 729 Seventh Avenue one day, Mr. Woodhull found an indignation meeting of exhibitors in progress. In response to his query as to the trouble he was told:

"Go upstairs and see So and So. He has a new scheme that is highway robbery. Why the next thing you know these producers will be taking your theatre away from you."

Mr. Woodhull "went upstairs" and found an exchange man who was kind enough to offer him a practical guarantee of his overhead, a reasonable profit, and then a percentage split. The producer didn't come in for a cent until the Baker Theatre had its overhead and profit.

The theatre man accepted with glee; downstairs again, he told the other exhibitors to go up and grab the proposition.

"What!" they responded. "Let those fellows SEE OUR BOOKS?" Never!"

That's where the "bunk" started.

The Shuberts have been looking at Mr. Woodhull's books in connection with their attractions for some years. And to date he hasn't lost three winks of sleep over the dire prospect.

The Next Chapter in the Book

THERE follows another chapter in the book of percentage "bunk." The unfortunate distributor seeking a first run in a city rather closely controlled is the chief character.

He is told:

"My normal overhead is six thousand a week. Guarantee me that, spend an extra thousand on advertising, and I'll try and squeeze you in the week before Easter."

The distributor, harried by his need of "setting in the first run" so as to get the picture started in the territory, accepts the deal. And considers it a successful booking when he doesn't go into the red ink.

This still happens in some cities, and to some unfortunate distributors. Despite the fact that no theatre manager worthy the name will let a picture on his screen that he doesn't think of fitting quality for his house.

That's the other side of the "heads I win, tails you lose." And it has helped to feed and foster the percentage "bunk."

At the expense of the distributor who possesses no club; and the exhibitor who must "take it or leave it."

The Air Can Be Cleared

WE will all get somewhere towards a solution of percentage worries the day that we realize that frank discussion of its angles does not involve TAKING SIDES—for either producer or exhibitor.

The cold, brutal fact is that present tangles are losing money for both exhibitor and distributor.

For every exhibitor "oversold" on a guarantee there is a distributor losing money through this sequence:

When the production is new and "cream contracts" plentiful he haughtily spurns the exhibitor who won't meet top terms. Sixty days later with contracts growing scarce the salesman makes the town again and is surprised to find the exhibitor's offer lower—in proportion to the age of the picture. Thirty days more and he returns to "take anything he can get," for contracts are at the low ebb.

And a distributor to whose New York office quick cash and ready cash is as important as eye teeth has lost both the cash and the time—because we are attempting to operate under a procedure neither sound in theory nor successful in practice.

The big picture of today needs percentage. The exhibitor who would successfully present the big pictures needs percentage. Percentage needs "de-bunknig," the new word the "literati" have coined of low-brow material. Let's try it!

Robert E. Welsh

Introducing:

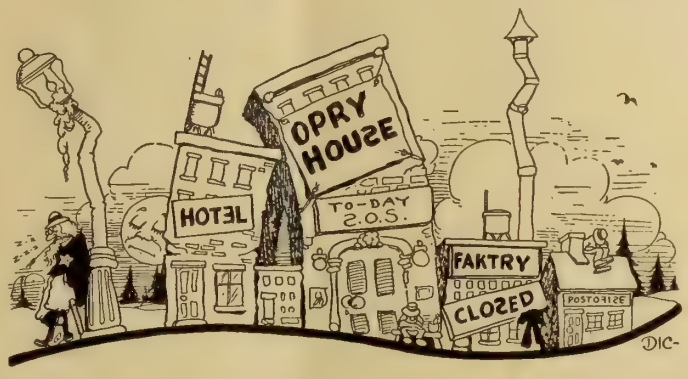
"Bozo" Jones

"World's Greatest Film Salesman"

"BOZO," says my last boss to me, "that line of gab you got might get you buy in a deaf and dumb asylum if it was 'specially dumb, but you got too many stages of amplification for this office. With me, your name is Static."

I dunno exactly what he's drifting at, but I play safe with a snappy comeback and then steps up and accepts my resignation.

Nosir, there ain't no exchange manager can get gay with me. I should think they'd oughta know that by this time, 'cause I've had them all working for me. Even big leaguers like Eddie Saunders, Cres Smith, Harry Buxbaum and Joe Unger have tried to fire me but I beat 'em all to the skids. Yessir, I carries my own grease.



KANTGOBACK, MISS.—This town is all shot to pieces. The factory is closed, throwing thousands of men outter work and they've had more epidemics than a ninety-day print has patches.

The World's Greatest

I'm the world's greatest film salesman and I can prove it. First, I peddled celluloid for MORE companies than there are alive at this minute. Ain't that proof?

Well, after that last boss of mine gets so sourcastic I gotta do some tall and lofty brain work, which it ain't so difficult if you got one. It looks like I run outta distributors and will have to wait until some new ones starts to get me on the same programme with an expense account.

Even them there "complete reorganizations" that the press agents talk about don't help me none 'cause they always bring in some boss that I used to nod to somewheres else until I got tired of him.

Got Idea Quick-Like

Me being an amphibeous reader I gets my idea quick-like. Why, I says to the world's greatest film salesman, shouldn't I write for one of them trade stamp papers? I can give advice to film peddlers and managers and if I gets any spare time slip a little to them big guys like Rowland and Cochrane. And lemme tell you if some of them there companies I sold film for would have lissened to my advice I would have sold some.

I ain't kidding, I'm series. The way I figgers it out there's a lot of them there editors throwing out wads of advice every week and nobody don't ever call them so why shouldn't I get away with it? At least I got some experience in this busyness and they tell me one of them there editors once saw a can of film and thought it was a new brand of cheese. It was just his dumb luck he was right that time, too.

Well, I sells myself to the editor of the WORLD, which proves to me that I can sell if only I got good product. But first of all, he says, you'll have to tell the inconstant readers who you are and prove that you are who you admit you are whom.

A Record-Breaker

That's easy. Lemme tell you, first, I'm the guy that led the country in selling the Ford Weakly. I broke all records on that subject and they ain't been patched up yet. Why, in Watkins, New York, I had day and date showings in every house in town, both of them.

Second, I'm the guy who originated the following and to wit sales reports:

"Tonowanna, Illinois. Exhibitor Hokus here likes our product very much but is booked solid until Doom'sday. Going to set us in right after that. Will see on next trip and close sure for all product."

"Comeagain, Nebraska. Exhibitor Jinks was sore about something the other manager done to him but after I gives him the high-powered stuff he is eating outta my hand. Unfortunately, is booked up solid till Christmas. Will see on next trip and close sure."

"WhyohI, Utah. Exhibitor Onyon away on week-end trip to Hawaii count of his mother dying or somebody. Talked to the operator and he is for us hundred (100) per cent. Will see on next trip and close sure."

Conditions Terribul

"Kantgoback, Mississippi. Conditions in this town terribul. Have just had small-pox epidemic, outbreak of the green pip and factory has closed down throwing thousands upon thousands of men outta work. Future dark cause factory may not open again count of someone losing the key. No use talking busyness here. Will see on next trip and close sure."

"Coldoil, Colorado. Exhibitor Pinkus here one of my closest personal friends count of doing lots of favors for him when I was with real companies. Unfortunately is booked up solid count of just buying twelve features. Think maybe I can talk him into opening two nights a month and then we will get in right count of me being such a close personal friend like I said. Will see on next trip and close sure."

"Nowandthen, Kansas. Exhibitor Crab is one of the hardest boiled eggs on the route, but I got him with the high-powered talk and sold him hundred (100) per cent, him being highly enthusiastic when I left. Won't pay our prices and would advise waiting. Will see on next trip and close sure."

Them's Just a Few

Well, them's a few of the sales reports I originated for the first time. And, lissen, if I'da copyrighted them there reports this fillum busyness woulda been thrown for a fall ten years ago.

There's been a lotta guys used them since but if you don't believe I was first ask Eddie Eschmann. He used to think the world of me and I remember the day I left him he says, "Bozo, these reports are great only why do you call them SALES reports?"

But I guess I slipped you enough info now like the editor says to prove that I know what I'm talking about. That gives us an even break, us being wise to each other that way, so next week I can start off without the letters of recommendation and give you real stuff.

I'm going to tell the everyday and some nights' experiences of a film peddler. And if they ain't a hot story I'm a tongue-tied broadcaster.

"Every Man in His Own Theatre," the Franklin Creed

Loyalty in the Making

The Problem of Running a Nation-Wide Chain and How Famous Players Meets It

DEVELOPING the individuality of their theatre managers and making them a part and parcel of the theatre institutions they represent is a big point in the plan of Paramount in the conduct of the more than 280 Famous Players-Lasky theatres in the United States, according to Harold B. Franklin, Director of Theatres.

"Every Paramount theatre operates under a rigid code of ethics," Mr. Franklin told a MOVING PICTURE WORLD representative. "This code might be summed up in the iron-bound rule that 'the public must be pleased.' And everything done in, by or about a Famous Players theatre must first conform to that rule.

"Of course, to carry out that rule we must first establish the man—the personality. It is the home-office effort to be merely instrumental in bringing this about. It is virtually ninety-nine per cent up to the man himself. When he is placed in a Famous Players theatre as manager he has virtually as much latitude as if he owned the house himself.

Cites Case of Dr. Riesenfeld

"For instance, take the case of Dr. Hugo Riesenfeld, who conducts the Rivoli and Rialto Theatres, New York. He operates those theatres directly as if they were his own. He selects his own pictures, musical programs, presentations, etc. The same holds true of Al H. Kaufman, in Los Angeles, and scores of other Famous Players managers throughout the country.

"Everything possible is done through the home-office to put each manager on his own initiative. Ideas are interchanged and each man adds a personal touch to suit his own institution and locality. The home-office is merely a clearing house. Ideas are covered nationally, of course, but every local manager has his own particular conditions to meet, and it is to the encouragement of initiative and originality in meeting these local conditions that the home-office lends every effort.

Competition for Honors

"Competition of individual managers for honors in the Famous Players organization of which they are a part is keen, wide-spread and alive. A fine esprit de corps is maintained through constant interchange of ideas, etc. Prizes and bonuses also make each man strive to reach the topmost notch of efficiency through service to the particular part of the public his institution reaches.

"One point of contact managers have with each other and with us of the home-office is the house-organ, 'The Close-Up.' Through the pages of this periodical each manager can get a fair idea of what other managers are doing, and is kept in touch with home-office ideas as well.



When Hershel Stewart looks out on this expanse of empty seats in the Missouri Theatre, St. Louis, he has, as every other Famous Players theatre manager has, regarding his particular theatre, the personal feeling that these are HIS seats, HIS house—that the house must be filled for HIS individual benefit as well as for the company and the institution he represents.



The new Community Theatre, Miami, Fla., and the McVickers, Chicago—Famous Players ownership combines all types of theatres.

"The spirit of efficiency, courtesy and good taste is the guiding beacon of every employee of Paramount's Theatre Department. Every employee is made to feel his own individual importance in the scheme of service to the public. For instance, ushers in Paramount theatres are not known by numbers. Each carries his own name on a name plate, and thus is made to feel his own responsibility."

"How about the problem of booking pictures from New York to suit the varied tastes of different parts of the nation?" Mr. Franklin was asked.

"It is my belief that a good picture in one place is a good picture anywhere," answered Mr. Franklin. "If it is good in New York it is good in Kankakee, and by the same token if it is poor in Kankakee or Kalamazoo it is just as poor in New York or Chicago."

"Suppose a manager is anxious to book a picture other than a Paramount Picture. What then?"

Get Pictures for Managers

"We get it for him. Often, for a particular reason, a manager wants a certain picture. He tells us about it and we get it for him. Let me repeat: The one idea behind every Paramount theatre is SERVICE."

"How does New York keep in touch with the box-office figures?"

"Through regular reports and through traveling auditors and accountants," was the answer. "And in every other phase of theatre operation the manager is almost constantly in touch with the home office through traveling representatives," added Mr. Franklin. "The Theatre Department of Famous Players has traveling experts on service, pictures, music, projection, theatre and stage lighting, accounting, advertising, exploitation, and every other angle connected with the complicated business of conducting a motion picture theatre.

Manager the "Whole Works"

"But despite the fact that these home-office representatives are dropping in at all times on local managers there never is allowed to develop the feeling on the manager's part that he is not the 'whole works' in conducting his theatre. The visits of these experts is always a mission of helpfulness. The greatest possible degree of co-operation exists between the managers and the traveling representatives."

The writer interviewed Mr. Franklin just after the close of the first annual convention of Paramount Picture managers. This convention, Mr. Franklin said, proved to be extremely successful, and brought scores of the managers into personal contact with home-office officials.

In the course of an address during the convention, Mr. Franklin told the assembled managers:

Aims and Ideals

"I felt a great pride when I became part of the Paramount organization. This was almost two years ago, and at this time I want to say that I feel even a greater pride, and I consider it a great privilege to be associated with Mr. Zukor, Mr. Lasky, Mr. Kent, Mr. Shauer, and our other officials, in helping to carry on the aims and ideals of Paramount.

"It is my hope that we in the Theatre Department may absorb some of the inspiration that has made possible the wonderful name of Paramount, so that the work entrusted to us in the operation of the theatres may be a source of pride to Paramount and to ourselves. We want to see the time come when the public will recognize a Famous Theatre because it is the home of Paramount Pictures, because it is dominated by a spirit of efficiency, courtesy and good taste. This can only be accomplished with your help. We want the respect of the communities where we operate theatres. We want the theatres to be considered an important part of the civic life of the cities in which they operate, and in order to get this recognition it is naturally up to you to carry out the ideals necessary to earn this respect.

Loyalty

"Every business is a fight, a continual struggle. A business that is not safeguarded by loyal men is gone. Therefore there is not room for anyone who does not understand the meaning of the word LOYALTY. Success is possible only where there is co-operation, all hands working together for a mutual purpose. The man who can forget his own personal affairs and fuse his own interests with the organization cannot fail.

From a Single Store-Room Show to Many Big Palaces

Eighteen Years Old!

The Romance of "The Houses That 'Jack' Built" —A Serial of Success

IT is midnight of December 31st, 1907. J. P. Chalmers is closing the books that tell the hectic story of MOVING PICTURE WORLD's first year. Before his eyes is a list of subscribers to the infant publication.

And he heaves a sigh of thanksgiving to each and every individual represented by the names on that record.

For those were dark and dreary days for an editor clinging courageously to the belief that there was a place in this field for a trade paper. The struggling independents —who made today's industry—saw no need to advertise; the Trust looked with mingled contempt and dislike on a publisher too square-jawed for his own immediate good.

The only friends—those trusting souls who forwarded their cash and earned the title: Subscribers.

Here at least was encouragement; here at least was good will; here at least were men who saw a future in this industry. Signifying, in the single motion, their allegiance and their ambitions—by subscribing to its publication.

J. P. Chalmers' eye roams down the list and comes to the K's—then rests before the name, "John H. Kunsky, Casino Theatre, Monroe Avenue, Detroit, Mich."

What a picture—could the editor at that moment have turned prophet! With all his own faith in the industry could he have believed a vision that disclosed to his eyes the John Kunsky of March, 1924—celebrating this month his eighteenth anniversary in the picture field?

The Casino Theatre, represented by the subscription, consisted of the four bare walls of a store, surrounding an assorted collection of undertaker's chairs, a sheet, and a crude hand-projection machine. And the eighteenth anniversary of its owner is celebrated by the announcement of plans for a new $2,000,000 palace to surpass even the magnificent Capitol.

Between the opening chapter and the current instalment of this serial of success, what a wealth of business romance!

BACK in 1906, John Kunsky first saw the possibilities in motion picture exhibiting. Enlisting the aid of the late A. Arthur Caille, he opened the Casino already mentioned. So successful was this venture that it was not long before he started another similar enterprise, the Star. Thus, the famous "Kunsky chain" came into existence, for two makes a chain, does it not?

The two store shows did so well that the young adventurer took his nerve in his hands and embarked upon the actual erection of a theater, the Royal, on the southeast corner of Monroe and Farmer Street. It was at the Royal that Detroit motion picture history was made with the presentation of Pathe's "Passion Play" for a long run at the then unheard-of price of twenty-five cents.

The Empress, on Woodward Avenue, followed the Royal, but in the meantime Mr. Kunsky became interested in the operation of a string of theatres in Toledo, Cincinnati and other cities. However, with the construction of the Columbia Theatre in 1911 (still under the Kunsky banner), Mr. Kunsky gave up any interests outside of Detroit. The Columbia Theatre, the first playhouse in Detroit to boast of a pipe organ, played a combined policy of vaudeville and motion pictures.

In 1912 Mr. Kunsky built the Garden Theatre, on Woodward Avenue at Selden, the first residential theatre to be constructed in Detroit. Opening with a policy of vaudeville and pictures, the house was operated under the Kunsky management for several years, the policy changing after some months to a straight program of feature motion pictures. The following year saw the opening of what was then known as "the playhouse de luxe," devoted exclusively to motion picture presentation, the Liberty, just off Monroe Avenue on Farmer Street.

Add to the rapidly growing list the building of the Alhambra, which opened its doors for the first time to the "blue stocking" section of North Woodward residents, in the fall of 1914, and the Strand, at 14th and Grand River, opened in 1915.

John H. Kunsky saw the possibilities of Grand Circus Park in 1914, when he obtained a lease on the Washington Theatre, which, up to that time, had been devoted to the presentation of dramatic stock and which, prior to its being taken over by Mr. Kunsky, had been closed for some months. It was the Washington, under John Kunsky, that presented Detroit with its first really large theatre orchestra, and it was in this theatre that Mr. Kunsky presented the first runs of his best pictures.

THEATRES come so thick and fast in this Kunsky story that it sets your head dizzy. One wonders how he managed to keep supplied in new names to adorn the electric lights. April, 1917, brought the opening of the Madison; September of the same year, the Adams, and to keep 1920 from being a barren year he took over the lease on the DeLuxe, a residential house.

On January 12th, 1922, the Capitol opened in a blaze of glory. Its story of success is so well known that it needs no repetition here.

And now Mr. Kunsky announces the securing of the important site at the northwest corner of Woodward and Elizabeth, upon which will be constructed the fourth unit to a chain of luxurious down town theatres. Seating almots as many as the huge Capitol, and even more luxurious and stately in its appointments and boasting of a stage and equipment far finer than the Capitol, the new theatre's completion will create a theatre capacity in down-town Detroit, more than ample to care for the needs of an ever-growing city for years to come.

NO film man could write a story of John H. Kunsky, or expect to read one, that did not come quickly to mention of George W. Trendle.

George W. Trendle, Mr. Kunsky's associate, attorney and general manager, began his connections with Mr. Kunsky almost at the time of the starting of Mr. Kunsky's career. It was in 1908 to be exact, just two years after Mr. Kunsky began his first venture. George W. Trendle came to John Kunsky a boy just fresh from graduation from the Detroit College of Law. He has advanced with Mr. Kunsky in the upbuilding of the business with

The Story of John Kunsky and His Loyal Aides



JOHN H. KUNSKY
Detroit Theatre Magnate and Member of the Board of Directors of Associated First National Pictures, Inc.

the result that today he stands at Mr. Kunsky's right hand. It is due to the keen foresight, ingenuity, dreaming and imaginative ability of George Trendle that the most important of the Kunsky ventures have been promulgated. Acting under Mr. Kunsky's guidance, in the early years, and later as an associate of Mr. Kunsky, it has been George Trendle who, in company with Mr. Kunsky, and acting for him, has been the reigning spirit in the closing of all the Kunsky deals. These embrace the transfer of quite some of the largest and most important pieces of real estate in down-town Detroit, included in which is the Madison, Capitol and, more recently, the negotiations so successfully carried out by Mr. Trendle for the acquisition of Mr. Kunsky's latest site at Woodward and Elizabeth. Beginning as a minor employee, George Trendle has risen within a few short years to become Mr. Kunsky's chief adviser, executive and business associate.

In the Kunsky organization are also numbered such veterans as Michael Schoenherr, Thomas D. Moule, Howard O. Pierce, Bernard L. Kilbride and L. E. Gardner.

OF the staff, "Mike" Schoenherr is the oldest member, his beginning of service even antedating that of George Trendle, for "Mike" came with Mr. Kunsky as his first manager in 1907 and, with the exception of a few months, has remained continuously with him since that time. For many years "Mike," the biggest "boy" of the bunch, has been actively engaged as manager of the Columbia, and it is due to no small ingeniousness on his part that the Columbia Theatre today stands as one of the biggest paying theatrical ventures for a continuous period that Detroit has known.

Next might follow in the Kunsky organization the mention of Howard O. Pierce and Thomas D. Moule. Howard joined the staff in the fall of 1913, coming from the Washington Theatre, then playing a stock-star policy, to become manager at the opening of the Liberty. After two years he transferred to the Washington at the time of the taking over of its lease. He remained at the up-town house for some time until drafted to the executive offices of the company, then located on the 22nd floor of the Dime Bank Building, where he began the organization of a publicity department which has grown steadily ever since to its present proportions. Mr. Pierce is now director of publicity and stage presentation for the Kunsky organization.

Tom Moule came in December, 1913, and has remained continuously with Mr. Kunsky since that time. Coming to the Kunsky organization from New York City, where he had filled the position of general manager of the old Kinemacolor Company, Tom became the first manager of the Alhambra Theatre. Remaining at the Alhambra for some two years, Tom was then transferred down town, to become manager of the Madison. Later were added to his duties the guiding of the destines of the Washington, and still later came the job of looking after the combined interests of both the Madison and Adams. Upon the completion of the Capitol, Tom was assigned as its manager also, and today supervises the entire bookings for the Capitol, Madison and Adams, as well as having full and complete charge of the Capitol and Madison. Tom is recognized as one of the most efficient managers of major motion picture playhouses in the United States. It is he and Howard Pierce who form a virtual "partnership" which has existed under the most happy conditions for some years past and with every likelihood of its continuance in the years to come.

LeClair H. Gardner came to Mr. Kunsky in 1915 from the Franklin Theatre, Saginaw, then the best playhouse of the Butterfield string of Michigan theatres. He has remained with Mr. Kunsky in various capacities since that time, at present occupying the position of supervisor of residential theatres.

Bernard L. Kilbride, the "watch-dog of the treasury," has been with the Kunsky organization continuously since 1917. It is "Barney" Kilbride who, when anything comes up in the Kunsky organization relating to finances, is the man whose advice and opinion is sought.

At the present time in addition to those of the Kunsky organization already mentioned, are the following managers: Malcolm A. MacInnes, Adams; Alfred Lane, Alhambra; Rex Minkley, DeLuxe; Emil H. Beck, Strand; Russell Chapman, Madison, and Bert Winstanley, Capitol, while attached to executive headquarters and in charge of important departments are James Connor, assistant to B. L. Kilbride, and J. Howard Smith, superintendent of buildings. In addition is a considerable staff of workers too numerous to mention here, attached to executive headquarters.

"Covered Wagon" Anniversary

Officials of Famous Players-Lasky tendered a lunch at the Ritz, New York, on Tuesday, March 11, in anniversary of the year's run of "The Covered Wagon" at the Criterion Theatre. The lunch was attended by Famous officials, and the guests included representatives of the fan, general and trade press.

A. M. Botsford, Advertising Manager for Famous, acted as toastmaster. Among the speakers were Ernest Torrence, Dr. Hugo Riesenfeld and Jesse L. Lasky, who recounted some of the experiences of the troupe in making the famous picture, ending with a delightful tribute to James Cruze, the director.

Cohen Announces Retirement at Ohio M. P. T. O. Convention

COLUMBUS, OHIO, (*Special to The World*).—Ohio's branch of the Motion Picture Theatre Owners of America did itself proud in the two-day convention staged here March 6th and 7th.

FIRST—By utilizing every possible moment for efficient, business-like work and discussion.

SECOND—By perfecting budget plans that should place the organization on a solid financial basis.

THIRD—By presenting a banquet that enlisted the participation and good-will of an array of Ohio public officials that spoke in high terms of the standing in the state of the organization and its officials.

FOURTH—By the selection of Columbus as the spot for the definite announcement by National President Sydney S. Cohen that he would not be a candidate for re-election at Boston in May.

We could go on with several more reasons for stating that Ohio's convention registered a substantial success, and then do no more than convey the general impression that we are trying to create: *Ohio exhibitor organization is on the right road, quite a distance along that road, and determined to go the route.*

From Governor to Censor

State officials from Governor to Censor paid the exhibitors a tribute by participation that was not merely perfunctory but full-fledged and sincere. Their presence augured well for the mutual respect existing between executive Ohio and its motion picture exhibitors.

The banquet held at the Hotel Chittenden on Thursday evening marked the highlight of this official co-operation. R. F. Woodhull, president of the Motion Picture Theatre Owners of New Jersey, acted as toastmaster and found the pleasure of introducing Attorney General Crabbe, C. C. Griswold, Speaker of the House of Representatives, and Vernon M. Reigel, chief of the State's educational activities, and by virtue of that post delegated with the censorship of films. Mrs. Elmer G. Derr, prominent Cleveland clubwoman and civic worker, added another touch of lay regard. Representing the industry there were Michael O'Toole, of the National M. P. T. O.; Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors Association, and Robert E. Welsh, editor of Moving Picture World.

Mrs. Derr, first on the list of speakers, is an old friend of Ohio theatre men. She spoke of her work as liaison officer between the industry and the clubwomen and civic workers of Ohio. Mrs. Derr has a policy which reads, "Boost the worth while picture—and ignore the bad one." She urged the exhibitors to stronger efforts in co-operating with local community leaders and volunteered her own aid to that end.

For Censorship Referendum

Aside from explanations of the successful progress of the work of arbitration boards throughout the country, the keynote of C. C. Pettijohn's remarks was a call to Ohio exhibitors to bring about a state-wide referen-

"No Bolting!"

Toastmaster Woodhull hit one of the high spots of the Ohio exhibitor convention when he declared, following his announcement of Sydney Cohen's retirement, that the field was open now for all candidates and:

"No matter what Boston's verdict is—I can tell you one thing, New Jersey will abide by the voice of the majority. There will be no walking out, no bolt, from New Jersey."



Prominent exhibitors and other members of the industry waiting for the next course

Buckeye Theatre Men Register Success in Two Day Meeting

dum that would forever abolish censorship.

Results in Massachusetts were cited as examples of what could be done by placing the question squarely before the people of a state and taking it from the perils of legislative politics.

Pettijohn also took occasion to condemn misleading and sensational advertising of motion pictures.

Attorney General Crabbe, who looks the dignity of his office and possesses a firm-set pair of lips that bespeak the sternness of the law, paid a remarkable tribute to motion picture men. When setting out to prepare his speech for the banquet, the legal light declared, he instructed his secretary to comb the files for cases against picture theatres in which the prosecutor had been involved since his taking office. The secretary returned with a blank piece of paper No hearer could mistake the sincerity of the speaker's praise for this showing.

At the afternoon session of the convention Michael O'Toole had made the initial announcement of Sydney Cohen's retirement. He expanded upon this at the banquet, and incidentally touched upon the work of the national organization's Public Welfare Department, which bureau he heads.



MARTIN G. SMITH

Vernon M. Reigel, at present Czar of the Scissors in the Buckeye State, minced no words in making it clear that he is not in favor of censorship. Mr. Reigel created one of the best impressions of the convention, in explaining the viewpoint and methods of his department in censoring pictures, and left the banquet hall established in exhibitor favor by his blunt frankness of speech.

Following Pettijohn's advocacy of a censorship referendum, C. C. Griswold, Speaker of the Ohio House, advised the industry to proceed slowly.

"With the publicity powers of the screen I believe you could secure censorship repeal," he declared, "but if you should—and the screen itself should not be in shape to measure up to freedom—then the reaction would cost you dear."

Commenting on his invitation to "deliver a message to the Ohio exhibitors," Editor Welsh declared that the Buckeye exhibitors had themselves given him a message far more important than any that could come from New York.

"By the serious deliberation and efficiency of your convention proceedings, by the presence at your board of so distinguished a representation of Ohio official life," he said, "you have confirmed this message: Sincere, whole-hearted co-operation extended by a picture organization to the public officials and public spirit of a community will always be met by sincere, whole-hearted co-operation on the part of those same



at the official banquet held during the convention at Columbus, Ohio.

public officials and that same public spirit."

Music Tax a Red Flag

George Aarons, the energetic Philadelphia attorney who has led the fight of the exhibitors of that territory against the music tax, was the hero of the opening session of the convention, on Thursday afternoon. Mention music tax to an Ohio exhibitor and you wave a red flag. Before the convention proceedings had closed the exhibitors had adopted a resolution placing the strength of the organization behind theatre men brought into court by the Society of Musicians and Composers. Henry Staab, Executive secretary of the Wisconsin M. P. T. O. was another interesting speaker on the music tax.

Test proceedings are now under way in Cleveland which will determine the right of the Society to assess "liquidated damages" when collecting from exhibitors.

C. C. Perrin, of the Philadelphia Intra-Theatre Insurance group, explained the workings of theatre reciprocal insurance to the convention and received a favorable hearing, a committee later being appointed to make complete investigations of the insurance problem on behalf of the theatre men.

Friday morning's session was started to a glorious break by the appearance before the body of Governor Victor Donahey, who went beyond the perfunctory welcome address of executives to give the exhibitors a serious talk on the problems of state taxation.

The election of officers for the ensuing year was a unanimous proceeding, the following men being honored with the exhibitors' choice:

President, Martin G. Smith, of Toledo.

Vice-president at large, J. J. Harwood, of Cleveland.

Secretary, George M. Fenberg, of Newark.

First vice-president, J. A. Ackerman, of Cincinnati.

Second vice-president, William James, of Columbus.

Third vice-president, James Dunlevy, of Akron.

Treasurer, John A. Schwalm, of Hamilton.

The Executive Committee includes: Fred Tynes, of Portsmouth; J. D. Trunk, of Youngstown; Henry Bieversan, Jr., of Delaware; Ike Friedman, of Akron; H. T. Palmer, of Fairport Harbor; George Moore, of Bucyrus.

Resolutions adopted during the course of the convention included one empowering the Executive Committee to extend such assistance as it may think necessary in the court fight on Sunday pictures being waged by Exhibitor Walter K. Richards, of Findlay; an agreement with the Arbitration Boards of Cincinnati and Cleveland that theatre men attending hearings in proceedings before those bodies would be reimbursed for traveling expenses at the rate of five cents a mile, if victorious in the hearing; and a resolution placing the organization's aid behind the drive for relief of destitute German children.

Two Big Problems

The convention proceedings brought out the fact that two big problems are worrying the Ohio exhibitors, and both worries are more the possession of the small town exhibitor than those of the bigger key cities. Competition of schools and churches, and Sunday opening, are the paramount thoughts of the smaller men.

No concrete action on the non-theatrical competition could be evolved at the convention, but it is clear that the Executive Committee will have to proceed toward the solution of this problem to hold the fealty of the smaller exhibitor.

In this connection C. C. Pettijohn made an announcement at the convention that the Hays organization has drafted a standard code for building rules and fire precautions in non-theatrical places of exhibition. The statement was made that if this code is adopted by the legislatures of various states it will effectually bar much of the present type of non-theatrical competition.

Sam Bullock, veteran of exhibitor organization work, came in for high praise on his efforts during the past year both in legislative and membership work. The praise took concrete form with the appointment of Mr. Bullock to the post of field agent for the coming year.

Supreme Court to Act On Sunday Shows

April 9th is certain to prove an eventful day for Ohio exhibitors. On that day the Supreme Court of Ohio has before it the appeal of Walter K. Richards, of Findlay, Ohio, on the Sunday show question. The theatre man's lawyers are fighting on the ground that the ancient statute in its prohibition of "theatrical performances" did not include motion pictures. A favorable decision will open all small towns; an unfavorable decision will throw consternation into the bigger cities now operating on Sundays "on sufferance" of local authorities.

Buckeye Personals

The re-election of Martin G. Smith to the presidency was not quite unanimous. There was one person in the hall who, if allowed to vote, would have registered emphatically against giving him the job. That recalcitrant's name is Mrs. Martin G. Smith.

Mrs. Smith says there is no joy in being the wife of an organization president who takes his job seriously—works hard, worries, travels night and day, frets and struggles.

Ike Friedman, newly elected head of the Akron theatre managers' body, played an active part in the convention proceedings. He is the type of clear thinker and straight speaker who can do a lot to aid the cause of organization.

H. T. Palmer, of Fairport Harbor, has held the title of "Judge" and it is a possibility that the next elections will send him to the State Senate. He is the exhibitor representative on the Cleveland Arbitration Board and of the steady, judicial type that speaks well for that body's work.

Of course John Schwalm, of Hamilton, had to be elected treasurer. John is a watchdog of the treasury and if the new budget plans are carried out it looks as though the organization will have the needed nourishment for operations.

The budget calls for the payment of dues ranging from ten dollars a year for theatres in smaller towns, to thirty-five dollars for the bigger city exhibitors. Neighborhood houses in big cities get in the intermediate range. These dues are in addition to the running of one advertising slide. For exhibitors not running slides the dues are doubled.



R. F. WOODHULL
President M. P. T. O. of N. J., and Toastmaster at Ohio's Banquet.

The dues are within reason, yet they will provide ample funds. If Ohio exhibitors want organization that will accomplish things, it is up to them to pay for it, and work for it. This is our view, concurred in by Henry Bieversan, Jr., of Delaware.

John Siefert, one-time theatre man, later exchange manager, was one of the live-wires of the lobby proceedings on behalf of the Page Organ Company, of Lima, Ohio.

John told us with pride of a coming fifteen thousand dollar installation in a Gem Theatre, and now we have gone and forgotten the name of the town.

Fred Meyer, Hamilton publisher and theatre man, was in attendance with fire in his eye. More about this later.

Have to mention C. E. "Doc" Holah. "Doc" didn't have anything particular on his mind but it wouldn't be an Ohio convention without the former exchange manager in the background.

Leo Dwyer, Cleveland supply man, prominent in the organization activities of that field, was on hand to shake hands with old friends and make many new ones.

By the Members of the Board of Directors and Officers of the

Motion Picture Theatre Owners of America.

in meeting assembled at New York City, January 17, 1924, the following resolutions were unanimously adopted:

Whereas, The services given by

Sydney S. Cohen,

as President of the Motion Picture Theatre Owners of America and Chairman of the Board of Directors of the Organization have been of a kind which merits the unqualified approval of all Theatre Owners because of the real constructive work he performed on behalf of this division of our industry, and

Whereas, Mr. Cohen has announced to the members of the Board of Directors his definite determination to retire from the Presidency at the 1924 convention and thereby create a vacancy difficult to fill in a manner which will ensure the continuance of this great National work for the cause of the Exhibitor.

Resolved, by the members of the Board of Directors of the Motion Picture Theatre Owners of America, that we sincerely desire to record our appreciation of the great work performed by President Cohen on behalf of our organization and its members, and regret that business necessities require his relinquishing the executive office he fills with such credit and dignity. We hereby heartily approve of the official acts of Mr. Cohen realizing that at all times he had the interests of the Exhibitors at heart and moved in a way which won for our organization and our business generally the very highest measure of official and public appreciation and support in Nation, State and Community.

Resolved, that our heartfelt thanks are hereby extended to Mr Cohen for this fidelity to duty and painstaking processes employed by him in caring for Exhibitors welfare. We pledge to him our undivided and unwavering support for the remainder of his term and entertain the hope that in the future we will have the full benefit of his aid and counsel in all matters affecting the welfare of our Organization and the Motion Picture Industry generally.

Resolved, that a copy of these resolutions be presented to Mr. Cohen and spread on the minutes of the Board of Directors meeting.

REPRODUCTION of the resolution adopted at a recent meeting of the Board of Directors of the M. P. T. O. A. The resolution is self-explanatory, and concerns the man who has been president of the organization since 1920, and who, after four years of strenuous and wonderful service, will retire from his office at the National Convention, at Boston, in May. Moving Picture World joins the M. P. T. O. A. in expressing the conviction that Sydney S. Cohen leaves his successor a legacy of real accomplishment.

Richardson's Idea Endorsed

MOTION PICTURES. PHOTOGRAPHS. DEPARTMENT OF TRADE AND COMMERCE CANADA F. LANTERN SLIDES. TRANSPARENCIES.

CANADIAN GOVERNMENT MOTION PICTURE BUREAU

IN REPLY REFER TO FILE NO. 393 OTTAWA, March 3rd, 1924. CANADA

My dear Mr. Richardson,-

I was very much interested in reading your article which appeared on Page 44 of the March 1st edition of Moving Picture World.

I know exactly what camera men are up against in photographing Government events and your suggestion to have the Government itself station two cameras in charge of camera men of recognized ability in position to take semi-close-ups is a splendid one. As you suggest, the Government could retain these negatives in its Archives and sell to any concerne as many prints from the negative as may be desired.

A few days ago the Canadian Parliament opened and I filmed the event for one of the leading News Weeklies. One spectator, with an exceedingly broad back, practically shut off the entire view of all the people in Canada, and when I tried to get him out of our way he put up quite an argument on the proposition. Fortunately, however, I had the co-operation of the Government police and they kept the crowds well within bounds.

I have just recently returned from Jamaica where I have been making some travelogue films for the Jamaican Government which will be shown at the British Empire Exhibition in London which opens next month.

My plans for the summer are at the present time very much unsettled, and it may just be possible that I shall be in London to attend the British Empire Exhibition.

I expect to be in New York in the very near future and will try to get in touch with you.

With very kind regards, I am,

Yours very truly,

R. S. Peck

DIRECTOR

F.H. Richardson, Esq.,
Moving Picture World,
516 Fifth Ave.,
New York, N.Y.

ABOVE is a reproduction of letter referring to the suggestion of F. H. Richardson, Moving Picture World's projection expert, to President Coolidge. Mr. Richardson pointed out to the Nation's Chief Executive the advisability of the Government's taking its own pictures of inaugurations and other events of National importance, this to be done in such a manner that no person or object could obstruct the eye of the camera which was "looking" by proxy for the millions of Americans and others who could not attend the events in person. President Coolidge told Mr. Richardson that he thought well of the idea, and wished it brought to his attention again later.

Buy Best Sellers

Warner Bros. Secure Options on Novels for 1924-25 Production

Warner Bros. are concentrating energies in an intensive round-up of meritorious story material and are keeping their fingers on the pulse of public approval, standing ready to snatch up the prize as soon as country-wide demand singles out a book or a play. Many best sellers of the year are possible for Warner Classics of the Screen, options having been secured on those books and plays that have proven their appeal to the reading public, so that the production schedule for 1924-25 promises great things.

To date, Warner Brothers have announced the purchase of two books, "The Dark Swan," by Ernest Pascal, and "A Lost Lady," by Willa Cather, but rumor has it that several other popular stories, enjoying extensive sale, will soon be under the Warner banner.

"A Lost Lady" is now in its seventh printing. Reports from the public libraries of the country, compiled by the Bookman, show that "A Lost Lady" is most in demand. This story ranks as one of the six best sellers of the year, according to the New York Tribune Book Review.

One of the newest books, "The Dark Swan" has surprised its publishers by the rapidity with which it is swinging into the class of "one of the books you must read," while the tally of books sold increases hourly.

Being Booked All Over

"Let Not Man Put Asunder" Going Big, Vitagraph Reports

The bookings reported on the first week of the offering of "Let Not Man Put Asunder," Vitagraph announces, include big houses all over the country.

The Branford Theatre in Newark, N. J., played to standing room and engaged as an added attraction Leslie Austen, who plays the hero role, for a personal appearance. Manager Billy Wehle of the Isis Theatre, Grand Rapids, rated "Let Not Man Put Asunder" as a 100 per cent. fan attraction. He said in a letter to Vitagraph:

"This picture particularly appeals to the ladies and it certainly makes us feel good to hear the nice remarks they make after seeing same. I also want to say a word in regards to the lobby and paper on this picture. It is positively the greatest flash I have ever seen on a picture."

Play 20 U. B. O. Days

Booking Includes Three Universal Jewels and a Special

Universal pictures are getting an almost unprecedented showing over the U. B. O. circuit in New York City this month. In the score or more theatres of the circuit, Universal pictures will be shown during twenty of the thirty-one days of the month. These dates include the entire second and fourth weeks of March, and half of the first and third weeks.

The unusual bookings were put over by W. C. Herrmann, manager of the Big "U" Exchange, Universal's New York distributing organization. The pictures include "The Night Message," "Fools Highway," "The Law Forbids," "The Storm Daughter" and "The Hunchback of Notre Dame."

HAROLD LLOYD

IN

GIRL SHY

will be released

APRIL 20

Hold the date open!

A PATHÉ PICTURE

Blank Closes Capitol and Rialto; Sees His Territory in Worst Slump on Record

Iowa and Nebraska, according to A. H. Blank, are passing through one of the most serious business slumps—theatrically speaking—that this section has ever undergone.

Mr. Blank announces the closing of two of his Des Moines Theatres—the Capitol and the Rialto—with no prospect of immediate opening. The action was accompanied by the following statement:

"The Capitol Theatre is one of the largest and most beautiful theatres in the Middle West. It opened just last August with a combination program—Pantages vaudeville and motion pictures. Caught in the general theatrical slump just prior to the Holidays, the theatre has been unable to hold up under repeated losses and closes March the fourteenth—presumably for the summer.

"The Rialto Theatre is one of the larger Des Moines houses playing straight motion pictures. It is slated to close the first of April, unless conditions take a decided change for the better.

"Those who know, were confident that the breaking of the severe winter weather, with heavy snow and sleet storms, would bring about a reaction at the box-office, but the past month has been decidedly favorable theatre-going weather and a succession of typical Spring Sundays have brought about no change in the box-office condition.

"This condition is not confined to the photoplay houses, but exists in all branches of theatrical entertainment.

"No reason can be given. Every type of exploitation has been used and larger spaces allotted to the newspapers. Some of the best-known vaudeville stars have failed to attract more than casual attention. A local stock house is just limping along. Road attractions attract spasmodic interest and the sure-fire screen stars draw only moderately well."

Hoffman on Coast

M. H. Hoffman, vice-president and general manager of Truart Film Corporation, left for the West coast this week for a consultation with the heads of the producing units with reference to the production plans for the forthcoming season.

He is also there to consult with F. B. O. heads in connection with the recent deal with F. B. O. whereby the present year's Truart product is being distributed through that organization in all territories throughout the country where Truart has no present affiliations.

Booked in Paterson

Harry Thomas, manager of Merit-Arrow Exchange, reports that "Gambling Wives," the Arrow Special featuring Marjorie Daw, Edward Earle, Hedda Hopper and Ward Crane, which had its premiere in Providence on February 25, has been booked into the U. S. Theatre, Paterson, N. J., for the week of March 24.

To Star May McAvoy

In the Samuel Goldwyn-George Fitzmaurice film production of "Tarnish", to be started immediately after the completion of "Cytherea," May McAvoy will play the female lead.

Wins MacLean's Award

Douglas MacLean Productions has announced the results of the contest for best decorated theatre fronts, in connection with showings of Douglas MacLean's "Going Up." Mr. MacLean offered five prizes. There were many entries and competition was keen.

The judges—the exploitation editors—L. H. Moens of Motion Picture News; Epes W. Sargent, Moving Picture World, and L. A. Morgan, Exhibitors' Trade Review, selected the five winners, as follows:

1st—Strand Theatre, Altoona, Pa.; 2nd—Strand Theatre, Independence, Kan; 3rd—Baroli, Schenectady, N. Y.; 4th—Capitol, Oklahoma City; 5th—Colonial, Tacoma, Wash.

Title Changes

Two Century comedies have had their titles changed, after previews on the coast. The first is the change in the title of "Stranded" to "Taxi, Taxi!" Buddy Messinger's "The Jazz Boy" has been changed to "Trailing Trouble."

"Sea Hawk" Cast Complete

Lionel Belmore has been engaged by Frank Lloyd to play the role of Justice Baine in his First National picture "The Sea Hawk". Belmore was recently seen in support of Norma and Constance Talmadge.

Grosses Huge Sum

Fred Niblo's latest Metro-Louis B. Mayer production, "Thy Name Is Woman," broke all house records at Loew's Aldine Theatre in Pittsburgh last week and hung up a new record for the entire city. Playing at 50-cent top and against heavy opposition, "Thy Name Is Woman" grossed $18,436, said to be the largest amount ever taken in at this top in the Smoky City.

It has been widely booked into the biggest theatres in the key cities and is scheduled to make a comprehensive sweep of the picture houses through the country.

All From Educational

When Saxe's new two million dollar theatre, the Wisconsin, in Milwaukee, opens the latter part of this month, every Short Subject on the entire opening week's bill will be from the Educational program.

Mr. Weisfeldt, manager of the theatre, selected "Plastigrams," Educational's novelty reel, as part of the program of the opening day, as the best Short Subject obtainable.

Ship New Truart Film

The third of the series of Richard Talmadge action drama "In Fast Company", being produced by Carlos Productions for Truart Films, was completed this week and is on its way to New York.



Scenes from "Why Get Married," with Andree Lafayette, an Associated Exhibitors' picture

Active T. O. C. C. Session

Discuss Arbitration Society Ruling and Sustain Board of Directors

Members of the Theatre Owners Chamber of Commerce, New York, at their meeting this week took into consideration a ruling recently handed down by the Arbitration Society of America. This adjudication, which provides that appeals taken on decisions from boards of arbitration cannot result in reversals on the ground of new evidence, alone, received much favorable discussion, it is said. The Society maintains that in a case where a brief has been carelessly prepared there should be no reason why any further levity, resultant in an additional waste of time, should be granted.

Sydney S. Cohen gave a brief report of his activities in Washington, D. C., regarding the fight for the removal of the admission and music tax. The tax does not affect newspapers and magazines, he said, and therefore, should not be imposed upon the moving pictures which, he stated, are of just as great importance in educational value.

The members sustained the rulings of the board of directors on violators of the recent ban against "Enemies of Women" and "Little Old New York." The greater part of the afternoon was spent in taking up these appeals.

Grand-Asher Moves

The Grand-Asher Distributing Corporation, which was formerly located at 15 West Forty-fourth street, New York, has just moved its offices to 1650 Broadway, New York, where, due to the fact that they now occupy a much larger space, they will be better able to carry through their plan to enlarge the eastern offices, increase the publicity and advertising departments and move the bookkeeping department from the main Boston office, where it is now, to New York City.

"Fourth Leather Pushers" Most Popular of All Witwer Series

"Fourth Leather Pushers" series of two reelers, based on H. C. Witwer's prize fight stories, is proving to be the most popular of the four series of these pictures put out by Universal, that company reports. A check-up of the bookings to date on this series of six pictures, which form the 19 to 24 of the long list of "Leather Pushers" made and released by Universal, shows that the last series is even surpassing the first in popularity and representation.

Fred C. Quimby, short subjects sales manager for Universal, who is a newcomer to that organization, says:

"I have never known a series of short subjects to receive such splendid representation in big first run theatres," he said, commenting upon the showings. "Out of about a hundred of the most important American cities, in which there are three or more big first run houses each, I find that 'The Fourth Leather Pushers' are playing in one of the first run houses in each city.

"'The Fourth Leather Pushers' was made by Edward Laemmle, with Billy Sullivan in the starring role. Sullivan succeeded Reginald Denny, when the original 'Leather Pusher' was promoted to Jewel productions for Universal. Billy is proving equally as good in the two-fisted role.

"No more 'Leather Pushers' are scheduled for production, but Universal now has under way a fast moving series of two reelers—'Fast Steppers,' based on Gerald Beaumont's 'Information Kid' stories, written around the race track. Billy Sullivan is being starred in this new series."

T. N. T.
Dancing with Paul Whiteman's
March 29

Paramount "Pep" Ball

Third Annual Affair Evening of March 7 a Great Success

Paramount Pep Club, Inc., composed of employes of the home office of Famous Players-Lasky Corp., held its third annual ball at the Hotel Astor on Friday evening, March 7. A crowd that taxed the capacity of the Grand Ball Room attended and in every way the ball duplicated the great success of the two previous annual affairs.

In addition to the dancing, music for which was supplied by two excellent orchestras, an unusually fine entertainment was provided at midnight by prominent Broadway favorites. Following this, an excellent supper was served and then the dancing was resumed lasting until the early morning hours.

Among the entertainers were Vincent Lopez and his orchestra, Rae Samuels of the Keith circuit, Ann Pennington and Brooke Jones of the Ziegfeld Follies, Van and Schenck and the Four Piano Phiends, namely Zez Confrey, Victor Arden, Phil Ohlman and Man Kortlander.



Betty Compson in "Miami," an Alan Crosland production, distrib uted by the W. W. Hodkinson Corporation.

T. O. D. C. Certificate Omits Names of Cohen and Davis

THROUGH the incorporation of Theatre Owners Distributing Corporation in New York with papers filed at Albany on March 7, it became known that both Sydney S. Cohen and Harry Davis are not connected with the organization and that William A. True is president.

The organization of a Theatre Owners Distributing Corporation under the laws of New York State, according to the officers, was a step taken to divorce the idea of co-operative picture distribution from entanglements with exhibitor organization matters.

Previous to the annual meeting of February 13, a law suit was filed in the city court of New York City by Attorney Charles E. Thorne, acting on behalf of Harry Davis, vice president of the Motion Picture Theatre Owners of America and one of the organizers of the theatre owners distributing corporation. The action of the vice president of M. P. T. O. A. immediately brought forth a statement by President Sydney S. Cohen in which he claimed that it was the result of the desire of Davis to dictate to his fellow directors. Cohen's statement saying in part: "Mr. Davis unfortunately took the position that the will of the majority should not prevail and that his ideas should be given special attention. This, of course, was not agreeable to the others and resulted in differences which we believe culminated in his present action."

In connection with the latest developments the newly organized corporation issued the following statement:

"It seems that throughout all of this controversy William A. True held to his opinion that exhibitor politics had no place in the theatre owner distribution idea and that if pictures 'by exhibitors and for exhibitors' were to be a success, all tie-ins or affiliations with organization politics must be eliminated. Within a few days of the issuing of the Cohen statement in the Davis-Cohen controversy the incorporation papers were filed at Albany which show Sydney S. Cohen out of the new organization and William A. True once more presiding over the destiny of exhibitor-distribution along the lines of his original co-operative ideas.

"The Advisory Board of the newly organized Theatre Owners Distributing Corporation includes among others the following well known officials of state exhibitor organizations: President Martin G. Smith of Toledo, Ohio; President Eli W. Collins of Jonesboro, Ark.; President J. W. Walsh, Hartford, Conn.; John A. Schwalm, Hamilton, Ohio; W. W. Watts, Springfield, Ill.; Fred C. Seegart, Milwaukee, Wis.; Fred J. Dolle, Louisville, Ky., Lawrence E. Goldman, Kansas City, Mo.; Charles T. Sears, Nevada, Mo.; Joseph Phillips of Fort Worth, Texas; and Thomas Arthur of Lansing, Michigan, all presidents or national committeemen of state exhibitor bodies.

"The officers of the newly formed organization state that, in their opinion, politics threatened to interfere seriously with the very definite aims of exhibitors who are interested in the acquiring and distributing of pictures for the benefit of all theatre owners, and who hope to see an efficient organization developed along co-operative lines. They claim that there is no reason whatsoever that exhibitor politics should be taken into consideration in working out any of the aims of the company and they believe that by their present action all politics of exhibitor bodies will be kept where it cannot interfere with the acquiring and distributing of pictures by the exhibitors themselves.

"Mr. True says: The new organization starts with a clean slate, having no liabilities or entanglements. Its sole purpose is to occupy a neutral position between picture production, distribution and exhibition for the benefit of all concerned and the aggrandizement of the industry in general."

Efforts to secure a statement from Sydney S. Cohen at his office elicited the information that the national president was "out of town" and would not be back until Monday.

Cloakey Goes West

Oral D. Cloakey, who has done remarkably good exploitation for the Regent Theatre, Ottawa, Canada, has resigned to take a position with the Universal.

He left for Los Angeles with his family last Monday and will see them established in a home there, after which he will return to New York, stopping over to visit the leading houses along his route to find what they will require in the shape of aid from Los Angeles. He will eventually land back in New York for a conference with the home office, returning to Los Angeles to begin his active service.

In addition to doing the exploitation work for Clune's Theatre, he will spend a portion of his time at Universal City looking the productions over and planning exploitation ideas to be incorporated in the press books.

With his wide knowledge of exploitation possibilities, he should make a splendid record in his new position.

M. P. T. O. A. in New Quarters

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, announces that national headquarters of that organization commencing Friday, March 15, will be at 25 West 43rd street, New York City. The new offices are in a more convenient location and are more spacious than those now in use at 132 West 43rd street.

Wood's Cast Enlarged

The cast supporting Dorothy MacKaill, as the star of the first Frank E. Woods production for the W. W. Hodkinson Corporation has been enlarged by the addition of Joan Standing, Tom O'Brien and Danny Hoy.

J. Macpherson Re-Signs

Speculation as to what Jeanie Macpherson would do upon the completion of her old contract with Paramount ended with an announcement by Cecil B. DeMille, director-general, that the writer has been signed to a new document by Famous Players-Lasky.



LOUIS B. MAYER

Goes to Coast for Mayer

Elinor Glyn, Back from Europe, Will Produce "His Hour" Under Contract

Elinor Glyn, who has signed a contract with Louis B. Mayer to produce a series of specials, arrived in New York from England Tuesday aboard the Aquitania. She announced that, after a brief rest in New York, she would proceed at once to the Mayer studios in Hollywood to start work.

"His Hour," a story by Mrs. Glyn which ranks alongside of "Three Weeks," will be her first production subject under the new affiliation. Details of casting and direction have not been determined, but Mrs. Glyn will prepare her own continuity and supervise the production. Under her contract with Mr. Mayer, which was closed by radio after she had sailed for America, the author-producer is to give her time exclusively to his organization.

This Glyn-Mayer alliance puts Mr. Mayer in the position of being one of the largest independent producers in the picture industry. Her productions will be the sixth unit bearing the Mayer eagle trade mark, the others being Fred Niblo, Reginald Barker, John M. Stahl, Harry Rapf and Hobart Henley.

Rowson Invests $500,000

Gets British Rights for All Douglas MacLean Productions

Contracts involving approximately half-a-million were signed by Harry Rowson, president of the Ideal Films, Ltd., and J. S. Woody, general manager of Associated Exhibitors, Inc., by which the British rights to all Douglas MacLean productions were taken over by the Ideal.

Mr. Rowson arrived in this country some weeks ago and started checking up the independent market.

"Douglas MacLean is one of the greatest artists in pictures," said Mr. Rowson, adding: "His pictures are clean and fast moving and are prime favorites with the British theatre-goers. I am fully aware of the opposition to American films abroad, but feel certain that the MacLean productions will not suffer any."



To My Exhibitor Friends

I have never before written an advertisement and only because of my great faith in the success of my last picture, "BY DIVINE RIGHT," am I writing these few words to my many exhibitor friends.

"BY DIVINE RIGHT," made by the Grand-Ascher Company, is one of the finest pictures in which I have ever acted. It has everything. It has thrills, it has a most astounding train wreck, it has drama carried to the very highest degree, it has happiness, romance, beauty and great appeal.

It is the kind of motion picture that builds up at the box office each succeeding day. Although it was released by the Film Booking Offices just a few days ago, I have already had a number of letters from Exhibitors expressing their satisfaction with the splendid results of the picture. This is all very gratifying of course.

I am intensely interested in seeing "BY DIVINE RIGHT" played in as many theatres as possible throughout the world because it carries such a big theme.

It is easy to watch. It is simple to understand. It is fine, wholesome, and most refreshing in the character of entertainment that it provides.

I hope that I am able to make more pictures as big as "BY DIVINE RIGHT." The excellent advertising material provided for the picture by the Film Booking Offices, if properly used, will hit with telling effect at your box offices.

I commend it to all my exhibitor friends. I know it will make money for you all.

Cordially and sincerely yours,

Elliott Dexter







Bobby Vernon in "Reno or Bust," an Educational Christie Comedy Directed by Archie Mayo

8 Weeks of Hodkinson

Company's Product Will Run for Straight Period at New York Cameo

Under contracts just closed the productions released by the Hodkinson Corporation will be shown at The Cameo Theatre on Broadway, New York for a period of eight weeks dating from March 9.

"Love's Whirlpool" with James Kirkwood and Lila Lee and Madge Bellamy will be the first attraction there for a week's run to be followed possibly by "The Hoosier Schoolmaster" the Whitman Bennett production featuring Henry Hull and Jane Thomas.

"Love's Whirlpool" will be presented with an especially composed musical setting arranged by Edward Kelenyi musical director of the Cameo. An elaborate exploitation campaign comprising 24-sheet stands, window displays, ballyhoos, and newspaper advertising will herald the showing of all of the pictures to be shown during the eight weeks period.

Many Book Principal's "When a Man's a Man"

HAROLD BELL WRIGHT'S "When a Man's a Man," a First National attraction produced by Principal Pictures Corporation, opened to a big business at the Madison Theatre, Detroit, and at the Olympia, New Haven, on Sunday, March 9. Reports from First National's Department of Distribution are that the bookings on "When a Man's a Man" are heavy. This popular picture, with John Bowers and Marguerite de la Motte in the leading roles, opens at the Jones, Linnick & Schaeffer Orpheum Theatre, Chicago, for an indefinite run on March 23.

Among the other new bookings announced are the Palace, Washington, D. C., March 31; the Circle, Indianapolis, March 30; the Strand, Milwaukee, March 15; the Metropolitan, Atlanta, March 29; the Garrick, Minneapolis, March 23; the Des Moines, Des Moines, Iowa, March 23; the Main Street, Kansas City, March 23; Loew's State, Cleveland, April 13.

Following its record-breaking run of five weeks at the B. S. Moss Cameo Theatre, New York City, "When a Man's a Man" will be put on at Loew's Victoria Theatre, 125th street near Seventh avenue, New York, on March 24. An elaborate exploitation campaign will be carried out during all of the runs, particularly at the Victoria, where the Marcus Loew interests and Irving M. Lesser, vice-president of Principal Pictures, are introducing new and impressive ideas.

At the New Haven opening George Hackathorne, who plays a prominent role in the picture, made a personal appearance. The New Haven Union ran a contest on "When Is a Man a Man?", giving prizes for the best essays. New Haven and Detroit papers were lavish in their praise of the Wright picture.

"Leatherstocking" Serial Heads Pathe's Program for March 23

MARCH 23 will mark the release of a notable Pathe program, containing twelve subjects with a total of eighteen reels, and headed by the new Pathe serial, "Leatherstocking." In addition to the opening episode of "Leatherstocking" and the closing chapter of "The Way of a Man," Pathe's schedule for March 23 will make available a "Spat Family" offering, "Hunter's Bold;" a Mack Sennett comedy, "Scarem Much;" the seventh of the "Chronicles of America" series, titled "Wolfe and Montcalm;" one of Grantland Rice's "Sportlights," "Fields of Glory," and Aesop Fable, "From Rags to Riches and Back Again;" a Charles Chase comedy vehicle, "Don't Forget;" issues No. 12 of Pathe Review and Topics of the Day; and Pathe News editions, Nos. 24 and 25.

"Leatherstocking" is the second serial production to be launched under the Pathe policy of "greater and better serials," a policy which was inaugurated with overwhelming success by "The Way of a Man," adapted from Emerson Hough's famous novel of the early West. "Leatherstocking" is based on James Fenimore Cooper's classic "Leatherstocking Tales" and presents Harold Miller and Edna Murphy in the featured roles. Lillian Hall, Whitehorse, David Dunbar, Aline Goodwin, Frank Lackteen and James Pierce appear in the support.

In "Hunters Bold" the "Spat" trio take up the rod and gun as a means of diversion with disastrous results to their own feelings and exceedingly ludicrous effects for the spectator. "Scarem Much," a two-reel Mack Sennett Comedy, presents Madeline Hurlock, Kalla Pasha, George Cooper and Jack Cooper in a romantic farce comedy.

In "Don't Forget" Charley Chase plays the role of a forgetful young man whose affliction proves a serious embarrassment on the morning of his wedding. "Fields of Glory" presents a variety of action shots from the different fields of sport.

"Wolfe and Montcalm" deals with the historic struggle of the British and the French for supremacy on the North American continent. A highlight of the action is a reproduction of the famous Battle of the Plains preceding the fall of Quebec into the hands of the British. Pathe Review No. 12 includes the following subjects: "Out Where the West Begins," showing some things Easterners never see: "The Friction Fighters," a pictorial study of ball-bearings—what they are and how they are made; "Meet Mr. Pelican," views filmed on the cliffs of California; and "The Spanish Mountaineers," a Pathecolor presentation of odd spots in the Old World.

Warners Start Two

The Warner Brothers West Coast studios started the week off by beginning work on two production units, "How to Educate a Wife," and "Babbitt," the first from the pen of Elinor Glyn, the latter from the novel of Sinclair Lewis.

Monta Bell is directing "How to Educate a Wife." It is expected that "Babbitt" will be completed in time for release sometime in May. Harry Beaumont is directing this production.

George Fitzmaurice—Director
CYTHEREA

Principal Distributing 5 Big Independent Star-Cast Films

FIVE big state right productions, with stars whose names have drawing power, are announced for immediate release through Principal Pictures Corporation. They are:

"Daring Youth," produced and presented by B. F. Zeidman. In the cast are Bebe Daniels and Norman Kerry, Lee Moran, Lillian Langdon and Arthur Hoyt. Director William Beaudine held the megaphone.

"The Good Bad Boy," another B. F. Zeidman production. Forrest Robinson plays a character similar to the ones seen in those big speaking stage successes. The principals in the cast are Joe Butterworth and Mary Jane Irving. Brownie, the famous "dog star," also has a big part. This production was directed by Edward F. Cline. Several companies of the Boy Scouts of America have a prominent part in the play.

"Listen Lester," presented by Sacramento Pictures Corporation. A screen adaptation of John Cort's famous stage success of the same name which ran on Broadway for more than a year. Story by George E. Stoddard, Harry L. Cort and Harold Orlob. In the cast are Louise Fazenda, Eva Novak, Harry Myers, George O'Hara, Alec Francis, Lee Moran and Dot Farley. Director, William A. Seiter. This is a farce comedy.

"The Masked Dancer," produced by Eastern Productions, Inc., with Helene Chadwick and Lowell Sherman, supported by Leslie Austin, Joseph King, Arthur Housman, Charles Craig, Mme. Andree, Dorothy Kingdon, Alyce Mills and Helen Ward. Adapted from "The Woman With the Mask," by Rodolph Lothar. Directed by Burton King.

"Beggars on Horseback," a B. F. Zeidman production, starring Monte Blue and Marie Prevost. Directed by William Beaudine.

First National Has Four Units at Work on Coast

WITH four companies at work on the Coast, the First National production force is probably busier than ever in its history, according to reports received from the United Studios.

Last week Colleen Moore started filming on her next First National picture, "The Perfect Flapper," under the direction of John Francis Dillon. The star's supporting cast includes Frank Mayo, the leading male role; Sidney Chaplin, Mary Carr and Phyllis Haver. The picture is an adaptation of a magazine story, "The Mouth of the Dragon," by Jessie Henderson. Harry Hoyt wrote the scenario.

The completion of "The Woman on the Jury," featuring Sylvia Breamer, this week releases Frank Mayo for the leading masculine role of the new Colleen Moore picture. "The Woman on the Jury" was a dramatic stage success and has been directed by Harry O. Hoyt. The cast, in addition to Miss Breamer and Mayo, includes Bessie Love, Lew Cody and Hobart Bosworth.

A third production now in work is "Sundown," an original screen story by Earl Hudson. The company is now on location in Mexico, near the Arizona border, on an enormous ranch. One of the unique scenes of this production will show the passage of a quarter of a million head of cattle across the Rio Grande. The picture is under the direction of Laurence Trimble, whose cast includes Hobart Bosworth, Roy Stewart, Mary Alden, Tully Marshall, Charles Murray and Bessie Love.

A fourth picture, "For Sale," will star Corinne Griffith under the direction of George Archainbaud. Casting is now in progress. "For Sale" is a society drama, also from the pen of Earl Hudson, First National production manager. It will be Miss Griffith's third picture under the First National banner.

Making Preparations

President Albert E. Smith of Vitagraph is turning his attention to preparations for the production of "The Clean Heart," the world picture rights to which he purchased from A. S. M. Hutchinson. The outline of the story is being made ready under Mr. Smith's supervision and he will announce soon the director.

Salesmen Honor Vogel

The week ending March 15 was celebrated as "Vogel Week" by the Western Division of the Hodkinson Corporation in honor of the third anniversary of Sol Vogel's association with the company as Western division manager. The sales force instituted a sales and collection drive as an honor that he would appreciate more than words and tokens.



Clyde Cook in Scenes from the Educational-Clyde Cook Comedy, "Under Orders"

Two New "Sportlights"

Latest Grantland Rice Topics Will Be Released by Pathe in April

Grantland Rice, sport writer, and J. L. Hawkinson, who are producing the "Sportlight" series for Pathe distribution, have completed camera work on two more of this interesting group of sport pictures. The first of these, titled "The Swift and Strong," which will be made available by Pathe on April 6, embodies a wide variety of thrilling action scenes, showing how speed and strength enter into the different fields of sport. The reel is especially interesting in that it presents a number of the nationally known champions who will compete for Uncle Sam in the coming Olympic track and field events to be held in Paris in July of this year.

The second subject just completed is titled "Sun and Snow" and has been scheduled for release on April 20. This subject is made up of a variety of scenes filmed at Miami, Fla., and at Lake Placid, N. Y. Views of surf sports, canoe polo, and other tropical diversions are pleasingly interspersed with shots of such cold weather activities as tobagganing, skiing, skating and other winter sports.

T. N. T.
The Grill That Comes Once in a Year's Time

Joseph Hergesheimer—Author
CYTHEREA



Scenes from "The Storm Daughter," a Universal-Jewel Production Starring Priscilla Dean

"Floodgates," Lowell Film to Be Published as a Book

FOLLOWING the announcement last week by Lowell Film Productions, Inc., that its latest production, "Floodgates," is to be syndicated in 1,500 newspapers throughout the United States, comes word that arrangements have been made for the story to be published in book form and that work on this is under way.

The story was written by L. Case Russell and it is believed will have wide appeal to readers as well as motion picture fans. Lowell Productions points out that the publishing of the story in the leading newspapers of the country and also the bookstore tie-ups that this gives the exchanges handling the picture, make excellent advertising and exploitation.

John Lowell Russell, president of Lowell Film Productions, Inc., has closed a contract with Robert Lynch, president of the American Feature Film Company, Philadelphia, whereby that company secures "Floodgates" for the territory of Eastern Pennsylvania and Southern New Jersey. Mr. Lynch plans to do a big business on this production and already has secured a number of important bookings on it.

Mr. Russell spent the week end at his studio and laboratory in Gloversville, N. Y. Plans are well under way for the filming of the next Lowell production, which is being put into continuity form by L. Case Russell. The working title is "Open Places" and Mr. Russell says that this company plans to make this the biggest and most elaborate production they have yet done. Actual shooting on the picture is set for some time in May.

J. Charles Davis, 2nd, who looks after the advertising and exploitation for the Lowell Film Productions, Inc., left on a trip last week in the interest of "Floodgates." He expects to stop at many of the key cities and plans to be gone about ten days. It is announced that all advertising material on "Floodgates" has been made and that press books on this subject are now ready for distribution.

Buys Arrow Serials

W. E. Shallenberger of Arrow, announces that Nat A. Magner of the American Film and Equipment Co., San Francisco, has just contracted for four of Arrow's Big Serials, "Santa Fe Trail," starring Neva Gerber, "The Fighting Skipper," starring Peggy O'Day and "The Blue Fox" and "Nan of the North" both starring Ann Little, for release in California, Arizona, Nevada and the Hawaiian Islands.

A Superb Cast Interprets
CYTHEREA

Hammons Goes to Coast

Expects to Close New Contracts for Short Subjects

E. W. Hammons, president of Educational Film Exchanges, Inc., left early this week for his annual early spring visit to Los Angeles, where he will confer with the heads of the various units producing short subjects for distribution through the organization which he heads.

It is expected that the final details for the distribution of the next year's series of Christie Comedies will be arranged and contracts closed. Preliminary arrangements and negotiations with the Hamilton-White organization and other units now operating in the Fine Arts Studio will be discussed. These units include those making the Mermaid Comedies, Hamilton Comedies, Juvenile Comedies and the single-reel Cameo Comedies.

As Mr. Hammons' plans for the 1924-25 season comprehend a greatly enlarged releasing schedule, he will interview other comedy producers on the West Coast, and it is likely that Educational's program for next season will include the output of some important producing units that have not heretofore been on Educational's list of producers.

J. R. Bray to England

Producer Will Confer With H. G. Wells on "Outline of History"

Plans are rapidly taking shape for the picturization of the "Outline of History," H. G. Wells' epic of the growth of civilization. Part of the production will be made in England, it is said, in order to make the suggestions and counsel of Mr. Wells more readily available, but the bulk of this motion picture will be made here.

Production work will be carried on under the direction and supervision of J. R. Bray, president of Bray Productions, Inc., who controls the world screen rights to the "Outline" and who has been enlarging and reorganizing his staff for some time, it is said, with this purpose in view.

Mr. Bray, who left for England on the Berengaria on March 8, will confer with Mr. Wells during his stay abroad. Actual production work on the "Outline" will probably not be started before summer, as Mr. Bray will not return to America much before May 1.

Ben Alexander Featured

J. K. McDonald, First National producer, who has recently signed a new contract with that company, has assigned the featured role in his new production to little Ben Alexander, who was featured with such success in the two previous McDonald productions. The new picture is tentatively titled "The Goof" and is being produced under the direction of William Beaudine. The story is an original by Mr. McDonald. Lloyd Hamilton is seen as "The Goof." Among the other players are Mary Carr, Norma Shearer, Sam De Grasse, Dan Mason, Chuck Reisner and Vic Potel.

Joke:

Q.—Why is March 29 a notable day?
A.—Because then the Press Agents reform and tell the truth about the M. P. I.

N. Y. Child Bill Changed

Admission of Kids Can't Be During School Hours or After 6 P. M.

Changed and revamped, the bill relating to the admission of unaccompanied children in motion picture theatres of New York State, has been introduced in the Legislature, in the following wording, which, in part, states:

"The Board of Aldermen, common council or other legislative body of a ctiy, town or village, may adopt an ordinance permitting a child or children over the age of 8 years and under the age of 16 years, to be admitted to a motion picture performance in such city, town or village, at such times during the day as will not conflict with school hours, but in no event later than 6 o'clock at night."

It is noticed that the new bill does not contain anything relative to the theatre owner being obliged to employ a matron, nor does it impose a license fee. The bill was introduced by Senator Reiburn, and was referred to the committee on cities.

Carewe Company Back

Has Spent 5 Months Abroad Filming "A Son of the Sahara"

One of the longest foreign "location" trips ever undertaken was ended last week, when, after five months spent in Algiers and Paris, Edwin Carewe and his company of American players returned last Saturday, March 8, with the completed negative of "A Son of the Sahara." This will be a First National picture, and is scheduled for release by that company in April.

Mr. Carewe's cast consisted of Claire Windsor, Bert Lytell, Rosemary Theby, Walter McGrail, Montagu Love and Paul Panzer, all of whom returned on March 8, with the exception of Miss Theby, who reached America the week previous. Miss Windsor and Miss Theby have already returned to the Coast following their long sojourn abroad. The others in the cast are remaining in New York.

Best Bets for Summer

Christie Aims for Good Market in Hot Months

The Christie organization is already planning its feature and two-reel comedy production schedule so that its best foot forward will be during the spring and summer months. There will be no hold-out of what are termed the strongest attractions until the so-called strong season of the fall.

It is stated by Al Christie, production head, that the first of the feature productions now being made for distribution through Hodkinson will be ready for release late in May or early in June at the latest, which means that the bulk of the booking can be for the summer months. Dorothy Devore, Walter Hiers, Tully Marshall and others head the cast. The title will be announced in about two weeks when the title contest is concluded.

In the two-reels Dorothy Devore is also starred, as well as Jimmie Adams, Bobby Vernon and Neal Burns, with four directors now concentrating on this branch of the Christie product.



Scenes from "Borrowed Husbands," a Vitagraph Production.

"Beau Brummel" Opens in Los Angeles for Long Run

"BEAU BRUMMEL," Warner Brothers' screen version of the Clyde Fitch play, went into the California Theatre, Los Angeles, on March 1 for its world premiere. The presence of John Barrymore in the starring role, and the reputation already gained by the production through preview comments aroused such enthusiasm that Warner Brothers have arranged for an extended run of the picture in the Miller Theatre, following the first showing at the California.

Harry Beaumont's direction and Barrymore's performance have elicited high praise from critics, theatre owners and business men. Norma Talmadge, viewing the picture in the private projection room of Warner Brothers before her recent trip to New York was moved to admiration by the glamorous reincarnation of one of the most dramatic personalities that ever strode through English social history.

The supporting cast consists of Mary Astor, Willard Louis, Irene Rich, Alec B. Francis, Carmel Myers, William Humphreys, Richard Tucker, Andre de Beranger, Claire de Lorez, Michael Dark, Templar Saxe, Clarissa Selwynne, Carol Halloway, James A. Marcus, Betty Brice, Roland Rushton, C. H. Chaldecotte, John J. Richardson, F. F. Guenste and Kate Lester.

The adaptation was by Dorothy Farnum, and the camera work by David Abel.

Buys "Days of '49"

Frank Zambreno, Progress Pictures Corporation, Chicago, has secured "Days of '49," Arrow's new chapter play, for his Chicago Indianapolis and Milwaukee offices.

Big Feature Rights Corporation has contracted for it for Kentucky and Tennessee, while Progress will exploit it in Eastern Missouri and Southern Illinois.

Loew Showing Centuries

Theatres of the Marcus Loew circuit are running Century Comedies weekly. Reports coming in to Universal and Century officials substantiate the satisfaction accorded the Century product.

Beauty, Romance, Drama!
CYTHEREA



Scenes from "The Young Tenderfoot," Starring Buddy Messinger, is another of the Century Comedies Set for March Release

Editing "In Fast Company"

"In Fast Company," starring Richard Talmadge for Truart Film Corporation release, which has just been completed, is being edited by Al Cohn at the F. B. O. Studios and will be ready for its first private showing within a few days. The picture was made in eight reels and is being cut to six with the result that Talmadge has turned out what practically amounts to a serial's-worth of story in feature length.

"Fools Highway" Well Received by N. Y. City Newspapermen

FEW pictures of recent release have received the amount and variety of publicity in New York City as that enjoyed by "Fools Highway," the Universal Jewel production, starring Mary Philbin, which recently had its world's premiere on the Bowery, and which now is just completing its run over the U. B. O. circuit.

The New York Times wrote: "'Fools Highway' is an entertaining film, and one which clings to the idea of telling a story. Pat O'Malley is excellent as the famous fighter, and Mary Philbin, with plenty of frizzy hair, is an efficient heroine. It is effectively furnished with scenes of old New York." The New York Telegram and Mail: "The picture teems with vigor and animation, and has succeeded in bringing back the old Bowery in all its old activities."

The N. Y. American: "Mary Philbin as Mamie Rose, the orphan seamstress, is a delight. Pat O'Malley gives her more than adequate support as Mike Kildare. I must hand Max Davidson, as old Levi, a few words of praise for his portrayal of a character that could so easily have been burlesqued." The N. Y. Morning Telegraph: "'Fool's Highway' is one of those rare pictorial treats that once in a long while slip into town and reveal an almost perfect coordination of acting, continuity, directorial and title writing talents."

The N. Y. Herald: "The picture is well and carefully produced; the direction is good and the acting excellent. In this latter respect Mary Philbin as Mamie Rose is to be particularly commended." The N. Y. Journal: "Scintillating subtitles, Mary Philbin with an unusually appealing sweetness, Pat O'Malley and his gang of gunmen, make the photoplay amazingly good entertainment."

Albert Warner Soon to Make Known Company's New Plans

HARDLY a day passes without at least one or more of the Warner Brothers either coming from or going to the West Coast studios. By the time this is in print A. Warner will be en route to Los Angeles for an important conference with H. M. and J. L. Warner pertaining to the program of twenty productions to be presented by their organization during the coming season, all of which will be made at the Warner Brothers mammoth studios.

Since Mr. Albert Warner's recent return from Europe he has been busy formulating plans for the distribution of next season's output and also outlining the sales policy of the Warner organization.

Mr. Warner said in part: "The motion picture industry is always undergoing rapid changes and one set policy which may work remarkably well this season may encounter vast difficulties next season. Our sales and distribution plans for 1924-25 will be based upon the results of knowledge and experience gained in 1923. Our plans are not based so much on theory as on cold, hard facts gained in the greatest school in the world—experience.

"Upon my return from Hollywood, which will be by the end of the current month, we will have some very interesting and important announcements to make to the trade in general and exhibitors in particular."

"Hunchback" Tops Again

When "The Hunchback of Notre Dame" opened at John Kunsky's Adams Theatre, Detroit, Michigan, on Sunday, February 24, it exceeded—by more than $1,200—the biggest business for a single day that the house had ever known, according to reports to the Universal home office. It achieved remarkable records for its week. On Sunday, March 9, the picture began the third week of its engagement. At this time it had grossed $64,637.

Mack Sennett Units Busy

Two New Comedy Subjects Underway for Pathe

Rapid progress continues to be made on Mack Sennett's schedule of two-reel comedies for release by Pathe. One company working under the direction of Del Lord is putting the finishing touches on a new screen parody suggested by the big special, "Turn to the Right." The Mack Sennett comedy, which is titled "Turn to the Left," presents Natalie Kingston and Marceline Day in featured roles. These young ladies have just been graduated from the group of 1924 Mack Sennett Bathing Girls, and their initial work in principal roles has so impressed Mr. Sennett that they are being singled out for leading parts in forthcoming stories.

The Harry Langdon company has been busy at Santa Monica, Cal., under the direction of Roy Del Ruth. This is described as an action comedy with a seaside resort as the background. The 1924 groups of Sennett Bathing Girls are a feature of this production.

Say! See! Book!
CYTHEREA

All the world loves a bargain—
Never so much supper, dance, wit—
revelation, sensation as at
T. N. T. Astor March 29

Four Big Metro Pictures Scheduled for This Month

THIS month will witness the release of four big Metro pictures in this order: "Women Who Give," "Sherlock, Jr.," "Don't Doubt Your Husband" and "The Shooting of Dan McGrew."

"Women Who Give" is released this week. This is the latest of the series of productions that Reginald Barker has been making under Metro-Louis B. Mayer auspices. It is taken from Sarah P. McLean Greene's novel, "Cape Cod Folks," the adaptation being made by Bernard McConville and J. G. Hawks, and the scenario by A. P. Younger. It has the following cast: Frank Keenan, Renee Adoree, Robert Frazer, Barbara Bedford, Joseph Dowling, Margaret Seddon, Joan Standing, Victor Potel, Eddie Phillips and William Eugene.

"Sherlock, Jr.," will be released next week. This is Buster Keaton's third Metro feature length comedy, a travesty on the career of a projectionist and his adventures in Hollywood, where he finally weds the "Queen of the Movies." It was directed by Keaton himself from the story by Jean Havez, Joe Mitchell and Clyde Bruckman. It was photographed by Elgin Lessley and Byron Houck. Fred Gabouri was art director. It is a Joseph M. Schenck presentation through Metro.

Keaton is supported by Kathryn McGuire, Ward Crane, Joseph Keaton, Jane Connelly, Erwin Connelly, Ford West, George Davis, John Patrick, Ruth Holley and Horace Morgan.

"Don't Doubt Your Husband" is Viola Dana's fifth Metro starring picture this season. It was written for her by Sada Cowan and Howard Higgin, and directed by Harry Beaumont. Miss Dana is supported by Alan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson and Robert Dunbar.

"The Shooting of Dan McGrew" is a Sawyer-Lubin Production for Metro, a picturization of Robert W. Service's famous poem of the Yukon. It was produced by Clarence Badger under the supervision of Arthur Sawyer. It has the following cast: Barbara La Marr, Lew Cody, Mae Busch, Percy Marmont, Max Ascher, Fred Warren, George Siegmann, Nelson McDowell, Bert Sprotte, Harry Lorraine, Eagle Eye, Millie Davenport, Ina Anson, William Eugene and little Phillipe de Lacy.

Biggest Fox Program in 20 Years Is Just Complete

COMPLETION of the final series of special pictures for 1923-24 by Fox Film Corporation brings to realization that company's most ambitious program in twenty years of production, it is said. The program consists of twenty-four special productions and dozens of lesser pictures, together with features and comedies.

Among the notable productions most recently completed is "The Plunderer," from the story by Roy Norton. In the leading role is Frank Mayo, supported by Tom Santschi, Evelyn Brent, Peggy Shaw, James Mason, Edward Phillips and Dan Mason. It was directed by George Archainbaud, who filmed many of the scenes in an actual gold mine and in mining towns of the gold country. One scene shows the dynamiting of a huge reservoir, which releases a torrent of water upon a sleeping village in the lowlands. Another presents a terrific battle between Mayo and Santschi.

In the list of final specials is "The Arizona Express," from the story by Lincoln J. Carter. This picture was directed by Thomas Buckingham. The cast: Pauline Stark, Evelyn Brent, Harold Goodwin, David Butler, Anne Cornwall.

"The Shadow of the East," also a George Archainbaud special, was adapted from the novel by E. M. Hull, author of "The Sheik." The cast: Frank Mayo, Mildred Harris, Norman Kerry, Bertram Grassby and Evelyn Brent.

"The Blizzard" is from the story by Selma Lagerlof, winner of the Nobel prize for literature. The National Board of Review praised this drama, describing at length the remarkable spectacle showing thousands of reindeer in a terrifying stampede in the northern snow wastes. The production was directed by Mauritz Stiller and Mary Johnson has the leading role.

Breaks Stillman Record

"The Hunchback" Breaks Attendance Figures at Big Cleveland Theatre

"The Hunchback of Notre Dame" had its Cleveland premiere this week in the big Stillman Theatre. Universal's home office reports that the opening day topped the house record by more than $400.

The Cleveland showing was scaled at a top of $2.20. The picture is scheduled for an indefinite run.

Fred Desberg, managing director of the Loew interests in Ohio, who was in New York during the past week, visited the Universal home office and expressed great gratification over "The Hunchback."

"It is without doubt the greatest picture we have ever shown in Ohio," he said.

Completes Cast

Norman Kerry and Betty Bouton have been selected by George Fitzmaurice to complete the all-star cast of "Cytherea," the Goldwyn-Fitzmaurice production which he is now directing for First National at the United Studios. Others in the cast are Alma Rubens, Irene Rich, Lewis Stone and Constance Bennett.

Youth!

The public wants it!
Give it to them!

"Danny" says:

"'THE AVERAGE WOMAN' SHOULD GET OVER MIGHTY WELL WHERE THEY LIKE 'FLAMING YOUTH' TYPE OF MATERIAL. PAULINE GARON PUTS OVER A GOOD FLAPPER CHARACTERIZATION."

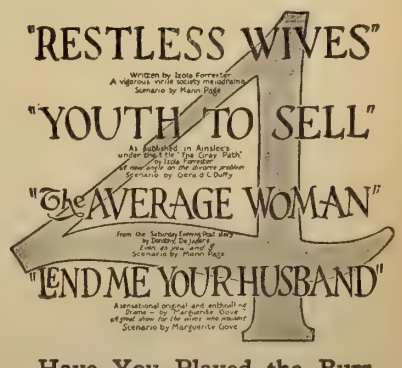


"The Average Woman"

THE POWERFUL CAST

PAULINE GARON
HARRISON FORD
DAVID POWELL
DE SACIA MOOERS
BURR MC INTOSH
RUSSELL GRIFFIN

IT'S ONE OF BURR'S NATIONALLY ADVERTISED BIG 4



Have You Played the Burr Specials?

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"THE NEW SCHOOL TEACHER"

BURR PICTURES, INC.
133-135-137 WEST 44th ST.
NEW YORK CITY

Released by the Best Independent Exchanges Everywhere!



Scenes from "Don't Forget," Pathe's one reel comedy, starring Charles Chase. It was produced by Hal Roach.

Starts "Stepping Lively"

Richard Talmadge, and the company making "Stepping Lively," the fourth of a series of Carlos Productions being distributed through Truart Films, are going to San Diego next week to shoot scenes in and about the marine barracks at the place.

Talmadge in this new thrill picture which is being directed by Arthur Rosson, at the F. B. O. Studios, plays a marine in the early part of the picture and considerable of the action occurs at the San Diego post and railroad station.

Preferred Holding Sold

Franchise on Washington Territory Acquired by Trio Productions

J. G. Bachmann, treasurer of Preferred Pictures Corporation, announces the sale of the Preferred franchise in the Washington, D. C., territory to the Trio Productions, Inc., of which Ben Amsterdam is president.

The recent formation of Trio Productions brings into partnership three well-known exchange men. Associated with Mr. Amsterdam are Mr. Gene Marcus of the Twentieth Century Film Company and Mr. Tony Luchese of the De Luxe Film Company of Philadelphia. In addition to the Preferred, Trio has acquired the output of a number of other important independent producers.

The Washington exchange, which has previously been operated by Preferred Pictures Corporation, will be turned over to this new company at once.

"Lone Wolf" Bookings

Associated Will Release Dorothy Dalton Feature March 23

"The Lone Wolf," starring Dorothy Dalton and Jack Holt, which is to have its official release March 23, already has been booked by many of the leading theatres of the country, an announcement by Associated Exhibitors states. The picture is to have an early run at the Rialto Theatre, New York, while March 22 has been set as the tentative date for its start at McVicker's Theatre, Chicago, and March 29 at the Metropolitan, Los Angeles.

Other bookings call for early runs also at the Fenway Theatre, Boston, the Stanley, Philadelphia, and first run houses throughout the entire Southern Enterprises circuit, including theatres in Dallas, Houston, Fort Worth, Atlanta, Memphis, Birmingham and several other cities.

Despite the prominence given Dorothy Dalton and Jack Holt in this S. E. V. Taylor production, the cast may fairly be described as all-star, with such well known players in the company as Wilton Lackaye, Tyrone Power, Charlotte Walker, Lucy Fox, Edouard Durant, Robert T. Haines, Gustav Von Seyffertitz, Alphonse Ethier, William Tooker and Paul McAllister.

Frances Marion Signed

Samuel Goldwyn has signed Frances Marion to do the adaptation of Montague Glass' play, "Business Before Pleasure," to be titled "Potash and Perlmutter in Hollywood."



The new H. C. Witwer "Telephone Girl" Series, starring Alberta Vaughn and being distributed by F. B. O.

Oppose Daylight Saving

The motion picture theatre owners in Albany, Troy and Schenectady are out this year to fight the daylight saving law in these cities, a law which has cost the theatres of these places thousands of dollars, it is estimated. In Troy, the common council has already been asked to repeal the law, or ordinance, as it exists in that city. There will be a public hearing on the matter. Daylight saving in the three cities ran last summer from the last Sunday in April to the last Sunday in September.



Scenes from "The Night Message," a Universal Picture.

F.B.O. to Distribute Truart Product All Over Country

THE Truart Film Corporation and the Film Booking Offices have consummated a deal whereby the latter firm has acquired for distribution the bulk of the Truart productions in nearly all parts of the country. The contract does not take in the state of New York, Philadelphia, Chicago and New Haven territories.

The first productions to be distributed under the new deal are: "Broadway Gold," an Edward Dillon feature starring Elaine Hammerstein, including in the cast Elliot Dexter and Kathlyn Williams; "The Empty Cradle," adapted from Leota Morgan's novel, "Cheating Wives," and directed by Burton King, with Mary Alden and Harry T. Morey in the leading roles; "The Unknown Purple," and a Carlos production with a distinguished cast including Henry Walthall, Alice Lake, Stuart Holmes, Helen Ferguson and others.

Also "Women Men Marry," with E. K. Lincoln, Florence Dixon, Hedda Hopper, Julia Swayne Gordon and other players of merit; "Let's Go!" a Richard Talmadge production, directed by W. K. Howard, with Eileen Percy, Tully Marshall and George Nichols in the cast; "On Time!" another Richard Talmadge picture with an all-star cast, and Elaine Hammerstein's "Drums of Jeopardy," with Wallace Berry and Jack Mulhall in the cast.

DeMille Completes "Triumph"; F. P.-L Officials Enthusiastic

CLOSE of production on Cecil B. DeMille's newest Paramount picture, "Triumph," found West Coast officials of Famous Players-Lasky Corporation exceedingly enthusiastic over the latest work of the man who created "The Ten Commandments."

This screen play by Jeanie Macpherson, founded on May Edginton's Saturday Evening Post story, is said to ring true to DeMille's reputation of providing a variety of strong box office appeals. Certainly the lineup of players presents an imposing list of names that mean money to the exhibitor. The featured ones are Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, ZaSu Pitts, Raymond Hatton and George Fawcett, while others in the cast include Spottiswoode Aitken, Shannon Day, Ruby LaFayette and Alma Bennett.

The story itself is one of those strong, social satires for which DeMille has attained an international reputation. He takes the wealthy and the poor apart so that the world may see how they tick. Perhaps all that need be said of the story to insure interest is that the central idea of the plot is the change overnight of a rich man to poverty and a poor man to wealth, with all the dramatic reactions such as that would be sure to entail.

The three principal characters are Leatrice Joy, Rod La Rocque and Victor Varconi. Miss Joy and Mr. La Rocque need no introduction after their sensational success in "The Ten Commandments." Mr. Varconi, however, is a newcomer. Mr. DeMille imported him from Hungary where for years he has been a matinee idol of Europe. American audiences have only seen him in such foreign pictures as "The Queen of Sin" and opposite Pola Negri in "The Red Peacock." He has a sure, quiet, even technique, which Mr. DeMille believes will make him one of the most popular players within the next two years. And Mr. DeMille's reputation as a picker hardly needs mention.

Hughes' Print Arrives

A print of Rupert Hughes' new picture concerning women in business, "True as Steel," has been received at the Goldwyn home office and pronounced one of his most interesting photoplays. Aileen Pringle has the leading feminine role. Huntley Gordon is the leading man of the company. Eleanor Boardman, Cleo Madison, Norman Kerry, Louise Fazenda, Jean Haskell, Louis Paine, William H. Crane, Lucien Littlefield and William Orlamond are also in the cast.

Fox Lenten Specials

The National Committee for Better Films has included three William Fox special productions in the list of motion pictures appropriate for special Lenten programs. These pictures which have been listed as stimulative of religious thought are "St. Elmo," "The Town That Forgot God" and "The Shepherd King."

Five Pathe Releases Get Class "A" Rating

The Motion Picture Bulletin, published in February by the Indiana Indorsers of Photoplays, accords a remarkable representation to the Pathe comedy product. Of the six subjects mentioned under "Class A" comedies, five are Pathe releases.

The five productions selected by the Indiana Indorsers for the highest classification they award are as follows: "Roughest Africa," "No Noise," "Uncensored Movies," "Five Orphans of the Storm" and "The Dark Horse."

Retains Book Title

It was the intention of Hepworth Productions, Inc., to offer one of its big films under the title of "Speak No Evil," but it was finally decided that the picture will be released under the name of the book, "Mrs. Erricker's Reputation," which enjoyed an excellent sale in Europe. Thomas Cobb wrote the book.

Engages MacDonald

With his First National Picture, "The Sea Hawk," by Rafael Sabatini, half completed, Frank Lloyd has added the last of the principal characters to the cast in selecting Wallace MacDonald to play the part of Peter Godolphin.

Hepworth presents
A SERIES OF
7
BOX OFFICE ATTRACTIONS
FOR IMMEDIATE RELEASE

"Lily of The Alley"

"Mrs. Erricker's Reputation"

"The Pipes of Pan"

"John Forrest Finds Himself"

"The Amazing Quest"

"Mist in The Valley"

"Justice Raffles"



Released through leading Independent Exchanges.

DISTRIBUTED BY
Hepworth Productions, Inc.
729 SEVENTH AVE. NEW YORK CITY

Pathe Annual Sales Contest for $10,000 Starts March 23

PATHE will launch on March 23 a $10,000 sales contest which will involve the sales personnel of the company's thirty-five exchanges in what promises to be the most spirited competition of its kind ever conducted under Pathe auspices. This year Pathe's most important sales event on the annual calendar will be dedicated to J. E. Storey, the universally esteemed general sales manager of Pathe Exchange, Inc., and will accordingly be known as the "Storey Pennant Race—1924."

The Storey Pennant Race will be divided into two parts, each consisting of eight-week periods. During the first eight weeks the competing branches will qualify for positions in the five leagues into which they will be divided. This qualifying period will begin on March 23 and will close at midnight of May 17. The five leagues and the qualifications required for admission to each group are as follows:

The Champion League, which will contain the seven branches showing the greatest increase in billings on all Pathe subjects during the qualifying period.

The National League, which will include the seven branches showing the next greatest increase during the preliminary period.

The American League, which will have the seven branches recording the third highest increase.

The Capitol League, which will contain the seven branches showing the fourth highest increase during the qualifying period.

The Minor League, which will include those branches not placed in any of the preceding divisions.

In the event that more than the designated number of branches qualify for places in any division or league, all branches so qualifying will be assigned places in such division or league and will be eligible for the division prize.

With the assignment of all thirty-five branches to their positions in the various leagues, the major term of the contest will begin at midnight of May 18 and end at midnight of July 12.



J. E. STOREY

General Sales Manager of Pathe Exchange, Inc., for whom the annual Pathe Sales Contest has been named this year.

In case of ties, each branch so tied will be awarded the full prize provided for the position tied for.

General Sales Manager J. E. Storey, for whom the annual Pathe sales contest has been named this year, has been associated with the Pathe organization over a period of many years. Prior to his entry into the film field, Mr. Storey served as private secretary to the general manager of the Union Pacific Railroad. He first became identified with film sales work as a salesman for Vitagraph and later joined the George Kleine system, serving as Kansas City branch manager for that company for about a year.

He next became associated with Pathe as Kansas City branch manager, and because of his meritorious work was promoted to the western district managership, in charge of all Pacific Coast and western branches. Later he was called to the Pathe home office as assistant director of exchanges. When Pathe took over Associated Exhibitors, Mr. Storey was the man selected by Elmer Pearson, vice-president and general manager of that organization. Later when Arthur S. Kane and his associates assumed control of Associated, Mr. Storey returned to Pathe as general representative from which capacity he was appointed to his present position as general sales manager in July of 1923.

Bruce Goes on Tour

Before leaving for his tour of the western branches of the Educational Film Exchange, Inc., Robert C. Bruce completed cutting and titling the last four of his Wilderness Tales of the 1924 series, photographed last summer and fall. They will be titled "The Trader Keeps Moving," "Just Waiting," "The Ex-Bartender Retires" and "The Farewell."

Gilroy Urges Independents to Arbitrate Differences

THE desirability of amicable arbitration in settling business differences instead of having recourse to law was forcefully and clearly explained to the members of the Independent Motion Picture Producers and Distributors Association at the weekly luncheon at the Hotel Astor, on Thursday, March 6. This was done in the form of an address by Vincent Gilroy, chairman of the Speakers' Committee of the Arbitration Society of America.

Chief of the advantages pointed out by the speaker (and there were many) was the fact that, under the workings of the arbitration laws, immediate action is assured, whereas under existing conditions in the courts costly and inconvenient delay is the rule. The speaker outlined in considerable detail the principles of arbitration and advised as to how they could be worked out as far as state-right operation was concerned.

Another speaker was the Hon. Carl Milliken, former governor of Maine and at present president of Pine Tree Productions, Inc. He spoke of the relations of the independent producer and the independent distributor, illustrating his points with stories. Certain conditions in the field reminded him of the story of the small traveling circus man whose "feature" was a lion and a lamb in the same cage.

"Don't you have any trouble with the lion and the lamb?" someone asked the showman.

"Nope. Not a bit of trouble," the circusman replied. "Everything runs along smoothly—but, of course, once in a while we have to renew the lamb."

The speaker said he believed that the chain theatre situation is a serious factor in the independent market. He expressed the belief, however, that the chain theatre situation will gradually adjust itself to the point where it is more open to independents than at present. He said that, in his opinion, the great American public will not stand for any one man or group of men doling out its entertainment; that there soon will be developed a condition of revolt on the part of theatregoers unless the chain theatre men handle their power with great restraint.

George Blaisdell, editor of Exhibitors Trade Review, told the independents that he believes the present is a golden opportunity for producers of short subjects in the independent field. Figures tend to show, he said, that the footage of features is decreasing.

Among those present were:

President I. E. Chadwick, Chadwick Pictures Corp; Executive Committee Chairman, W. E. Shallenberger, Arrow Film Corp. Vice-President, Oscar A. Price, Tri-Stone Pictures Corp. Treasurer Bobby North, Weber & North.

Jack Cohn, C. B. C. Film Sales Corp., John Lowell Russell, Lowell Film Productions, W. Ray Johnston, Arrow Film Corp., Hugh G. Davis, Arrow Film Corp., Nathan Hirsh, Aywon Film Corp., Louis Auerbach, Export & Import Film Corp., Harry G. Kosch, Attorney, Norman Dawn, C. B. C. Film Sales Corp., George B. Clifton, Tri-Stone Pictures Corp., Joseph M. Goldstein, Canyon Pictures Corp.

Ira H. Simmons, Chadwick Pictures Corp., Ben Amsterdam, Masterpiece Film Attractions, R. W. France, Attorney, William Steiner, William Steiner Productions, Tony Luchese, De Luxe Films, Philadelphia, John Marks, William Steiner Productions, Samuel Zierler, Commonwealth Film Corp., Allen A. Lownes, Cromlow Film Laboratories, Ray C. Smallwood, Pyramid Pictures Corp., Leon H. Grandjean, Pyramid Pictures Corp.

Arthur N. Lee, Lee Bradford Corp., A. L. Truspuch, Representative of Gaumont of Paris, Henri Huet, Representative of L. Gaumont in Spain, William F. Barrett, Sales Manager, Ritz Laboratory, Flushing, L. I.

W. A. Johnston, Editor Motion Picture News, E. Kendall Gillett, Motion Picture News, J. S. Spargo, Exhibitors Herald, Ben Grimm. ass't. editor, Moving Picture World, Maurice D. Kann, Film Daily, Dick Watts, Morning Telegraph, Irving Wortis, Zit's Weekly.

Charles B. Hoy, Executive Secretary, Frederick H. Elliott, Hoy Reporting Service, A. E. Langer, Hoy Reporting Service.



Scenes from Metro's "Don't Doubt Your Husband"

Distributes in Turkey

Universal recently made arrangements with the well-known Turkish merchandise importing and exporting house of Leon Nissim Taranto, one of the best established firms in Constantinople, for the distribution of many Universal films in Turkey, Greece and other countries of the Levant. The contract included eighteen Universal Jewel productions and six serials.

Negotiating for Feature

The C. B. C. Film Sales Corporation, in accordance with their program for expansion, are negotiating at present with three large producers in Hollywood for the distribution of several feature productions. Joe Brandt and Jack Cohn of C. B. C. do not wish to disclose the names of these producers until such time when the deals shall have been fully consummated.

MacLean on Third

Douglas MacLean has begun his third production with his own independent organization. It is "Never Say Die," one time comedy stage hit and starring vehicle for Willie Collier. It is being made at the F. B. O. studios formerly Robertson-Cole in Hollywood. Jess Robbins is directing.

"Guilty One" Started

Paramount's "The Guilty One," a Joseph Henabery production featuring Agnes Ayres, was started March 3. This is an adaptation of the stage play of the same name by Michael Morton and Peter Traill, in which Pauline Frederick starred a year ago at the Selwyn Theatre, New York.

Universal March Releases Include "Fools' Highway"

UNIVERSAL announces the release of one big Jewel production and four five-reel features during March. This schedule is the equal of any month's output made available to exhibitors by Universal in many months.

The Jewel production for March is "Fools' Highway," the new Mary Philbin picture. The features, in the order of their release, are: "The Phantom Horseman," a Jack Hoxie picture; "Stolen Secrets," with Herbert Rawlinson; "The Night Message," a special written and directed by Pearley Poore Sheehan, and "The Galloping Ace," another Hoxie picture.

"Fools Highway" had its premiere showing last week in the Atlantic Garden Theatre, 50 Bowery, New York City. This place was chosen for a presentation because the picture is a Bowery story of thirty years ago, having been adapted from Owen Kildare's novel, "My Mamie Rose." The picture has been booked by the U. B. O. circuit and now is playing in many of the Moss, Keith and Proctor theatres in and around New York City.

"The Phantom Horseman," scheduled for March 3, is a western mystery drama. Lillian Rich plays the leading feminine role. Others in the prominent cast are Wade Boteler, Ruby LaFayette, Neil McKinnon, George Williams, Billy McCall and Ben Corbett.

"Stolen Secrets," the March 10 release, was made by Irving Cummings, who directed "Fools Highway." It stars Herbert Rawlinson in a "crook" drama. Kathleen Myers plays opposite Rawlinson. Others in the cast are Edward Davis, Edwin J. Brady, George Seigmann, Alfred Allen, Arthur Stuart Hull, Henry Herbert, William Conklin, Joseph North, William A. Carrol, Joseph Girard and R. M. Batten.

"The Night Message," for March 17, was written and directed by Perley Poore Sheehan. It is his first directorial offering, and features punches and thrills. The story is laid in the southern mountains. The picture was made with a special cast, including Charles Cruze and Gladys Hulette in the two leading roles, and with Ed Kennedy, Margaret Seddon, Howard Truesdale, Norman Rankow and Robert Gordon in other prominent parts.

The final release for the month, "The Galloping Ace," another Hoxie picture, was adapted from "The Drifter," a story by Jacques Jaccard. Isadore Bernstein adapted it and Robert North Bradbury directed. Margaret Morris plays opposite Hoxie. Others in the cast are Robert McKim, Frank Rice, Dorothea Wolbert, Julia Brown and Fred Humes.

LUDWIG G.B. ERB,
PRESIDENT



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203 TO 211 W. 146TH ST., NEW YORK CITY

Americans Aid French Theatres; Promising Feature Made Abroad

(Special to Moving Picture World)
Paris, Feb. 26.

By W. STEPHEN BUSH

SOME day when a complete encyclopedia of the screen will be on the shelves of every public library, it is likely to contain a most interesting and instructive chapter of "American Film Men in Paris." What American picture men have done to popularize the screen in France and to add to the prestige and dignity of the picture entertainment is well worth recording. The benefits resulting from their activities have accrued not alone to themselves but to the cause of the screen in France.

The picture industry in France is staggering under a burden of taxation which has prevented its proper expansion and natural development. Some such antidote as the American influence has proved itself to be needed to keep it going. Nowhere in the world has the American-made picture vindicated itself more splendidly than in France. Whatever our domestic variety of censorship may say or do, the censors here have little fault to find with the American picture, and the great public still favors the American picture above every other. The French exhibitor, easily the most intelligent and progressive on the European continent, responds to the aids and suggestions given him by the American producer or his agents.

I was impressed with two features of French exhibition—service to the patrons and music. In the matter of publicity and exploitation there has also been undoubted progress. The initiative in this field, however, still comes directly from the office of the American exchange.

Almost all the big American companies now have agencies in Paris from which they supply the rest of France and Belgium or Holland. Among the pioneers of the purely American producing companies are United Artists and Paramount. Guy Croswell Smith represents the interests of United Artists on the entire Continent. He is no novice in the work of introducing the American picture to difficult foreign markets. Some seven or eight years ago he took "Intolerance" and other great Griffith pictures to South America, and opened a way for these productions into the finest legitimate houses and even into the opera houses up to those devoted exclusively to the performance of standard operas. He has been equally successful in France, having the same high quality materials to work with. I had an interesting hour with Mr. Smith in the European offices of United Artists, 12 Rue d'Aguesseau, Paris.

"We have our own renting offices now," said Mr. Smith, "in Marseilles, Lyons' Lille, Bordeaux, Algiers, Brussels, Geneva, Prague, Rome, Copenhagen, Stockholm, Christiana and Barcelona. There is indeed a great opportunity for better and larger theatres all over Europe; theatres conducted like our best in the States, aiming at the highest degree of efficiency in every department of exhibition. Paris and France I am sure would welcome such theatres. Much progress has been made, especially, in the selection of the right music. In music the taste of the French public runs to the classic, a fact which we have to take into consideration when it comes to furnishing the proper musical aids. In France only about 10 per cent. of the population frequents picture theatres, and Americans have done their share in coaxing the figure up to that point and keeping it there. No doubt the percentage will grow as American pictures increase in popularity. It is safe to estimate the American pictures at 65 per cent. of the total shown in France."

Good pictures will get good prices here as elsewhere. The assertion that Americans owe their success in France to underselling the native producers is simply absurd. The one thing that keeps the French industry back is the crushing burden of taxation. In Lyons, for example, the state and city take 50 per cent. of the gross receipts. The theatres there open only about three times a week. In other cities the taxes are likewise unreasonably high. Such a thing as filing a report to the Internal Revenue Commissioner is unknown. The government has its officials in every box-office and the tax is levied on every franc as it comes in.

I also called at the offices of Paramount at 63 Avenue des Champs Elysees, in charge of Adolph Osso, who, though still a young man, looks back upon a successful film career in New York. Mr. Osso said that great efforts are being made by the French producers and distributors to meet the American competition, but that the public as a rule still favors the American picture. He too thought that the number of picture patrons could easily be increased from 30 to 40 per cent above the present ratio of attendance if the right kind of theatres were provided, together with American methods of exploitation and showmanship. A big new house in Marseilles seating over 2,000 was immediately booked up with Paramount pictures.

Vitagraph, Fox, Metro, Universal and First National are all represented by special agencies in Paris and are all doing well.

M. Jacques of the Courier Cinematographique, a diligent reader of Moving Picture World, drew a dark picture of the future of the industry in France owing to the excessive taxation. He said that the number of theatres is going back constantly, estimating the total for Paris at 200 and for France at 2,500. In many localities, he said, the theatres are open only two or three days a week.

I had heard and read so much about a new Passion Play called "I. N. R. I.," put out in Germany, that I decided to brave the unutterable idiocy of German passport bureaus once more and go to a big town in the Southwest to view the picture. The very same day I had seen a favorable notice of this "I. N. R. I." in the motion picture section of a big New York daily. I was bound to see what was really back of this clever advertising propaganda. Having sat through the picture twice strictly as a matter of duty, I am prepared to say that the film is essentially a cheap affair. One should not use such words as "blasphemous" or even "irreverent" unless upon very safe grounds, for all religious sensibilities are entitled to the widest toleration whether on the screen or in the constitution. Here, however, the limit of the permissible has clearly been exceeded. The Christian traditions of the centuries are set at defiance, and apparently to no purpose, either artistic, moral or religious. The part of Jesus is taken by a Russian actor of obviously the second class—a man much nearer to fifty than to forty. Henny Porten plays the part of Mary and Esta Nielsen has the role of Magdalen. Both have very little to do in the play and that is the best that can be said of the situation. The picture ends abruptly, the resurrection being omitted entirely. Imperfect photography is nothing new in even pretentious films of European origin, and here this imperfection is prominent throughout.

Emil Jannings and a very clever woman star in a picture consisting of four parts called "The Tragedy of Love."



Herbert Rawlinson in "Stolen Secrets," a Universal Production



MARGARET MORRIS
Co-starring with Pete Morrison in "The Ghost City," Universal's current western serial.

To Film "Lost Lady"

Warner Brothers Secure Rights to Willa Cather's Novel

Warner Brothers have purchased the film rights to "A Lost Lady," the best seller from the pen from Willa Cather which has lately gone into its seventh edition. Final arrangements were consummated this week at the Warner home offices.

With this announcement comes another to the effect that the novel has been syndicated by the Bell Syndicating Company, installments starting March 1 and to extend over a period of some nine months. Warner Brothers feel that this will constitute an excellent advertising and publicity medium, keeping the novel, fresh in the minds of many readers, and preparing them for the screen version.

Wright's Record Breaker

"When a Man's a Man" Runs 5 Weeks at N. Y. Cameo

Harold Bell Wright's "When a Man's a Man" terminates its engagement of five weeks at the Cameo Theatre, New York, this week to what, according to Manager De Rosa of the Cameo, has been the largest attendance and receipts ever played to by a film at that house during a similar run.

Originally scheduled for a week's engagement, the Principal Pictures Corporation film played to such enormous business in the initial week that it was held over from week to week.

Meantime, "When a Man's a Man" has been meeting with success in all parts of the country. It played to great business at Loew's State in Los Angeles, immediately after which it was booked into the Talley Theatre in that city. Next week it opens at the Olympia Theatre, New Haven, and at the Madison in Detroit, in both of which cities arrangements have been made to exploit the film on a large scale.

Soup at Seven
Dancing at Eleven
T. N. T. Astor—March 29.

"Eternal City" Proves Its Real Box Office Stamina

"THE ETERNAL CITY," Samuel Goldwyn's independent production for First National, directed by George Fitzmaurice, is proving itself one of the strongest box office attractions of the past year, according to reports received at the First National Home Office.

Among the theatres which reported big percentages of profit during the run of the picture are: Grauman's Million Dollar Theatre, Los Angeles; Eastman Theatre, Rochester; Strand, Syracuse; Regent, Paterson, N. J.; Branford, Newark, N. J.; Shea's Hippodrome, Buffalo; Olympia, Worcester, Mass.; Fairfax, Miami, Fla.; Phoil, St. Petersburg, Fla.; Rialto, Tulsa, Okla.; Princess, Hartford, Conn.; Olympia, Boston, Mass.

Important theatres in which "The Eternal City" will play in the near future include Loew's Warfield, San Francisco; Stanley, Philadelphia; Coliseum, Seattle; Strand, New Orleans; Hippodrome, Toronto; Des Moines Theatre, Des Moines; Alhambra, Milwaukee; American, Salt Lake City; Garrick, Minneapolis; Garrick, Atlanta; Mateo, Portland, Me.; Liberty, Norfolk, Va.; National, Richmond, Va.; Empress, Oklahoma City, Okla.; Mateo, Washington, D. C.; Garrick, St. Paul, Minn.

"The Eternal City" has won the endorsement of prominent Italian authorities in this country, who commend it as a faithful picturization of the present political state of Italy. "I feel," wrote Enrico Piana, Italian vice-consul in Los Angeles, "that this film will become very popular among the people of Italian descent, as it is such a good way of bringing home the advent into power of the present government that has initiated a new era of sound liberty and economical progress for Italy, at the same time bringing back so many fine recollections of the 'Eterna Roma' and its unparalleled historical ruins."

Fox Special, Based on Belasco Play, Soon to Be Marketed

The work of cutting and editing the William Fox version of "The Warrens of Virginia," which was completed recently with Elmer Clifton directing, will be finished in a few weeks at the Fox New York studios. "The Warrens of Virginia" will be one of the big special productions on the Fox 1924-25 release schedule.

The stage play, which was written by William C. DeMille and produced by David Belasco, was one of the greatest successes presented. The story presents some interesting sidelights of the Civil War period.

Wilfred Lytell plays the part of Lieutenant Burton in "The Warrens of Virginia," with J. Barney Sherry in the role of General Robert E. Lee. The cast includes Martha Mansfield, George Bachus, Dorothy Kingdon, Robert Andrews, Jimmie Ward, Rosemary Hill, Frank Andrews, Harlan Knight, James Turfler, George Strickling, Helen Ray Kyle and Mrs. Frances Grant.

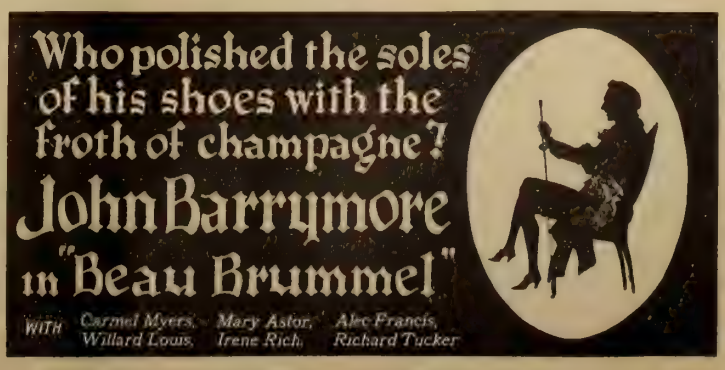
For many of the exterior scenes, the cast was located in Texas. Most of the interiors were made in the Fox New York studios. Some of the outdoor shots were made on the actual scenes of the original incidents.

Casting for Balmer Story

Gasnier begins this week the selection of players for the cast of his next Preferred Picture, "The Breath of Scandal," which will be put into production immediately at the Hollywood Studios. This story by Edwin Balmer received its first publication last year as a serial in Cosmopolitan Magazine and subsequently gained wide popularity in book form.

"Virginian" Ranks High

"The Virginian," by Owen Wister, recently released by Preferred Pictures Corporation, established a new box-office record last week for the Victory Theatre, Salt Lake City, Utah.



Three Boston First Runs Show "Marriage Circle" Same Time

IN Boston last week, "The Marriage Circle," Ernst Lubitsch production, played simultaneously at three first run theatres: the Fenway, the Modern and the Beacon.

The turnaway each afternoon and evening was tremendous, it is reported. Boston's enthusiastic reception of this Warner Brothers Classic of the Screen follows in the successful wake of the Los Angeles Western premiere, which was held over for five weeks, and of the Broadway, New York, premiere.

William D. Shapiro, president of the Franklin Film Company, who booked it in the three above-mentioned showhouses, wired the Warner home offices: "'Marriage Circle' opened Fenway, Modern, Beacon Theatres, Boston, this week to tremendous turnaway. First time history Boston three first run houses playing picture simultaneously. Give us more."

Jacob Lourie, proprietor of the Modern and Beacon theatres, sent the following telegram: "Public so enthused about production wonder when another Lubitsch coming. Certainly is pleasure own theatres and run such productions as Warner Brothers."

Goldwyn Superintending West Coast Activities of United

SAMUEL GOLDWYN, who arrived in Los Angeles from New York a week ago, has now established offices at the United Studios and has set in motion his producing organization involving the picturization of four celebrated subjects of the literary and theatrical worlds.

Production plans for "Cytherea," the famous Joseph Hergesheimer novel, occupied Mr. Goldwyn's first attention. In association with George Fitzmaurice, Mr. Goldwyn has completed all producing arrangements for this picturization and "shooting" is now well under way.

"Tarnish," Gilbert Emery's theatrical success, at the Belmont Theatre, New York, will be Mr. Fitzmaurice's next production, and arrangements for this picturization are now occupying much of the producer's attention.

Another production to be staged by Mr. Goldwyn and for which producing plans are now receiving his attention is "Potash and Perlmutter in Hollywood," adapted from Montague Glass' play "Business Before Pleasure." Frances Marion, who adapted "Cytherea," Mr. Goldwyn's initial "Potash and Perlmutter" story, recently released on the screen and other big successes, will shortly start the adaptation of the new play. Alexander Carr and Barney Bernard will again play the title roles.

Schlesinger Better

Gus Schlesinger, foreign manager of Warner Brothers, is rapidly recovering at his home after a minor operation at the Fifth Avenue Hospital, New York, and wants to thank his many friends for their kind thoughtfulness during his recent illness.

"When I reach the office, which will be soon, I will acknowledge each telegram separately," said Mr. Schlesinger.

One of his exploitation achievements while abroad consisted in setting the pace in English cinemic advertising. He induced fifty film theatres to run a co-operative advertisement in the London papers notifying the movie public of the showing in their theatres of the first Warner Brothers Screen Classic released in England. This was "Heroes of the Street," starring Wesley Barry.

Magnetizes Box Office

An exhibitor anxious to attract more dollars to his theatre magnetizes the box office—how? By grabbing Moving Picture World and READING ITS EXHIBITOR AIDS.

"Better Equipment" enables him to make his theatre more attractive. That holds patronage.

News and advertising pages herald the coming pictures. "Latest Reviews" and "Pep of the Program" tell him what to expect from the coming pictures. "Straight From the Shoulder Reports" tell him what exhibitors' experience has been with pictures they have run. He uses these to plan his bookings. He builds prestige by picking "good ones."

"Selling the Picture to the Public" enables him to get every angle on the selling methods that drag in the extra people to fill empty seats. "Projection" helps him to oversee the sort of projection that makes the patrons go home and tell others about his show.

Every exhibitor who READS Moving Picture World knows how much he NEEDS it.

Get Longer Contract

Al Alt and Hilliard Karr, two star comedians of Century Comedies, has been placed under longer contract by Julius Stern, president of this organization. A brief dispatch from Century's West Coast studios gives the reason for this recent renewal of contracts with these comedians for their good work in the comedies in which they have appeared for Century.

Ladies Too, With Their Beaus
T. N. T. Astor, March 29.











Scenes from William Fox's "The Vagabond Trail," starring Charles Jones.

Lubitsch Finds Story

His Selection for Second Warner Brothers Production Approved

Following several weeks of concentration on batches of manuscript, plays and books, for the purpose of finding a suitable vehicle for his next Warner Brothers production, Ernest Lubitsch has finally decided on a story. Contrary to expectations, it will not be an adaptation but an original story. Lubitsch worked on the idea with his staff writer, Hans Kraely, and the two believe they have something that will even surpass "The Marriage Circle," which is proving a sterling box-office find.

Immediately upon making the decision, Lubitsch consulted with Harry M. and Jack L. Warner, now on the West Coast. Both enthusiastically instructed Lubitsch to go ahead with plans for transforming it to the screen.

Outside of the two Warners, Lubitsch and Hans Kraely, no one knows what the story deals with, or into what genre it fits. Beyond the fact that it is to be an original modern dramatic story, no information could be secured. The announcement of title and others details is expected shortly.

Tribute to Warners

All of the Warner Brothers releases for 1923 are represented in the ninth annual catalogue of selected pictures made by the National Board of Review of Motion Pictures and compiled by the National Committee for Better Films. The inclusion of their entire last year's output indicates that Warner Brothers Classics of the Screen are wholesome, clean and fit for both general and special family audiences, including children.

The night the mouthpiece of the industry shoots off its mouth.
The A. M. P. A. Big Naked Truth Dinner.
T. N. T. Astor.



"Girl of the Limberlost" Among F. B. O. Releases

A GIRL of the Limberlost," a special production from the famous Gene Stratton-Porter novel, and the fifth Emory Johnson production, tentatively titled "Swords and Plowshares," co-starring Mary Carr and Johnnie Walker, are on the Film Booking Offices spring release schedule. There will be one release each week.

"Damaged Hearts," a T. Hayes Hunter production written by Basil King, ushered in the month of March. This is followed by the third Fred Thomson western, "Galloping Gallagher," which is to be released March 17. Other March releases are Money to Burn," the third chapter of "The Telephone Girl" series, and the Charles Seeling production, "Yankee Madness," written by George Plympton, with Billie Dove, Walter Long, George Larkin and others in the cast.

April should be a busy month for F. B. O. salesmen, as a number of first-class productions are scheduled for release, the first being "His Forgotten Wife," a Palmer Photoplay Corporation production starring Madge Bellamy. The release date is April 14. The fourth episode of "The Telephone Girl" series, "Sherlock's Home," will be released on the same date. April 21 will see the next Fred Thomson western, "The Silent Stranger." This is followed by the fifth episide of "The Telephone Girl," titled "William Tells," to be released April 27.

Based on Famous Novel

"A Girl of the Limberlost," directed by J. Leo Meehan, and produced under the supervision of the famous Gene Stratton-Porter, is set for release on April 28. The story in book form has sold well over 1,500,000 copies and is excellently adapted for picturization. The cast includes a number of well known players. Gloria Grey, one of the Wampas stars of 1924, and Gertrude Olmstead, selected for the part of Miriam in "Ben Hur," have the two leading girls' roles, Raymond McKee playing opposite. Other parts are played by Cullen Landis, Emily Fitzroy, Arthur Currier, Virginia Boardman, Ruth Stonehouse and Jack Daugherty.

May will introduce the sixth episode of the new Witwer series, "Love and Learn," set for release on May 11. This will be followed by what promises to be one of the biggest releases of the year, the new Emory Johnson production tentatively called "Swords and Plowshares." The new picture, starring Mary Carr and Johnnie Walker, is said to be Johnson's most ambitious bid for popular favor. It was written by his mother, Emilie Johnson, who wrote the scripts for all the Johnson successes, including "The Third Alarm" and "The Mailman."

May 19 is the release date for the F. B. O. feature, "Untamed Youth." The seventh episode of "The Telephone Girl" series will be released May 25, "King Leary" being the title. May 26 will bring forth the fifth Fred Thomson western, now in production.

"Fools in the Dark" will be released June 8. It marks the first appearance of Matt Moore in an F. B. O. production. The story is an original by Bertram Millhauser and has been adapted to the screen by John Grey. Others in the cast are Patsy Ruth Miller, Bertram Grasby, Tom Wilson and Charles Belcher. Al Santell will direct.

Another Child Bill

A bill has been introduced in the New York State Legislature by Louis A. Schoffel, adding a new section to the penal law, making it a misdemeanor for a person other than a parent or guardian or authorized adult, to secure or purchase a ticket for, or accompany a child under 16 years of age, into any motion picture show, theatre, dance hall or museum. The bill has been referred to the codes committee in the assembly.









Scenes from the Cosmopolitan Production, "The Great White Way"

"Plastigrams" Goes Big

Educational's 'Third Dimension Movie' Contracted for by Many Houses

The extreme novelty of the Ives Leventhal "Plastigrams," Educational's "Third Dimension Movie," is attested by the extraordinary number of representative first run houses that have booked this short feature.

The majority of the Paramount houses, consisting of 130 theatres, have already contracted for this subject and many have played it. Among the representative houses included in this booking are the Rivoli and Rialto, New York; Fenway Theatre, Boston; McVicker's Chicago; the Missouri, St. Louis, and the Palace at Dallas, Texas.

The Stanley Circuit of Philadelphia has booked the subject for showing in thirty houses. The Rowland & Clark Circuit of Pittsburgh will show it over their circuit of twelve theatres; the A. H. Clark circuits in Omaha and Des Moines have contracted for eleven houses, and the Capitol, Adams and Madison, of the Kunsky houses in Detroit, will also show this novelty at an early date.

Other individual representative houses that will show the picture are the Olympia, New Haven, Conn.; the Empire, at Buffalo; Pantages, at Salt Lake City; Saxe's New Wisconsin, at Milwaukee; Loew's Hippodrome, Baltimore; the New Bedford, at Boston, and the Princess, at Toledo.

Other contracts, covering representative houses in all parts of the country, are being closed with extraordinary rapidity. The picture promises to establish a record in the Short Subject field.

Neilan Shaping Cast

Stuart Holmes and Raymond Griffith have been added to the cast of "Tess of the D'Urbervilles," Thomas Hardy's novel which Marshall Neilan is now making into a photoplay at the Goldwyn studios. Holmes will act the part of Alec D'Urberville whose villainy brings about the tragedy in the lives of Tess and Angel Clare, the parts played by Blanche Sweet and Conrad Nagel. Griffith will act the role of Dick. They are the fourth and fifth members of the cast to be chosen, Joseph Dowling, in the role of the priest, having been the third.

Hodkinson Dance

The Hodkinson employees will hold a supper-dance on the evening of March 22 at the Seventy-Seventh Division Club House, 27 West 25th street, New York.





Dorothy Devore and Lincoln Plumer in "Getting Gertie's Goat," a Christie comedy.

Selects Star Cast

Kirkwood and Menjou Have Roles in Metro Picture "Broken Barriers"

Reginald Barker sprung a surprise on his associates and on the movie colony generally last week when he announced his cast for his next Metro-Louis B. Mayer picture, "Broken Barriers." His announcement carried the names of James Kirkwood, Adolphe Menjou, George Fawcett, Mae Busch, Norma Shearer, Robert Frazer, Walter Hiers, Robert Agnew, Ruth Stonehouse, Margaret McWade, Anna Q. Nilsson and Mary Carr.

"Broken Barriers" is the famous novel by Meredith Nicholson which appeared as a serial in Cosmopolitan Magazine before publication in book form. Sada Cowan and Howard Higgin now are busy adapting it. It is expected that Mr. Barker will begin actual production in a week or so. Like all of Mr. Barker's productions, it will be produced under Metro-Louis B. Mayer auspices and Metro will release it next season.

Nearing Completion

"Shooting of Dan McGrew" Greatly Interests Alaskan Authorities

Clarence Badger is making rapid headway with the production of "The Shooting of Dan McGrew," which Metro is to release late this month. More than two-thirds of the picture is completed. Mr. Badger plans to take his company to northern Canada within the next few days to film scenes against the background of the snow covered mountains. On his return the picture will be cut, edited and titled.

"The Shooting of Dan McGrew" is arousing great interest in Alaska, where Robert W. Service lived when he wrote the poem. The cottage in which it was written is being preserved by the Alaskan authorities. Many persons who were famous characters in those days in Alaska have written in to Mr. Badger offering their services. Alaska Jim is in Hollywood now with Mr. Badger, Ted Bonnell, the original rag-time kid of the Malamute saloon is there, and a bunch of "sourdoughs" who made the trip down at Mr. Badger's request to lend the proper atmosphere to the picture.

Paramount's Earnings

With All Tax Deductions, Total for 1923 Is $4,245,783.93

The Famous Players-Lasky Corporation in its Consolidated Statement (which includes the earnings of subsidiary companies) reports for the twelve months ended December 29, 1923 net operating profits of $4,245,783.93 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the Preferred Stock, the above earnings are at the annual rate of $15.07 on the common stock outstanding.

On March 10, 1924, the Board of Directors declared the regular quarterly dividend of $2.00 per share on the Preferred Stock, payable May 1, 1924 to stockholders of record at the close of business on April 15, 1924. The books will not close.

Pathe's "Scarem Much"

Just at a time when the widespread showing of "Scaramouche" is arousing universal interest, announcement is made by Pathe of the forthcoming release of a Mack Sennett comedy the title of which is suggestive of that of the big screen special. This comedy offering, which is titled "Scarem Much," has been set by Pathe for release on March 23.



Scenes from the Frank Lloyd production, "The Sea Hawk," a First National picture.

Fight Films Affected

Bill Seeks to Make Prosecution for Their Transportation Easier

Legislation tightening the law covering prize fight films, under which possession of such films in any state other than that in which the fight occurred would be prima facie evidence of violation of the law, is sought by Senator Jones of Washington, who has introduced a bill in Congress to add to the present law the following provision:

"And the possession or control of any film or other pictorial representation of any prize fight or encounter by pugilists by any person in any other state than that in which such fight or encounter was had shall be presumptive evidence of violation of Section I or Section 2 of this act."

The present law provides against the interstate movement of such films, but has no provision against their possession in other states if they are not detected in transit.

Dana Film Finished

"Don't Doubt Your Husband" Print on Way East

Viola Dana has completed "Don't Doubt Your Husband," her fifth Metro starring picture for this season. It is now being cut and edited and a print will be rushed East this week. Metro will release it on March 24. Miss Dana is supported by Alan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson and Robert Dunbar.

"Don't Doubt Your Husband" is an original story by Sada Cowan and Howard Higgin, written especially for Miss Dana. It was directed by Harry Beaumont. With this picture Miss Dana completes her series of pictures on this season's Metro schedule. She will soon begin production on a picture for next season. This is "Along Came Ruth," the Broadway stage success with Ruth Chatterton which Henry Savage produced in New York. Eddie Cline will direct and in the cast will be Walter Hiers, Tully Marshall, Raymond McKee, Victor Potel, Gale Henry, Nelson McDowell, DeWitt Jennings, Adele Farrington and Brenda Lane.

Scores in Cleveland

Douglas MacLean in "The Yankee Consul" has just closed a run at the Allen Theatre, Cleveland, where it packed the house every day. The Cleveland Plain Dealer praised this second of Mr. MacLean's independent starring productions for Associated Exhibitors.



Scene from Pathe's "Scarem Much," a two-reel comedy offering produced by Mack Sennett

Chimpanzee Trio Again

Lew Seiler has started work at the William Fox West Coast studios, on a new comedy, as yet without a title, starring the famous Chimpanzee trio, Max, Moritz and Peop. These three stars are working amiably enough together because they have appeared in a score of pictures and are the best of friends. "The Cowboys" and "On The Job" were the last two Imperial Comedies featuring these clever animal actors.

"Lincoln" Leaves New York

Rockett Brothers' Production Will Go On Road

The New York run of "The Dramatic Life of Abraham Lincoln" at the Gaiety Theatre closed with the evening performance Sunday, **March 9.**

Al and Ray Rockett are not yet ready to announce their plans for the future of the picture but it is understood that it is to be exhibited throughout the United States and Canada as quickly as the necessary arrangements can be made and that negotiations for foreign release are already in progress.

George A. Billings, who has created so profound an impression as the Abraham Lincoln of the picture will return to California to prepare for an international tour of personal appearances in connection with the exhibition of the film.

Grossman Buys Rights

To Hepworth Productions For Northern Illinois and Indiana

Contracts were signed this week by Edward Grossman of Epic Film Attractions, Chicago, and Hepworth Productions, Inc., whereby Epic Film Attractions obtain the rights for the entire Hepworth product to be released this year for Northern Illinois and the State of Indiana.

R. T. Cranfield, president of Hepworth Productions, Inc., is elated with the franchise secured by Mr. Grossman.

"We believe that the seven Hepworth features to be released before August, 1924," said Mr. Cranfield, "will secure a solid foothold in the territory that Epic Film Attractions serves. Mr. Grossman is well known and very popular with exhibitors, having attained this exhibitor good-will successively by his associations in the past while connected with Famous Players and Associated Producers, and very recently with Preferred Pictures."

Mr. Grossman intends to issue the first release, "Lily of the Alley," not later than April 10. The six other productions secured by Epic Film Attractions for release before August, 1924, are: "Mrs. Erricker's Reputation," "The Pipes of Pan," "John Forrest Finds Himself," "The Amazing Quest," "Mist in the Valley" and "Justice Raffles."

The night we all get lit up—
With Naked Truth.
OOOOOOOoooo. Fun and Frolic.
T. N. T. Hotel Astor, March 29.



Scenes from the Warner Brothers' "Broadway After Dark," featuring Anna Q. Nilsson, Adolph Menjon and Carmel Myers.

Flynn to Make Fox Special Based on 'Man Who Came Back'

PLANS for the immediate production of the stage plays and books purchased by William Fox for the screen are now well under way. The most important announcement of the week coming from Fox Film Corporation was that Emmett Flynn has been signed to make "The Man Who Came Back." The film adaptation of the Jules Eckert Goodman stage success will go into production at once at the West Coast studios.

This will be the first of the big special features for the 1924-25 season which Mr. Flynn will direct for William Fox. Many of the biggest Fox specials of the last few seasons were directed by Emmett Flynn.

"The Man Who Came Back" was one of the biggest stage successes a few seasons ago. The play demands elaborate scenic display and Fox Film Corporation announces that every effort will be made to transport the romance of the Orient to the screen for this production.

Dorothy Mackaill has been signed for the leading feminine role. George O'Brien will play the title role. The other principals in the cast selected so far include the following players:

Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel, David Kirby, Walter Wilkinson and Brother Miller.

New Production Program Is Begun by the F. B. O.

SIGNALIZING the beginning of F. B. O.'s new program of production, which will embrace a cycle of important photoplays produced at the F. B. O. Hollywood studios under the general supervision of B. P. Fineman, general manager, work has begun on "Fools in the Dark."

Directed by Al Santell and based on the original story by Bertram Millhauser, the new production will have as its central character a scenario writer who becomes involved in adventures both humorous and thrilling. As the scenarist, Matt Moore will have the leading role. Others in the cast will be Patsy Ruth Miller, Charles Belcher, Tom Wilson and Bertram Grasby. The continuity was wholly prepared by John Grey.

F. B. O. executives, including Managing Director H. C. S. Thomson, Vice-President J. I. Schnitzer and B. P. Fineman, are now engaged in preparing further production plans in accordance with the most ambitious program in the history of the organization, which was formerly Robertson-Cole.

Production activities at the F. B. O. studios are at their peak. Among the independent units at present engaged are Douglas MacLean filming "Never Say Die"; Ruth Roland, directed by Tod Browning, producing "Extravagance"; Mal St. Clair filming the H. C. Witwer "Telephone Girl" series; Richard Talmadge in Carlos Productions and Harry Carey in a Hunt Stromberg production.

Print Coming East

The print of "Broadway After Dark" has left the Warner Brothers West Coast studios and is coming to New York, where it will be released sometime in April. Much curiosity has been aroused in this picture because in it are incorporated special scenes taken some months ago at the Equity Ball, giving this production an aggregation of stars and headliners of the legitimate stage.

Spring Production Keeps F. P. L. Busy

Spring production activities at the Famous Players Long Island studio are being increased. Three productions are now under way and within the next week two others will be commenced.

Rudolph Valentino in "Monsieur Beaucaire," with Bebe Daniels, Lois Wilson, Helene Chadwick, Paulette Duval, Lowell Sherman, John Davidson, Ian MacLaren and others, under the direction of Sidney Olcott, is half finished with the production.

Thomas Meighan is just completing his new picture, "The Confidence Man," with Victor Heerman directing and with Virginia Valli in the leading feminine role, and Gloria Swanson has begun her newest Paramount picture, "Manhandled," under Allan Dwan. Tom Moore is her leading man.

Herbert Brenon is finishing up the preliminary preparations for his next production, "The Mountebank," which will be started this week, with Ernest Torrence and Anna Q. Nilsson.

Another new production to be started March 17 will be "The Man Who Sold Himself." In this picture Richard Dix will have the featured role and Alan Crosland will direct.

Rex Ingram Returns

Contrary to former announcements, Rex Ingram arrived in this country on the Aquitania this week with a completed print of his new Metro picture, "The Arab," the screen version of Edgar Selwyn's Broadway play. It was thought that Ingram would leave immediately for Hollywood to complete interior scenes at the Metro studios there, but Ingram wholly completed the picture in Paris. Most of it was made in Africa near Tunis in Algiers, the borderline of the Sahara.











Scenes from "True As Steel," a Goldwyn Picture

For April Release

Date Changed on "Sherlock, Jr.," Keaton's Third Metro Comedy

Metro announces that "Sherlock, Jr.," Buster Keaton's latest feature-length comedy, will be released in April and not this month, as was reported previously. It now is being cut and edited and a print is expected in New York within the next ten days. It is not improbable that Keaton may bring the print East himself and look over the various Broadway shows.

Keaton's three gag men, Joe Mitchell, Clyde Bruckman and Jean Havez, are hard at work concocting Keaton's next Metro feature comedy. They wrote "Three Ages" and "Our Hospitality," Keaton's first and second feature-length comedies, which Metro already has released this season.

Miss Normand in East

Mabel Normand, the Mack Sennett-Associated Exhibitors' star, will arrive in New York in a few days for a visit with friends here. Miss Normand, it is understood, will make a personal appearance in connection with the showing of her latest picture, "The Extra Girl," at the Branford Theatre, Newark, during the week of March 22, and may possibly appear also at the showing in Passaic, N. J., March 29 and 30.

Schertzinger to Direct

Metro has selected Victor Schertzinger to direct the screen version of Charles G. Norris' novel, "Bread," which Metro bought earlier in the season. Production will start this month as soon as Mr. Schertzinger has finished the editing of Jackie Coogan's second Metro picture, "A Boy of Flanders," direction of which he has just completed.

Original Story for Screen Is Thing of Past, Says Goldwyn

THE original story for the screen is a thing of the past, says Samuel Goldwyn, who for years sponsored the original story written expressly for the screen, and who brought many well known authors into the film world.

"Following a careful survey in which hundreds of theatre owners were consulted, and an analysis of the successful productions during the past three months, I can safely say that the public today demands only well known stories or plays, and that competition among producers for subjects of this type will be greater than ever during the next six months," says Mr. Goldwyn.

"Anticipating this situation, I recently invested over $200,000 in story material, including the biggest stage successes of the year, such as 'Tarnish.' What the public wants are stories they know about. Subjects that they have either read, seen on the stage or have learned enough about through the newspapers and word-of-mouth advertising. Then they want to see these characters and climaxes re-lived in pictures.

"Sometimes a play or a book has a situation that is talked about all over the country. Perhaps it is the title. In any event there is at least one outstanding factor that creates a genuine desire on the part of motion picture patrons to see the picture

"For years I have been the champion of the original story. I have in the past induced many authors to write for the screen. I have experimented and invested considerable money in the idea. I am convinced, however, that the situation today has changed.

"Famous books or popular plays will be my future policy, the same policy that I have been following since I started independent production with such offerings as 'The Eternal City,' 'Cytherea,' 'Potash and Perlmutter,' etc.

"Another change in the trend of the public demand, strongly favors the modern story. With the exception of one or two stories now in production and which are of a standard of merit that will win them tremendous success, the costume or period play is a thing of the past. It is silly to say that all costume plays will fail. Some of our greatest successes to come will be such productions. They will, however—at least the successful ones—be very few and far between. The producer of a costume play starts off with a handicap at this time, and unless he is able to offer a human story that will carry on its sheer strength of plot, its exceptional characterizations and its beauty, he will never overcome this handicap."

More Carter Material

The William Fox picturization of Lincoln J. Carter's "The Arizona Express," will be released the week of March 23 by Fox Film Corporation. This special production and the regular issues of Fox News are the only releases scheduled for that date.

Shirley Mason's Latest

"The Strange Woman," is the working title of the latest star series attraction featuring Shirley Mason which was started this week at the William Fox West Coast studios. It is an original story by W. J. Hulbert. Edmund Mortimer is directing the production from a scenario by Charles Kenyon.

A New Western

Arrow has received the print of "The First Notch," starring Ben Wilson. Dr. Shallenberger is greatly pleased with this production. This is Wilson's first appearance on the screen in several years. Yakima Canutt, champion cowboy, appears in this picture and his work should be welcomed by lovers of westerns.

T. N. T.

Barnum's Show Outdone At Last March 29











Scenes from the new Patheserial production "Leatherstocking," adapted from James Fenimore Cooper's classic "Leatherstocking Tales." Edna Murphy and Harold Miller are cast in the featured roles." The first chapter will be released March 23.

Harold Lloyd's "Girl Shy" for Release by Pathe April 20

THE new Harold Lloyd comedy production, titled "Girl Shy," is unanimously proclaimed by Pathe officials as the supreme achievement of the comedian's career. In response to inquiries addressed to the Pathe Home Office during the past few weeks with reference to the release date of the new Lloyd special, announcement has just been made that "Girl Shy" will be released on Easter Sunday, April 20.

"Girl Shy" marks Harold Lloyd's debut as an independent producer, and it is safe to say, Pathe maintains, that nothing that the comedian has done heretofore has aroused such universal interest as his present effort.

In view of the rapidity with which first-run engagements are being closed by prominent exhibitors all over the country, Pathe officials are confident that "Girl Shy" will open simultaneously in every important key center of the nation on Easter Sunday.

"Girl Shy" is described as a comedy drama embodying a unique character study. Harold Lloyd appears as a "girl shy" youth in an exceedingly humorous fabrication of appealing romance, side-splitting situations and exciting action. Jobyna Ralston is seen again opposite Mr. Lloyd, and Richard Daniels and Carlton Griffin are prominently cast in the support. "Girl Shy" was directed by Fred Newmeyer and Sam Taylor from a story by Mr. Taylor, assisted by Ted Wilde, Tim Whelan and Tommy Gray.

To Have Lead Role

The leading role in King Vidor's third Goldwyn picture, it is announced by executives of that producing corporation, will be portrayed by Eleanor Boardman. She will be the Mary in Vidor's film version of Rachel Crothers' successful stage play, "Mary the Third." The title will be changed, it is announced, in order not to give the impression that the picture is a historical or costume production. The continuity for "Mary the Third" has been completed and Vidor is about ready to begin photography.

"Second Youth" Is Listed

Distinctive Production Will Be Ready for Exhibitors in April

"Second Youth," the comedy drama adapted from the novel by Allan Updegraff and produced by Distinctive Pictures Corporation, with an all-star cast of famous Broadway stage comedians, is scheduled for release through Goldwyn Cosmopolitan in April. The story deals with the life of a super-shy department store salesman to whom many women propose marriage.

The cast includes Alfred Lunt, now playing on the Broadway stage in "Outward Bound," one of New York's outstanding hits; Walter Catlett, with Ziegfeld's "Sally"; Herbert Corthell, of "The Greenwich Village Follies"; Jobyna Howland, now with Eddie Cantor's "Kid Boots," and Lynn Fontaine, now starring in "In Love With Love." Mimi Palmeri is also featured. Albert Parker directed.

Hoxie Starts New One

Clifford Smith has begun filming his second Universal feature starring Jack Hoxie, "The Back Trail," from a western by Walter J. Coburn. It is a human interest story woven around the adventures and romance of life in the old west. The cast includes Eugenia Gilbert, Claude Payton, William Lester, Alton Stone, William McCall, Pat Harmon and Art Manning.

Scores in St. Louis

Hodkinson's "Hoosier Schoolmaster" Is Big Attraction at Kings

Big business is reported from St. Louis on "The Hoosier Schoolmaster" the Hodkinson release that opened there at the Kings Theatre on March 9.

William Goldman of the Kings Theatre sent the following wire to the home office of the Hodkinson Corporation at the close of the first day's business:

"Congratulations on 'The Hoosier Schoolmaster.' Opened at Kings Theatre to the biggest business since Thanksgiving week. Patrons and critics unanimous in praising this classic. If this is indication of what future Hodkinson product will be then you have nothing to apologize for. It's a real picture."

Seastrom Picks Another

The second picture to be directed for Goldwyn by Victor Seastrom, will be "The Tree in the Garden," from the novel by Edward C. Booth, an English writer. The novel was selected as the basis for this new production by Mr. Seastrom after he had read scores of novels and plays.

Grainger Closes Deals

On his recent visit to Des Moines and Omaha, en route to the Pacific Coast, J. R. Grainger, general manager of sales for Goldwyn Cosmopolitan, sold to A. H. Blank all available pictures down to and including Elinor Glyn's "Three Weeks" for DesMoines and Davenport. He also sold all available pictures down to and including "Three Weeks" in Omaha, splitting the service between Blank and Goldburg.

"Desert Rose" Cast

The complete cast of the Harry Carey feature "Desert Rose" now in production for early Hodkinson release includes Virginia Browne Faire, Thomas G. Lingham, Francis Ross and Leon Barry.

Twelve New Stars on Hodkinson Roster



Although the new regime at the Hodkinson Corporation has been in control only eight weeks, twelve new stars have been added to the Hodkinson roster and according to the progressive policy now being followed more new stellar lights will be added as the weeks go by. Top row, left to right—Billie Dove, Bryant Washburn, Dorothy Mackaill, James Kirkwood, Madge Bellamy, Walter Hiers. Bottom row—Harry Carey, Dorothy Devore, Lila Lee, Lois Wilson, Betty Compson, Lloyd Hamilton.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Theatres in Massachusetts Specializing in Big Films

John W. Hawkins, general manager of the Allen Theatres, made elaborate arrangements for the presentation of "The White Sister" at the State Theatre in New Bedford the week of March 9. The usual organist, E. Flat Bent, was assisted by an orchestra of ten musicians, under the direction of James Wilson; there was a soloist in an atmospheric prologue and special stage settings were employed. The scale of prices was raised slightly and several rows of seats were reserved. Three complete shows were given daily in continuous performances.

Motion pictures are to dominate the amusement realm of Boston, what with the following super features occupying screens: "America," "The Great White Way," "Ten Commandments" and "David Copperfield." No houses yet have been decided upon for the housing of "Dorothy Vernon of Haddon Hall" and "The Thief of Badgad."

"Buddie" Stewart has been appointed manager of the Fenway Theatre in Boston, which is operated by the Famous-Players. Harold B. Franklin appointed Stewart to succeed Charles Reymond, who was transferred from Chicago to the Fenway.

In order to accommodate the crowds that were unable to get into the Capitol Theatre in Springfield the previous week, "The White Sister" was held over for the eighth day, March 2. Walter Markel, managing director, presented "A Woman of Paris" the week of March 3.

The license of the Star Theatre in Haverhill has been suspended by State Inspector Angus McDonald because the projection machine was not up to the requirements of the state law. The Haverhill police, who requested McDonald to come to the city, declared that the closing of the Star Theatre was the first step in a campaign to compel the managements of some of the theatres to put an end to the overcrowding of their places.

The annual College Club Week was observed the week of March 9 at Abraham Goodside's Capitol Theatre in Springfield. A fashion review was an added feature this year. It is an event that always brings throngs to the Capitol as well as maintaining a friendship with the younger element of Springfield society. All the "debs" have an opportunity to participate either as ushers, candy sellers or program girls. It always has proved a success.

Manager Elmer R. Daniels did such a big business with "Little Old New York" at the Olympia Theatre in Worcester the week of February 24 that he found it necessary to open for two days the New Park Theatre, which comes under the management of the Olympia, and show the feature in both houses.

A double-barrelled shot-gun was used by Manager Reginald V. Tribe to give realistic effects in "The Humming Bird," presented at the Empire Theatre in New Bedford.

The name of the theatre being erected at Northampton by the Goldstein Brothers Amusement Company of Springfield is to be the Calvin Theatre and not the Coolidge, as stated previously. However, the fact still remains that it is named in honor of President Coolidge, for Northampton is his home.

More than 1,000 persons appeared in a parade in New Bedford on Sunday noon, March 9, to greet Sergeant Samuel Woodfill, "the outstanding hero of the World War and holder of the Congressional Medal of Honor, when he arrived in the city to appear at Gordon's Olympia Theatre in connection with a week's presentation of the war picture, "Powder River." Manager Earle D. Wilson arranged a tieup with the post of the American Legion. A great advertising splash was effected with veterans in uniform on street corners at night surrounded by a glare of red fire, selling tickets.

Manager Earle D. Wilson of Gordon's Olympia Theatre in New Bedford on February 29 announced to his patrons that the month offered an "extra day to see an Olympia show."

The Victory Theatre Company in Holyoke has brought suit against Frank J. Hegy for $1,500 for 15 shares of preferred stock of the company.

Maine

Fire destroyed the Pastime Theatre in Boothbay Harbor, Me., early on the morning of March 2 when the business building in which the theatre was located was razed by the flames. Paul Hayes, manager of the Pastime had a fair amount of insurance to cover his loss.

Manager William Reeves of the Strand Theatre and Abraham Goodside, owner, found it necessary to advance the admission prices slightly for the presentation of "Scaramouche," which was the feature the entire week of March 3.

George Thompson, manager of the new Colonial Theatre in Belfast, which recently was opened as a new link in the Gray chain of New England Famous Players houses, already has aroused interest in the new theatre. He permitted the Belfast Business and Professional Women's Club to present a program of competitive vaudeville. The house was sold out and brought in many persons who otherwise had not yet seen the new Colonial. Other organizations aided in the event, thereby getting plenty of gossip about the theatre in the club houses of the various societies.

Canada

The Regent Theatre, Ottawa, now has a printed program for distribution among the patrons of the theatre. The folder carries advertisements of no less than eight outside firms on its four pages and approximately half of the space is used by Manager Oral D. Cloakey for house notices. Coming attractions listed include "The Marriage Circle," "I Will Repay," "Thy Name Is Woman," "Shadows of Paris" and "Scaramouche, all for a one week engagement at least.

Ottawa, Ontario, exhibitors are apparently strong for the Irish, as three of the leading theatres announced "Irish" features for the week of March 17. Capt. Frank Goodale, manager of Loew's Theatre, booked "Happiness"; Manager J. M. Franklin of the Franklin Theatre offered "Conductor 1492" and used orange-colored window cards to arouse attention, while Manager Harry Brouse of the Imperial presented "Paddy the Next Best Thing."

The Franklin Theatre, Ottawa, has enjoyed an exceptional run of business since it became a first-run feature house, following the decision of Joe Franklin to change the policy of the theatre to include a full-length selected feature in addition to Keith vaudeville on the regular weekly programs.

Rhode Island

John F. Carey, manager of the Liberty Theatre in Providence, R. I., celebrated the third anniversary of his theatre the week of March 3.

Providence managers are right on the job in making eliminations in films to make them presentable so far as the morals of their patrons are concerned. This is vouched for by Police Lieutenant George W. Cowan, censor of films, vaudeville bills and burlesque in Providence.

Exhibitors in Pawtucket indirectly are the center of a storm of complaints which the police have received concerning children who are begging at the theatre entrances for sufficient money to buy tickets. Children cannot be admitted legally to theatres in Rhode Island unless accompanied by their parents or guardians.

They Should Worry Over Press Books

AN EXHIBITOR and his assistant—both artists—and they don't give a hang if the press book fails to show at the Empire Theatre in New Bedford, Mass. Moving Picture World introduces to its readers this week Manager Reginald V. Tribe and Assistant Manager Bert Chamberlain. Both keep in practice in "drawing" crowds to the Empire and the way they do it is by attention—compelling drawings in the Empire advertisements. Talk about co-operation. They put their heads together for "The Humming Bird" and made a layout that was a knockout, and in the advertisement they inserted a drawing of Farina of "Our Gang comedies" fame.

Mr. Tribe has been in charge of the Empire Theatre for the Gray circuit since September, 1922. At that time he succeeded David F. Perkins, who now is division manager for the Gray circuit. But this isn't all of Mr. Tribe's experience as an exhibitor. Before becoming manager of the Empire he was the assistant to Mr. Perkins and previous to that was the press agent for Gordon's Olympia Theatre in New Bedford. For ten years he was employed as staff cartoonist of the New Bedford Evening Standard.

Mr. Chamberlain, the assistant manager of the Empire, long has been connected with Gray circuit theatres and formerly was at the Waldorf Theatre in Lynn. He is a young man of much experience in the film business and a likeable asset to the popularity of Mr. Tribe, who can call all of the "cops" by their first names.

Leland Theatre in Albany Nears Its 100th Birthday

The Leland Theatre, Albany, N. Y., which was first opened to the public on May 13, 1824, and which is undoubtedly the oldest theatre in New York State, will observe its 100th anniversary next year, according to Oscar Perrin, manager. The theatre has been showing motion pictures for several years past, and today ranks as one of the best money making propositions in this part of the state. The front wall of the theatre is the original one, and although the interior of the house has been somewhat changed and remodeled during the passing years, its general aspect is little changed. Only a few nights ago, a retired actor, visiting in Albany, dropped in at the theatre, and chatting with Mr. Perrin, informed him that he had played on the stage of the Leland thirty years ago. The house was first opened with a stock company, and on the opening night a prize of $50 was offered for the best poem written on the theatre. At that time, seats in the pit cost 50 cents, the gallery was 25 cents, while boxes cost $1. The theatre is owned by Buckley and Tarsches.

Admission prices at the State and Strand theatres in Schenectady have been increased by Manager William Shirley, although the afternoon prices remain the same at both houses, where 15 and 25 cents prevails. In the evening the Strand will now charge 40 cents admission, an increase of 5 cents, while the magnificent State Theatre goes to 50 cents, an increase of 10 cents, which brings it on the same basis as the Mark Strand in Albany.

Peter B. Schwartz, of Hoboken, N. J., has taken over the Pearl Theatre in Albany, and although a 10-cent residential house, it is being boomed for all it is worth these days, and apparently catching the crowds. For example, Mr. Schwartz has installed a four-piece orchestra for Friday and Saturday nights, and is booking all the big pictures for second runs.

The deal under which Morris Silverman and Abe Stone, of Schenectady, were to have acquired a theatre in Northern New Jersey, has fallen through and as a result Mr. Stone is looking around to purchase or lease some other house.

Uly S. Hill, managing director of the Troy and Mark Strand theatres, is planning to make the talk of his life the latter part of April, when he will address members of the Federated Musical Clubs of the State at a gathering in Albany. Mr. Hill will speak on "What Music Has Done for the Motion Picture."

Mrs. J. Victor Wilson, wife of the manager of the Robbins theatres in Watertown, is spending a couple of months in Florida, dividing her time between her former home at Key West and Miami, where her sister resides.

Exhibitors around here have formed the habit of judging their Lenten business by a comparison of receipts on Ash Wednesday with previous years. When Oscar Perrin discovered last Wednesday that his receipts at both the Leland and the Clinton Square theatres were more than double a year ago, he predicted excellent business between now and Easter. At the Leland, straight week runs will prevail throughout Lent.

For the first time, the Mark Strand in Albany will increase its admission prices during one week in April, when "The Hunchback of Notre Dame" will be offered residents of the Capital City. The increase, however, will be but slight, probably 10 cents on the main floor, while the few boxes will command $1.10, a jump of only about 40 cents. In Schenectady, the picture was recently shown to good business at $1.65 top, running for four days and then being brought back the next week for three, but not faring so well.

Business has perked up at the Albany Theatre in Schenectady, the management seeing the wisdom of booking first-class attractions rather than depending on the hit or miss type of pictures. Manager Friedman made a hurried trip to New York last week, but did not announce the nature of his business.

No successor has yet been named to "Cliff" Lewis as manager of the Strand in Schenectady, William Shirley looking after this house as well as the State. Fred Smith is once more back in the booth at the Strand, following an operation at a local hospital.

The finest private office enjoyed by any theatre manager in this part of the state has just been made an important part of the State Theatre in Schenectady. In fact, Mr. Shirley has the distinction of having two offices, one in the front of the theatre, where he wrangles with film salesmen, and the other and newer one in the rear of the house, where a piano, at which Mr. Shirley is an artist, is a part of the equipment.

Double features are now prevailing for the first three days each week at the Pine Hills Theatre in Albany.

The date of March 21 is a great big one in the eyes of Mr. and Mrs. William Shirley, of Schenectady, for this year it will mark thirteen years of married life. Back in the days when he was attending public school, in the western part of the state, Mr. Shirley became both acquainted and enamored with the one who now bears his name. The friendship continued as the two attended high school, and also through business college. The wedding occurred in Lockport, where Mr. Shirley was manager of the Hodge Opera House. Mr. and Mrs. Shirley have two children, one of whom, Jerry, has been a pretty sick youngster with the measles, but is now fully recovered.

Proctor's in Schenectady is bucking the State, with double features on Sunday.



Scenes from Chapter Ten of the Pathe Serial "The Way of a Man."

Buffalo, N. Y.

Fred M. Shafer, managing director of the Lafayette Square Theatre, spent last week in New York looking over some of the big picture and music features, several of which he signed up for spring presentation at the big Buffalo house.

Buffalo's pioneer community picture house, the Premier, at Main street and Leroy avenue, is being razed. The building will be turned into a business block. This house was built over ten years ago and has been managed by Claude Weill, J. Emerson Dickmon, Elmer C. Winegar, Harry Green and others.

A deed filed in the Niagara county clerk's office at Lockport conveys the information that Henry F. Thurston has sold the Niagara garage property at Walnut and Pine streets to the Schine Theatrical Company of Gloversville, of which J. Meyer Schine is president. Mr. Schine plans to build a picture theatre on the site, to seat 1,400, work on which will begin April 1. The amount involved in the purchase of the property is said to approximate $30,000.

Richard Naughton, 1072 Tifft street, socked D. Stuart Parmalee, manager of the Capitol Theatre, in the eye (when he wasn't looking). One hundred berries, said the city court judge to Dick.

Manager Vincent R. McFaul has signed up for the local presentation of "Beau Brummel" at Shea's Hippodrome. "The White Sister" opens at the Hipp on March 16.

Phil Gentille, recently a member of the First, Graphic sales force, has been appointed manager of the Rialto Theatre in Rochester. The house has changed its policy, giving more shows each week and reducing its admission scale.

Joseph A. Schuchert went to Cuba to thaw out. Imagine his surprise when he returned to Buffalo the other day in the midst of the worst snowstorm of the season. The proprietor of the Columbia and Colonial came near going right back to that dear old Havana, its palms, races and sunshine.

Comerford Company Rapidly Expanding in Pennsylvania

Work on the construction of the new theatre to be added to the Comerford string in Scranton, Pa., is to be started in April. The new picture house will be located on the site recently purchased at Market street and Sanderson avenue in that city. It will be 50 feet by 150 feet, with a seating capacity of 1,000, and is to be of brick and concrete fire-proof construction. The Comerford Amusement Company's theatre in Pittstown, Pa., will be ready for opening in May. The theatre in this town was constructed at a cost of $250,000 and is one of the finest structures in Pittston. It will be used as a vaudeville and picture theatre. It has an attractive marble lobby with a elaborate wainscotting and stairway in the entrance.

Julius Freedman, pioneer exhibitor of Northeast Pennsylvania and owner of the Family Theatre in Forrest City, Pa., this month celebrated the sixteenth anniversary of the opening of that theatre. Mr. Freedman introduced the moving picture to the Pennsylvania town in February of 1908, and so popular was the first venture that it was soon found necessary to enlarge the house and to change the schedule from a once-in-a-while program to a three-day weekly showing of the animated film.

One of the novelties which proved a revenue bringing feature for Manager John D. O'Rear of the Rialto Theatre in Allentown, Pa., was the introduction of dancing in connection with the showing of "Bright Lights of Broadway." A special orchestra was engaged to provide dance music for the patrons following the program.

John Van Lubin is putting into effect the remodeling plans for his Bohemian Theatre in Pittston, Pa., which long has been closed. The Bohemian Theatre formerly was a combined picture and road-show house and was closed for several years. It now is to be re-opened after the remodeling is completed and will be devoted exclusively to picture programs.

Thugs attacked Elmer Moyer, owner of the Electric Theatre of White Haven, Pa., while he was out driving on Saturday last, and after badly beating him, took $204 and left him in the road in a stunned condition. He was taken to his home by a friend and is recovering from his injuries.

There is to be erected at Emaus, Pa., a $200,000 picture theatre seating 1,600 by the Penn County Amusement Company. Construction will be started the latter part of April.

Theodore H. Mackie of Upper Darby, Pa., is erecting a combined picture theatre and apartment at Lanarck, Pa.

Fire during the week destroyed the Temple Theatre and building, located in Kane, Pa., and caused a loss estimated to be over $200,000. The theatre was owned by the Masonic Temple, which conducted a varied program of pictures and legitimate shows at the house.

Plans for the erection of a new theatre in Hagerstown, Md., to be one more link in the chain of the Bennethum interests, are being drawn up by the Hoffman Henon Company of Philadelphia. The Bennethum interests are controlled by George W. Bennethum and several other prominent members identified with the industry in Philadelphia.

Fred G. Nixon-Nirdlinger, manager of the Theatrical Managers Association of Philadelphia and owner of a string of picture and legitimate houses, in his address before the Market Street United Merchants Association, which gave a banquet in the Normadie Hotel on behalf of the theatre managers of Philadelphia, told the businessmen that the theatrical industry in both the silent and speaking drama welcomed the advent of the censorship provided by both state and city because it prepared the way for the managers of the various houses to secure clean and wholesome entertainment for the public.

The cool head and nimble fingers of Clifford Frazier, organist of the Locust Theatre, 52nd and Locust Streets were responsible for preventing a panic at that theatre when a film exploded in the projecting room. Frazier saw the flames reflected on the screen and kept on playing as the audience threatened a dash for the exits until Manager Ray Wolfe could take the stage and calm the crowd. William Bonniwell, operator, remainded at his post in the booth and poured sand on the flames until he was overcome by the smoke and was dragged from the projection room by Miss Edna Kloss, an usher.

Connecticut

Frederick Francis of Southington, Conn., will build a theatre in that place, which probably will be ready for opening on September 1. The building to contain the theatre will be of three stories. On the first floor in front will be two stores and the theatre lobby. The seating capacity will be divided over the main floor and one balcony.

One of the principal assets that Jack Sanson, manager, has at the Lyric Theatre in Hartford is Harry Heald, conductor of the theatre orchestra, whose accompaniments to the film programs leaves nothing to be desired.

Henry Needles, who has made a distinct success of the Princess Theatre in Hartford, will re-open the Strand Theatre in that city under his management. W. A. True formerly owned the Strand. Mr. Needles has engaged Bert Williams, conductor at the Academy of Music in New York City, as musical director of the Strand. He takes the post recently made vacant by Henri Tussenbroek, who now is musical director of the Majestic Theatre, also in Hartford.

Warde Johnson, general musical director of the S. Z. Poli circuit of theatres, and manager of a Poli house in Bridgeport, died on February 28. He failed to rally from an operation for intestinal trouble. Before becoming connected with Mr. Poli, Mr. Johnson was musical director of the Fifth Avenue Theatre in New York for five years and later was at the Strand in New York.

Allen C. Morrison of the Majestic Theatre, and James P. Clancy, manager of Poli's Capitol Theatre both in Hartford, furnished the pictures for a program arranged under the direction of the city charities board.

Church Shows Hit

The city manager of Portland, Me., is to recommend to the city council that municipal licenses for picture theatres should apply to churches which offer films as part of their services. The plan is for the purpose of providing sufficient revenue to see that inspections are made in accordance with the law and to safeguard the audiences whether or not admission fees are paid.

When inquiry was made by a member of one of the Portland churches as to whether or not licenses for the exhibition of pictures in churches are necessary, City Manager Brinkerhoff considered the taxing of the churches as being equitable. The council, which also is the licensing board, will be asked to act. The fee is $100 a year, fixed by ordinance, and there also are rules and regulations to fireproof the projection booths before non-inflammable films are used.

She Makes New Orleans Sit Up and Take Notice

And This Wonder-Working Woman Wants to Hear from Sister Exhibitors



MRS. A. G. SHEAR, popular woman exhibitor, is making New Orleans folks sit up and take notice. She is manager of the New Carrollton Theatre. There used to be an old Carrollton that only seated 350 people, but when this little woman succeeded in caring for 1,700 people in one day, the powers that be decided that it was about time that she be given a new and much larger theatre. So the New Carrollton, costing a large sum, opened its doors to the public on March 17, 1917, with seating capacity of over 1,000.

And now even that is too small for the crowds that continually pack her theatre. Yes, she is the drawing card. Mrs. A. G. Shear well deserves this honor, for her really wonderful work of building up the patronage at the Carrollton stamps her as a leader, one who can handle big things successfully. She's a little wonder woman, dainty, feminine and with a big heart and love for all.

Her theatre is a jewel and it has the neighborhood spirit. There is a large lobby and at the entrance are spaces for large posters. Above these spaces there is a cunning little balcony arrangement on each side for flower boxes. Inspection shows a large rest room, a pipe organ and a Typhoon cooling system.

Mrs. Shear makes a great feature of her Saturday's children matinees and the kiddies just love her, showing their appreciation by bringing candy and flowers. Her theatre is the same as home for the children. In telling how she does it, Mrs. Shear said: "I take personal charge of all my visitors. I know almost every child by its first name and mothers with children six years old do not hesitate to allow their youngsters to come to my theatre unattended."

"I feel a true neighborhood interest in my patrons. It is a science learning to know each one for himself and herself; remembering to inquire about a sick one in the family, and a myriad of the other details that appear trivial to many folks. Then I have to talk like a mother to many of the young people, who try to make a spooning parlor out of my theatre. I tell them it is no place for love-making, that they should go home and turn the light low, if they must, and make love there."

Mrs. Shear would like to meet other women managers through this department, so, ladies, let's hear from you all.

Purchasers of California Theatre Want Money Back

Suit has been filed at Oakland, Cal., against the Kehrlein interests by L. B. Gross, George W. Tatterson and J. M. Maurer in which it is alleged that the defendants induced them to purchase the Franklin Theatre last fall through misrepresentation, resulting in a loss of $31,030.86 since October. They ask the award of this sum and the abrogation of their contract. The complaint is made that the Kehrleins represented that the theatre was on a paying basis, and that they were induced to pay $12,000 in cash and sign a contract for the payment of $700 a month for ten years. The action for restitution has been brought in the Superior Court.

The U. C. Theatre and the Berkeley Theatre, both of Berkeley, Cal., are under new ownership and are being operated under the direction of West Coast Theatres, Inc., of Northern California, of which A. M. Bowles is general manager. The U. C. Theatre will be operated under the corporation title of Berkeley Theatres, Inc., and the Berkeley Theatre under that of Progress Theatres, Inc. Maurice F. Lowery, who has managed these with marked success for the T. & D. Jr. Enterprises, will continue in the same capacity for the new owners. He has inaugurated an energetic policy, is devoting increased attention to advertising, and has succeeded in increasing the attendance at both houses. The Berkeley Theatre will be operated evenings only in the future.

A. M. Bowles, general manager of the Northern California division of West Coast Theatres, Inc., recently made a trip to Los Angeles, accompanied by Charles Muehlman, manager of the San Francisco branch of First National.

Work on the new Metropolitan Theatre of Samuel H. Levin on Union street, San Francisco, is progressing rapidly and the opening date will be announced shortly. The house is Spanish in design and will be without a balcony, the rear sections rising in tiers much after the fashion of a Greek theatre.

Plans are being made for the remodeling of the T. & D. Theatre at San Jose, Cal., and when this is completed the name will be changed to that of the California Theatre. Harry Browne is manager of this unit of the West Coast Theatres chain.

O. Gonella has opened a picture theatre at Occidental, Cal., making use of the Town Hall for this purpose.

Aaron Goldberg, who operates a chain of four picture theatres in San Francisco, recently made a trip to Los Angeles and San Diego.

A. Jones, of Portland, Ore., has purchased the Flag Theatre at San Francisco from M. Gobish.

Plans are being made for the erection of a combined bank and theatre building at Delano, Cal. The structure will be owned by the Growers' Security Bank.

Ed Fischer, of the Rialto Theatre, Oakdale, Cal., has taken the lead in the fight to secure the passage of a traveling show ordinance placing a very high license fee on all carnivals and tented attractions.

Following negotiations covering a period of several months, Robert A. McNeil and associates, through the office of J. R. Saul, San Francisco, have become the owners of the Rialto Theatre on San Pablo avenue, Oakland, Cal. This house has been owned and operated for the past five years by P. R. Henderson, who will leave shortly for Oregon, where he has oil land holdings.

Louis R. Greenfield, of the Louis R. Greenfield Theatres, San Francisco, is making a business trip to Los Angeles and while there will confer, it is understood, with William Fox, who has arrived in California.

Frank Vesley has been placed in charge of the Monache Theatre at Porterville, Cal., recently purchased by the National Theatres Syndicate. No marked changes are planned in policy, except to change the vaudeville program from Tuesday to Saturday night.

Milwaukee Campaigning for 1925 Exhibitor Convention

Bring the national Motion Picture Theatre Owners' convention to Milwaukee in 1925! Despite the fact that the 1924 gathering in Boston still is two months off, plans already are being laid by members of the M. P. T. O. of Wisconsin to win the next convention for the Badger metropolis, according to Henry Staab, executive secretary, who undoubtedly will go east for the conclave.

"The next convention should rightfully belong to Milwaukee and we're going to make the rest of the exhibitors agree with us in this respect," declared Mr. Staab. "Wisconsin is a stronghold of the national organization. Its state unit is one of the leading organizations of its kind, and has always stood for a powerful central organization.

"In the matter of facilities for such a gathering, the city offers the best in its municipal auditorium, one of the greatest halls in the country.

"If we are to maintain the best interests of the national body, we must alternate in the matter of awarding conventions, between the East and the West. Thus, since the 1924 meeting is in the East, it would not be out of line to boom Milwaukee as the Western candidate."

With March 28 finally decided upon as the date for the formal opening of the Wisconsin Theatre, $2,000,000 house in Milwaukee, the Saxe Theatre Operating Corporation has launched a statewide contest to select a queen to preside at the ceremonies. Not only will the queen be the honored guest of the theatre management for the entire week, but in addition she will receive a cash award of $100, a life pass to the theatre incased in a gold holder, and the movie tryout that usually goes with such contests. Besides the queen, there will be five maids of honor who will receive awards of lesser degree.

Meanwhile, as contractors put the finishing touches on the building which is to house, beside the 3,500-seat theatre, a recreation parlor in the basement and a spacious ballroom on the roof, Eddie Weisfeldt, manager of production, is devoting his time to the matter of arranging a suitable program for opening week. He expects to have this ready for announcement within a few days.

A record for children's matinees was established at the New Milwaukee Theatre when Jackie Coogan in "Long Live the King," was witnessed by 1,400 Milwaukee youngsters at a single Saturday afternoon showing, while 300 envious juveniles were unable to gain admission because of the great crowd. Because the theatre seats only 1,100, it was necessary for George Fisher, manager, to put several hundred of the children two in a seat.

An organization known as the Capitol Theatre Co., has taken over the lease on the Capitol Theatre in Manitowoc, Wis., held for two years by the Ascher interests. The company consists of George Bros., builders of the house, R. F. Klingholz and other citizens of Manitowoc. Burt Fischer, who approximately twenty years ago opened Manitowoc's first picture theatre, will act as manager.

The Capitol is one of the finest theatres in the state, it having been built at great cost in 1921 when it was immediately taken over under a ten-year lease by the Ascher company. Shortly afterward the Ascher interests also obtained control of the Mikado Theatre, the only other house in the city. What prompted the Aschers to give up their lease on the Capitol has not been announced.

The Capitol—that's the name selected by George Fischer, of the New Milwaukee Theatre, for the house he is constructing in West Allis, just outside Milwaukee proper. Selection of the name was made following a contest in which more than 500 suggestions were offered in the competition for an award of $100.



Scenes from the Frank Lloyd production, "The Sea Hawk," a First National picture.

Nineteen Zone Chairmen to Represent Chicago Showmen

Jack Miller, manager of the Exhibitors' Association of Chicago, put on a membership campaign and appointed zone chairmen in the various parts of the city to aid in getting the exhibitors lined up.

On the South Side they are Nathan Joseph of the Lincoln Theatre, Ludwig Seigel of the Prairie, Al Lyons of the Peoples, James Plodna of the Harpers, Abe Cohen of the Midway, and James Coston of the Harvard Theatre.

On the North Side they are Henry Newell of the Howard and Adelphi theatres, Nate Gumbiner of the De Luxe, Louis Zahler of the Commodore, Jack Freeman of the Claremont, Harold Hill of the Arrow, H. Heineman of the Crescent, Maurice Choyniski of the Newberry, Nat Wolf of the Vision, and Frank Schaeffer of the Crystal Theatre.

On the West Side the following will boost for the organization: George Hopkinson of the Hamlin Theatre, Samuel Abrahams of the Gold, A. Saperstein of the Palais Royal, and Morris Goodman of the Marshall Square Theatre.

The Liberty Theatre at Strasburg, Ill., is reported closed for a few weeks for repairs.

Andy Easton has taken over the Kampmeyers Theatre at Edgemont, Ill.

The death of C. W. Croy of the Croy Theatre of Toledo, Ill., was reported along Film Row last week. He was ill only a few days and his many friends in the trade mourn his passing.

A new picture theatre is planned for Galva, Ill., by the J. H. Best Company. Plans call for a cosy little house.

The Pantheon Theatre Company, which operates the Pantheon Theatre on Sheridan Road, has increased the directors of the company from five to six.

Henry Newell of the Howard and Adelphi theatres, Chicago, is now on the West Coast with his mother and sister, and will return in April after giving the movie colony the once-over.

With the banner crowds of the year, the Chicago Theatre packed them in last week for seven days and seven nights with the second annual syncopation bill. Often the crowd was lined four abreast for almost a block. The overflow helped the other houses along the street for the S. R. O. sign was quite common last wee knear State and Lake.

Contracts were signed by Balaban & Katz for the next three Cosmopolitan productions, "The Great White Way," "The Red Robe" and "Yolanda." These features will be shown at the Roosevelt Theatre, Chicago.

The headquarters of the new Exhibitors' Association on Wabash avenue at Eighth have been fixed up in a cosy manner and Jack Miller, the genial host, always has the glad hand for the visiting exhibitor.

The Loomis Theatre at 2858 Archer avenue, Chicago, under the management of the late Albert J. McCarthy, has been taken over by his two brothers, Joseph and Frank McCarthy, who will continue to operate the theatre and later will make improvements.

The Crescent Theatre on Milwaukee avenue, Chicago, has been taken over by Max Gumbiner Circuit and will be operated by that company in the future, it is reported along Film Row.

The big Tivoli Theatre on the South Side, Chicago, has been giving afternoon matinees to the orphans and old folks in that part of the city in co-operation with the American, and they have certainly proved a hit with the shut-ins.

The Harvey Theatre Company of Harvey, Ill., has changed the capital stock from $60,000 and 600 shares to a capital of $80,000.

William M. Sauvage of the Hippodrome Theatre, Alton, Ill., formerly mayor of the city, has leased the Grand Theatre from the trustees and will reopen the house in a few weeks with a picture policy and with plenty of good music to fill out the programs. The Grand will be redecorated.

Manager Rosenblum of the Rialto Theatre, Chicago, had the local premiere of "The Dangerous Maid" and reports a good business for the week.

E. O. Gabrielson has purchased the Blue Mouse Theatre at Davenport, Iowa, from M. B. and John Mitchell. He will improve the house.

Frank Peck has sold the Grand Theatre at Batavia, Ill., to State Treasurer Oscar Nelson.

Edward F. Lampman, manager of the Majestic at Springfield, Ill., has been promoted to managing director of the Palace Orpheum Theatre at St. Paul, Minn., and has left for his new headquarters.



LILLIAN RICH
Who has been signed for the leading role in Douglas MacLean's new production, "Never Say Die," an adaptation of Willie Collier's great stage hit of some years back. It is an Associated Exhibitors' production.

Movies Follow Echo of Saw and Axe in Oregon Forests

For two or three generations the village of Veronia, Oregon, has slumbered in bucolic contentment in the shelter of primeval forests of spruce and cedar, until the wealth of those very forests tempted the scouts of industry. Within the last two years a railroad has extended to the very heart of the timber, and in Veronia is being built an enormous lumber manufacturing plant.

The former village of 750 people has grown to a town of 2,000, with the resultant lack of housing, social unrest and disorders of a boom camp. The streets are rivers of mud up and down which busy men rush in quest of the dollar. This is a change to which a showman must be able to adapt himself and D. W. Keasey and his son are proving themselves equal to the task.

Mr. Keasey's family were pioneers of this country—one town bears the same name—and three years ago he opened the Rose Theatre, seating 250, with two De Luxe Motiographs and his own power plant. Today he is playing to full houses, has commercial power, and his principal problem is to secure films with sufficient action to please his 80 per cent. male audiences.

There is now another theatre in Veronia, but there is enough business for both and the two rival exhibitors find it possible to benefit by each other's advertising without resorting to the cut-throat tactics sometimes employed in similar circumstances.

J. H. Bush, formerly of Corvalles, Oregon, opened the Majestic in Veronia, Oregon, in June, 1923, with 475 seats, a Photoplayer, two Rectifiers and his own lighting plant. On March 1 last he was able to switch in on commercial electric current and one of his hardest problems was solved. He is now seeking to find a way to keep his floors presentable. Veronia is a boom town whose streets are better adapted to boats than to the trucks that churn them into the consistency of thick soup. Somebody suggested letting it go until it would track out as fast as it tracks in, but this doesn't suit Mr. Bush's taste, so he goes after it every day with shovel and broom.

Lester Smith, formerly of the Vay Theatre in Portland, Oregon, has recently reopened the Blue Mouse in Kalama, Wash. The Kalama house has been dark for almost a year, but Mr. Smith has spent considerable money in alterations and is using better music and a higher standard of attractions than the town has hitherto known.

Will Rogers called the A. M. P. A. "The Mother Lodge of Liars of the World." Right you are Will—
But on March 29 we tell the truth.
T. N. T. Hotel Astor, March 29.



A TRIO OF POPULAR UNIVERSAL PLAYERS
Elinor Fair, Esther Ralston and Virginia Valli

Srigley's Seattle Theatre Wins Support of Community

Taking hold of the White Center Theatre, just outside the city limits of Seattle, after five successive owners had "flivvered" there, leaving its prestige somewhat battered, George D. Srigley, merchandise man, who took over the house less than a year ago, has brought the standing of the house far above par and is rapidly becoming a real influence in his community. Mr. Srigley's biggest job was to sell himself to his community, in order to win the confidence of those who were to become his patrons. There was some tough sledding at the start but he hung on, and through a well-worked-out campaign has his community now working with and for him.

His weekly edition of the White Center News, which started as a tiny four-column paper, is now a lusty six-column sheet reaching 3,000 weekly, whose columns are graciously open for local news, church and club announcements and items of social interest. Not only that, but Mr. Srigley has reached out and embraced eight other adjacent communities, and has done much, both through personal efforts and through his paper, to overcome the petty factional disputes common among small independent country communities.

He is not afraid to turn over the proceeds of a special show to finance some important deal. His latest stunt along this line was the raising of sufficient funds in one evening to lay 1,800 feet of sidewalk to the schoolhouse in one of the neighboring districts. Not only that but the job was done, and at once.

His house is just fifty feet outside the city limits. Wherefore Mr. Srigley obtains first runs on all the good pictures. Just at present he is remodeling his house extensively, removing the stage and moving the booth well out to the front, which will give him about eighty new seats. Incidentally, he is a strong backer of the baseball team!

Jensen & Von Herberg have purchased "The Hill Billy" for their entire circuit of theatres in nine towns.

J. William Houck, former manager of the Tacoma Blue Mouse Theatre, has resigned and is succeeded by Fred Teufel, formerly manager of the Portland Blue Mouse.

The Dream, Port Angeles, recently reopened by Witt and George as a 10-cent house, has raised admissions to 20 cents top. Mr. George operated the house before the war.

A disastrous fire last week burned the Princess Theatre, Terry, Mont., to the ground. Rex Flint, owner, reports that he expects to start up again soon in a new building which can be readily converted into a theatre.

After three years as manager, M. C. Priddy of the Legion Theatre, Walla Walla, is leaving. Mr. Priddy has not yet announced his plans. The house will be operated by a committee who will select a manager from the American Legion. As proceeds are all turned over to the Legion, the house is tax exempt.

Manager R. W. Bender of the Columbia Theatre stimulated interest in the second week's showing of "Fool's Highway" by conducting a "name" prize contest for the picture, a season's pass to the show being the prize for the five best names and several pairs of seats as additional rewards. The response was heavy.

Ohio Exhibitor Charges Klan with Boycotting His Theatre

A situation believed to be without precedent in Ohio, has arisen at Canton, Ohio, in connection with the Lyceum Theatre there. The house, which plays Keith's vaudeville and pictures, enjoyed good business until it was taken over by Sam Bernstein of New York City, some weeks ago, since which time the attendance has gradually decreased. Moreover, local authorities have refused to permit Bernstein to keep his theatre open on Sunday, notwithstanding the fact that other houses operate on Sunday unmolested. To cap the climax, it is said that Bernstein has been approached several times to sell the house, but so far has refused to do so. It is intimated that the Ku Klux Klan is endeavoring to force Bernstein out of business, but for what reason it can not be learned. Bernstein claims that the parties who have been trying to buy his house are members of the Klan organization. He is changing the policy from a full week to a split-week program, and says that he intends to continue the theatre despite the alleged Klan opposition.

Southern Ohio is proud of the part she played in the proceedings at the Columbus meeting of the M. P. T. O. of Ohio, when J. A. Ackerman, proprietor of the Glenway Theatre, Cincinnati, was elected vice-president, and John A. Schwalm, manager of the Rialto Theatre, Hamilton, was made treasurer. Incidentally, Schwalm almost at the same time was appointed to the advisory board of the Theatre Owners' Distributing Corporation.

I. Frankel, manager of Gifts Theatre, and who controls other houses throughout the Miami Valley, is spending the winter in Florida, leaving his interests to be looked after by his son, Jules.

Henry Eggers, identified with the James interests in Lexington, Ky., has been appointed manager of the James Theatre at Columbus, Ohio.

Cleveland Ban On

The Cleveland police department has put the lid down on "the country store night" in Cleveland neighborhood theatres. Three exhibitors have been arrested within the last three weeks. Two have been fined and one discharged.

The country store idea was resurrected last season, after a Cleveland newspaper conducted a campaign against amateur nights for children, and put the nights out of the running. The exhibitors had to discontinue them or suffer arrest. Then came the country store stunt, which is a lottery involving the giving as prizes of a various amount of food stuffs.

There is a city ordinance prohibiting lottery prizes, providing a person must purchase a ticket for a show or an article in trade. So the police got busy when the new administration came into power on January 1 and ever since have been stopping these stunts. However, they have not interferred with church lotteries and certain lottery contests conducted by furniture and other stores.

St. Louis

Organization of the William Goldman Theatres Company was completed on Saturday, March 8, with the selection of David Sommers and W. Frank Carter to head the corporation. A deed conveying the property on the southeast corner of Grand boulevard and Morgan street to William Goldman has been executed, and work of clearing the site for the new $1,000,000 St. Louis Theatre is under way. Goldman has set Labor Day as the date for his grand opening, and the general contractors are to be paid a bonus for having the show house ready on that date. Goldman, former managing director of the Famous Players Missouri Corporation, owners of the Missouri Theatre, and at present owners of the Kings and Queens theatres, will be managing director of the new theatre.

It was originally intended to make the new house of 3,000 seats, but the city plans for the widening of Morgan street to a 100-foot thoroughfare has resulted in a change of the plans, and it will contain 4,000 seats on the first floor and balcony. The new theatre will become the St. Louis first run house for the Goldwyn-Cosmopolitan productions.

The Astor Theatre on Broadway, near Market street, held its grand opening on March 8. The Astor formerly was known as the Variety and was recently taken over by Messrs. Goldman and Leventhal, owners of the Rainbow Theatre. They decided to remodel and decorate the house and change its name.

H. M. Fort of Moberly, Mo., opened his new Rialto Theatre on March 12 with "Judgment of the Storm" as the feature. The house seats 850.

Theodore Davis, owner of the Fourth Street Theatre, Moberly, Mo., is remodeling and decorating his house.

W. A. Halley, architect, of Warren, Ark., is preparing plans for the Pastime Theatre, Warren. It will cost approximately $20,000.

Word received from North Topeka, Kan., is that the Princess Theatre, 834 North Kansas avenue, is to be remodeled by its owners, Elmer Myers and H. Gaskl. An entirely new floor will be laid, new lighting fixtures installed and improvements made to the stage.

The Majestic Theatre, Oran, Mo., has been purchased by S. M. Robinson from A. J. Matthews & Company. Holly A. Robinson will manage the theatre.

W. C. Sears of Booneville, Mo., has purchased the theatres of Mrs. Brent Peters in Tipton and Bunceton, Mo.

A. E. Atkins of Elksville, Ill., plans to erect a $35,000 theatre in that city. Construction will get under way shortly.

Skouras Brothers have purchased the "Leather stocking" series from Pathe, to be shown in their St. Louis Amusement Company string of houses and also in Harry Koplar's Montgomery and Webster theatres.

The Lyric Theatre of East St. Louis has obtained Hodkinson products for first-run showing in the Southern Illinois metropolis.

C. E. Lilly of Hannibal, Mo., is convalescent from his recent illness.

Vistors of the week included: John Beyler, Dixie Theatre, New Madrid, Mo.; Mr. and Mrs. I. W. Rodgers of Poplar Bluff and Cairo; Mrs. Clarence Howard, Lebanon, Ill.; Charley Goodnight, Desoto, Mo.; George Hamilton, Marrisa, Ill.; W. C. Keuse, New Athens, Ill.; W. S. Harris, Carrier Mills, Ill.; Bob Cluster, Belleville, Ill.; Oscar Wesley, Gillespie, Ill.

Belts tight, eyes bright, feet light
Dinner, Dance and Press Agents Revel
T. N. T. Astor, March 29.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Judicious Use of Free Tickets Can Be Made a Real Builder of Big Business

ONE of the matters on the agenda of the conference of managers of Paramount theatres, in session as this story is being written, is the abuse of the pass, and the aim of the convention, according to The Close Up, is in some way "to diminish the aggregate of free admissions over a given period."

Since the time when the private entertainment replaced the great public spectacles of Rome and Greece, the chances are that no one item in management has been more persistently before the managerial mind than the use or abuse of the pass, and in all the centuries there is no definite conclusion yet arrived at. It still remains a matter of personal opinion rather than of definite fact.

Both Good and Bad

It is not to be denied that the indiscriminate use of the pass, particularly over long periods, is hurtful. It seems to have been very clearly demonstrated that the occasional rather wide distribution of passes is advisable and profitable.

One thing stands clearly out. It has been very conclusively shown that the liberal distribution of single passes will yield a cash return of from 50 to 75 per cent. In other words, each ten single passes will bring in from five to seven or more paid admissions.

From another angle, the use of matinee passes for the opening day will often give a wider distribution of advertising than can be bought in the newspapers, and often will actually build up the cash takings for that performance, as well.

Must Have a Value

Merely to throw out a bunch of passes like so much waste paper is hurtful at all times. Throwaway passes have no value because they are given no value, but the "one cent" tickets in which it appears that a store is paying the full cost and giving them to its customers is not a free pass in the minds of most patrons. They do not feel that the theatre has them on the free list, but that the store is making a donation. They use the passes and admire the enterprise of the shopkeeper. Such a pass has a value to the full price of admission.

From the managerial point of view it may be a pass, but the important point is that it shall not be so accepted in the understanding of the recipient. Passes for the solution of a puzzle, apparently offered by a newspaper or merchant are not "free" passes, though they may cost the holders nothing.

These and certain other forms are of real cash value to the holders, but their distribution should be limited within reason, and good judgment indicates that they should be reserved for the better class of attractions.

This is where the free pass really begins to operate unfavorably to the house. The idea of stuffing the house with paper on the poor shows to create the semblance of business is distinctly bad. It is not advisable to use even the good-when-accompanied-by-one-paid-admission form of half price ticket. The time to issue passes is when they will give the fullest value to the good plays; to get verbal advertising for a meritorious production, and not to write off the loss on a bad booking at the cost of the succeeding good attractions.

This is the real nut of the argument. A pass is good only when it does the house good, and it does no good to advertise a poor play.

Figure It Out

We believe that most managers know when to use the pass to advantage. All managers can learn to know, if they will figure beyond the moment.

Suppose that there is a weak play booked for two days. The normal business on that run should be $400. The probabilities are that the poor picture will not play to better than $100. The manager argues that if he gets out some form of half price scheme he may play to $200 with $300 worth of patronage at normal figures. That shows a net gain of $100; possibly the difference between profit and red ink.

But suppose that of those patrons who come in on the extra $200 worth of patronage—for which only $100 has been received—two-thirds are disappointed in the play, even at reduced cost.

And suppose this two-thirds will remain away from the succeeding good attraction.

There is not a gain of $100 but a loss of $133, and perhaps more as the *net* result of the operation.

Food Purveyors Hook to Metro

Metro exploitation seems to have started a food corner on behalf of The Uninvited Guest. Remembering what was done on The Stranger's Banquet, the National Biscuit Company, the Beach-Nut Packing Company, Monarch Coffee, Campbell's Soups and Swift and Company have been hooked to the new title, and co-operative advertising has been obtained to suggest that the uninvited guest is welcome if there is a supply of canned goods on the pantry shelf.

By arrangement with the exchanges the play dates will be forwarded to these concerns and the co-operation will be automatic, but a little circulating around the stores is not going to hurt in the least.

There is scarcely any territory not reached by these national concerns, but much can be done to augment this connection through special work with grocers and other suppliers of provender. If you book the picture use all possible hook-ups.

Try This

Joe Ross, of the Garden Theatre, Canton, Ohio, egged thereto by Al Sobler, of First National exploitation, offered a prize for "the best ten-word description of Norma Talmadge." There was a blurb about this requiring "the best advertising mind" and the B. A. M.'s fell hard for the flattery and worked so hard to put Norma into ten words that before they woke up they found they had sold themselves on Ashes of Vengeance, which was no cause for real sorrow, at that.

It helped offset the local prejudice against costume plays.



A First National Release

HERE IS A CHANGE FROM THE CASTLE FRONT IDEA

It was worked out by Arthur Swanke, of the Rialto Theatre, El Dorado, Ark. Two giant knights in armor guard an escutcheon lettered for star and title, in this instance Barthelmess in The Fighting Blade. The stunt can be used on any chivalric story.

Mailmen Hustle for More Postal Salary

Poli's Strand Theatre, Waterbury, Ct., had The Mailman. The manager knew of the campaign for better pay for postal employes. He suggested to the mail men that they could bring their appeal before the public at an auspicious moment by getting back of the F. B. O. picture which is a glorification of the postal employe.

Naturally the carriers saw the point and they turned out in full force for a night parade with the banners split between the theatre and the appeal for better pay. It gave a good advertisement for the postal clerks while at the same time it bettered business for the house.

Backing this up, special heralds were printed up with an appeal for better pay at the top, with a cut from the press book in the center and the house advertisement below.

Another good advertising stunt was a full threes with a letter from the local Postmaster superimposed on a stock cut showing similar testimonials from other cities. You could not read the others, but the moral effect was there just the same.

Another good campaign was worked on The Humming Bird through a connection with a local store handling the stockings of that brand. In the window a granite block was suspended from a single stocking, and prizes were given those most accurately estimating the weight of the stone. The store took a three-eighths to supplement the theatre's larger space.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

As a film filler on the program with Warner Brothers' Daddies, the re-edited Valentino picture, A Society Sensation, was used, and together they kept the customers filing past the box office. The Topic Review was in its accustomed place, and three stage presentations took care of the musical end of the show outside of the score for the features.

The performance ran altogether two hours and ten minutes, with Daddies taking up one hour and nineteen minutes of the time, and the Valentino picture twenty-one minutes. The Topical Review ran eight minutes, which left twenty-two minutes for the stage presentations.

The Demon Galop from Offenbach's "Orpheus" was by the orchestra and eight dancers. A mountain backdrop with transparent sky and water was used, with a rocky pass either side of the stage and a large rock center stage. Water ripple and light blue box lamps back of the drop for sky effect. The dancers wore red Mephistopheles costumes, and entered from behind the rocks as steam shot up from a concealed pipe. All lighting was red, with dark red flood from the booth on the musicians. As the dance progressed fire effect was projected from the dome.

Melodies of Love was in three episodes: "At Dawning," "I Love Thee" and "Dreaming Alone in the Twilight," put on with soprano and baritone. Parlor set was used, with fireplace and an open door center stage through which was seen an apple tree in bloom lighted by light pink spots from the sides. First selection sung by soprano and baritone standing under the tree, and second number from a parlor bench inside the set. Third number sung before the fireplace, with the light hitting the faces of the singers, all other lights being dimmed off. A blue-green flood from the booth was on the musicians, and dark violet from the booth on sides of fabric cyclorama masking stage. Entrance spots of dark violet crossing on the ceiling. These colors gave a combination of green blue, purple and violet which blended into the proper border for the picture on the stage. The spots, as stated, dimmed off for "Dreaming Alone in the Twilight."

Green Brothers, well-known makers of xylophone records for various concerns, made their initial bow before the public in ten minutes of specially arranged material including "What Do You Do Sunday, Mary," "Valse Brilliante" and "Linger Awhile." The beaded silver draw curtains were used as back drop, with silver ribbons strung down at intervals. Color blend spots from the floor at each side shot diagonally across the curtains, meeting at the top center. Blue box lamps gave body to the color blend. Entrance spots green and magenta crossing on the ceiling, with blue borders and red coves. Blue flood from the booth on the musicians and fabric sides.

Good Street Stunts Hoisted the Record

There was a time when a camera party working around Jacksonville was scarcely noticed, but these days there are no companies working there and with the aid of a news cameraman, Charles S. Morrison, of the Imperial Theatre, and Kenneth O. Renaud, one of the few surviving Paramounteers, took alleged scenes in His Children's Children, working all over town.

Two auto loads of players and workers were carried including a man in a devil's dress who did not figure in the picture but was taken along as a ballyhoo. The set-up would be made, the scene rehearsed and turned and then the blackboard would be held up for photographing, letting everyone get the title. Morrison would megaphone that the picture would be seen at the Imperial.

Point to the ballyhoo was given by bannering the cars: "Are they going to the devil? See the answer in His Children's Children at the Imperial, starting Sunday."

The other stunt was a hook to a perambulator for a sight seeing launch company operating on the St. Johns river. The banner was lettered: "His Children's Children never knew the pleasure of a St. John's River trip" on one side and "There never was a river like the St. John's. There never was a picture like His Children's Children." In addition a loud speaker on the fore deck broadcasted additional information.

These were the high lights in a campaign which cost only $142 and gave better receipts by $490.75 than any four-day run since last September. Exploitation is still the answer to bad business.



A Paramount Release

TWO STUNTS THAT HELPED BREAK ALL RECENT RECORDS AT A JACKSONVILLE THEATRE.

Charles S. Morrison, of the Imperial Theatre, and Kenneth Renaud, Paramounteer, collaborated on a campaign for His Children's Children. One of the star stunts was turning scenes from the play all over town, with a blackboard to sink in the title. Another was the use of an advertising automobile which told of the production by means of a banner and a loud speaker as it ran about town.



A First National Release

A NICELY DRESSED LOBBY FOR NORMA TALMADGE FROM PORTLAND.

This is from the Liberty Theatre and shows an exceptionally nice banner with Miss Talmadge in a striking costume as the central figure. Note also the handling of the still frames which carry the photographs against a lithograph backing.

Two Managers Get Same Exploitation

The same idea for the exploitation of The Hunchback of Notre Dame seems to have occurred to two managements widely separated. The designs shown on this page were used in St. Paul, Minn., and Haverhill, Mass. The more pretentious set was planned by Albert Allard, who is employed by Finkelstein & Ruben, who control theatres in St. Paul, Minneapolis and other nearby cities. Ed. Foley, manager of the Academy Theatre, Haverhill, planned the model of the church, aided by Phil Khan, of the Boston office of the American Feature Film Co.

The latter is built of cardboard, painted, and with illuminated windows, and was used for lobby display. The pedestal upon which it stands conceals a motor phonograph which was used to repeat a chimes record. This model was simply made of flat sections of cardboard. It can be done with a minimum of trouble and is within the scope of the average sign painter who is willing to take some care with the details.

The Allard model is more ambitious and is built of candy on a foundation of cardboard, some fifty sheets being used in its construction. Mr. Allard made a specialty of model construction while in high school, and he is working to perfect himself as a designer of stage settings. Meantime he builds exploitation novelties for the various houses under the central control.

Here the cardboard was chiefly used for the foundation, the structure being covered with molten candy while small candies are used for the cobbles of the roughly paved square and to some extent for the details of the building. "Candy" is largely a term, since various materials entered into the construction of the model, which was tinted with ordinary kalsomine of appropriate colorings. Here the care for details is made the chief point of appeal and for a couple of weeks it was given space in a prominent store window and got a writeup on the front page of the Minneapolis Journal.

Such exploitation is too elaborate and costly for the small house, but the cardboard design is within the reach of the little theatre and will work about as well in proportion.

Composite Posters Make Big Appeal

Down in Laredo, Texas, the Royal Theatre finds that the hand-painted poster carries more appeal than the paper provided by the companies, not because it is better but because it seems to get an attention that printing does not command. Perhaps it seems more intimately personal. At any rate the house makes up its own announcements, both in English and Mexican.



A First National Release

THE PASTE-UP POSTER

In the poster shown above the usual straight painting is dropped and the poster is made up of clips from the press sheet, the trade papers and a special herald. It gave Ben Epstein a lot of extra business on The Isle of Lost Ships. Other recent posters show good work for Ashes of Vengeance and The Hottentot, but this sheet is interesting because of its derivation.



A Universal Release

TWO SCENE MODELS FOR THE HUNCHBACK OF NOTRE DAME, FROM MINNESOTA AND MASSACHUSETTS

On the left is shown Albert Allard, who made the model in the centre for Finkelstein & Ruben, of St. Paul. On the right is the pasteboard model planned by Ed. Foley, of the Academy Theatre, Haverhill, Mass. This design is straight cardboard and brush work where Allard covered his more elaborate set with candies and kalsomine to get the stone effects.

Sweeping Campaign for Gloria Swanson

Getting back of The Humming Bird for all he was worth, Howard Waugh, of Loew's Palace Theatre, Memphis, batted it over for a row of records. He knew he had something to sell and started in to sell it to the entire town.

He hooked to the humming bird stockings without the fight feature, getting a pair of dummy legs which he placed in the lobby in a frame draped to show only the stockings, yet suggestive of an entire figure and he set out a cutout from the 24-sheet alongside.

The Chalmers people supplied a car supposed to be the model Miss Swanson drives, and a shoe store was hooked to the Gloria Pumps and a milliner advertised that she wore his hats.

An island window in a department store was entirely given to a display of the plugger song, and a jeweler displayed a cup she was supposed to have offered as a prize to the best dancers on a local roof.

The roof restaurant gave the entire week to the star with elimination contests, and the menu fairly bristled with "Grapefruit Gloria," "Frog legs a la Swanson" and "Humming Bird Salad," while a card clipped to each menu told of the attraction.

It was a complete campaign and the box office records made interesting reading. Waugh has been doing fine work since he took hold of the Palace.

Newsboy Contest Stops Deliveries

The most popular newsboy contest which has been worked several times for Jackie Coogan in Long Live the King, presented a new angle when it was worked by T. Bidwell McCormick, of the Jones Theatre, Canon City, Col.

The Daily Record was tied up to the idea with a ten dollar cash prize, the winner to be known as the King of the Newsboys. A coupon was printed in each issue for a week in advance of the showing of the film.

Practically everyone in town knew about it—all about it—for the boys did their electioneering on their delivery trips and took three or four hours to cover their routes, the subscribers on the far end of the line having to wait until seven o'clock for their afternoon paper.

Naturally when the boy did come along they heard all about it, but we are wondering how it affected the votes. The most popular newsboy from the usual angle would not be the youngster who waited that long to make his deliveries.

It might be well to insist that the boys do their vote getting after the route has been carried or the resentment may extend hurtfully to the theatre. Mr. McCormick figures that it did not have that effect in his town, since business was unusually good.

Better to drive on the big picture. Let the poor one slide.

Had Light Lettering for Flaming Youth

To obtain a proper flame effect for its banner on Flaming Youth, the Liberty Theatre, Seattle, used lamps shading from deep red to a light amber, the latter being the tips of the flames. Five flashers were used on the circuits.

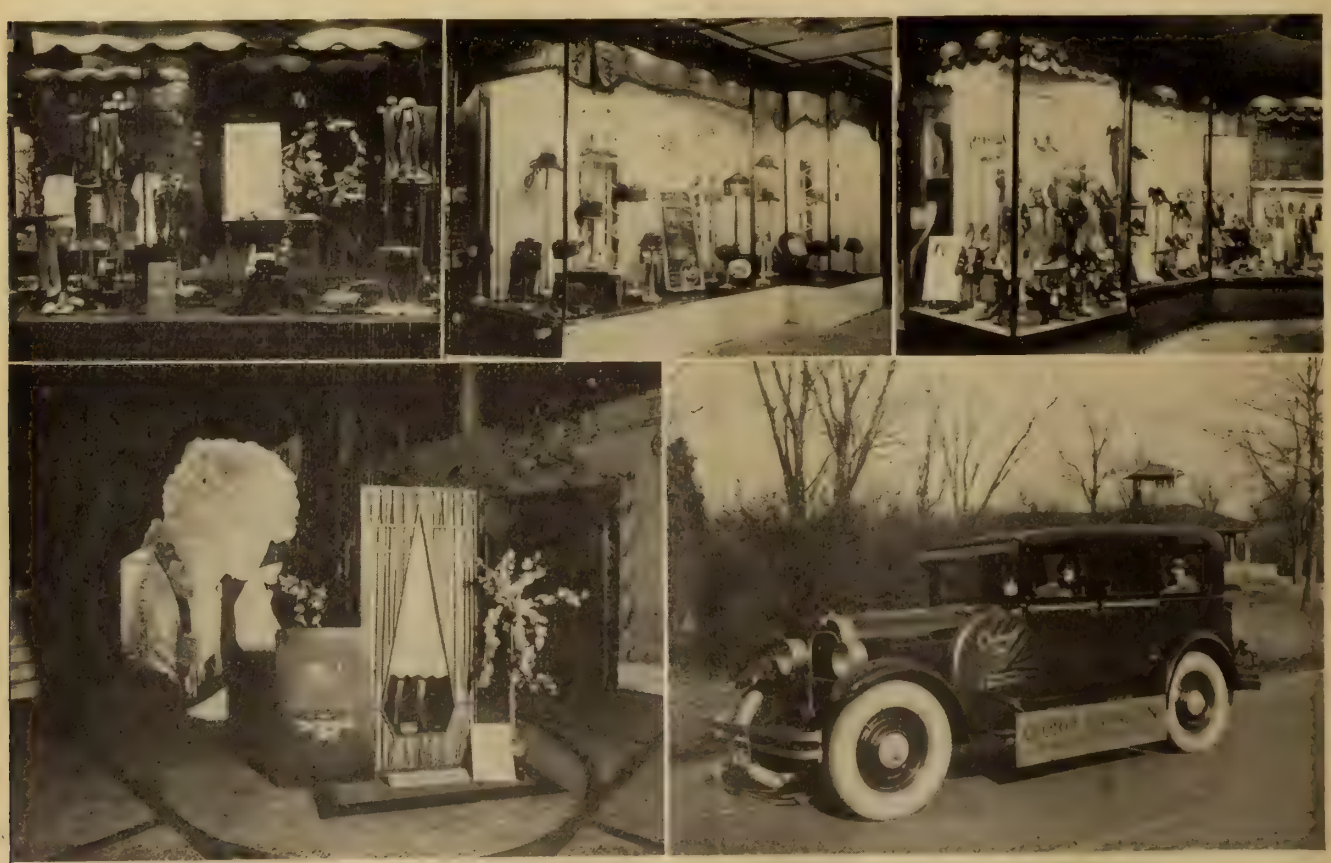
This was worked for the under side of the marquise. Above was the typical figure, cut out, the base surrounded by a perforated pipe through which steam was fed. At night this steam was lighted with red and amber to suggest living flame and it produced an effect that would be difficult to excel.

The stunts helped in the general drive which put the picture over to capacity, and the display not only drew patrons direct, but they talked about the signs and others came down in the evening merely intending to have a look, and stayed to see the picture.

Passports to Rome

Working along the lines of the summons, Al Sobler, First National exploiteer, worked a two-piece idea for the Princess Theatre, Springfield, Ill., on The Eternal City.

First, 1,500 postcards were sent out advising the recipients that they would receive passports to The Eternal City. These were followed by fake passports, patterned along the lines of the real article, but carrying a maximum of advertising matter for the Hall Caine play.



A Paramount Release

SOME OF THE MANY STUNTS USED ON THE HUMMING BIRD BY WAUGH OF LOEW'S PALACE

The Memphis manager got back of Gloria Swanson as though he needed the money to pay his rent, and he worked a dozen useful schemes. On the top line are the hook-ups with stockings, hats and shoes. Below is the stocking display in the lobby and the perambulating automobile supplied by Chalmers. There was also a dance contest, the plugger song and some side lines.



A Pathe Release

HOOKING AN HISTORICAL RELEASE TO ICE SKATING

This sporting goods store displayed the prizes to be awarded at a New Haven skating carnival. Just in front of the medals was a more prominent sign announcing that the winners would be the guests of the Olympic at the showing of Vincennes.

Rang a Bell When a Blizzard Raged

When The Hunchback of Notre Dame came to the Garrick Theatre, St. Paul, a blizzard was raging, and people hurried along the streets with their heads bowed to avoid the blinding wind-driven snow.

There did not seem to be much use trying to get them with a lobby display, but Manager Field had a large bell as part of his lobby work, so he rigged an electrical striker to this and had one of the stenographers push a button every half minute or so.

The bell could be heard for blocks and it made everyone realize that The Hunchback was on view.

The weak point in the idea is that if the stenographer is called away, the bell does not ring. Much more certain is the stunt developed a couple of years ago by which electrical contract is wired to an oscillating fan, the contact being completed each time the moving wire on the fan touched the fixed wire at the side. It is entirely automatic and can run without attention beyond turning on the switch.

The bell stunt was the chief feature of the Garrick's exploitation, but Jay Barnes, Universal exploiteer, helped Mr. Field plan some other stunts which helped to make the business hold up against the weather.

Hot Coffee

Playing The Hunchback of Notre Dame at his regular prices—at 65 cents top—Oral D. Cloakel, of the Regent Theatre, Ottawa, stood so many out in zero weather that he gave out hot coffee to the waiting queue.

It is not the first time that coffee has been used, for it was reported from Portland or Seattle last year, but it was brand new in the east and it made no end of talk, including newspaper comment. Cloakey felt that if they would wait for tickets in a temperature of 25 below, they were entitled to something so he kept them from freezing to death until he could get their money.

He offered $15 for the best make-up as Quasimodo at the Ice Carnival, to horn in on a counter attraction, and he made two big weeks in a town where a run of that length equals a year on Broadway.

Prepare your Summer Exploitation NOW

Matinee Tickets Made a Premium

Tod Browning, of Gordon's Olympic, New Haven, Conn., helped the Yale-Pathe Chronicles of America by offering members of the Chamber of Commerce tickets good for the next five pictures in the series, starting with Vincennes for $2.25.

This is the regular price of the tickets, the house admission being 45 cents, but each ticket carried with it a ticket good for the special Saturday morning matinees for the children. The idea took hold and most of the members took up the offer, which was made through the Chamber bulletin.

Another good stunt on Vincennes was a hook to a local skating carnival. Inviting the winning teams to be his guests at the showing of Vincennes not only got a good display notice on the official program but covered a large sign in the arena where the events were held.

Then Browning went downtown and got a sign in the window of the sporting goods store where the cups and medals were displayed, and his card stood immediately in front of the board for the display of the medals.

As usual a special drive was made on the schools and churches, a special performance being arranged the day before the regular opening, so the children could tell their parents.

Duplicating in most respects the Detroit campaign on Name the Man, the Allen Theatre, Cleveland, added a touch of its own.

In the lobby of the theatre was placed a cutout from the 24-sheet showing the crouching figure of Mae Busch and the accusing finger. The latter was animated and kept pointing at Miss Busch in approved police style, but she emulated Harold Lloyd and did not weaken. The animation got unusual attention in a lobby generally held free from posters.



A Paramount Release

A DISPLAY FROM TEXAS ON THE CALL OF THE CANYON

Barry Burke, of the Palace Theatre, Fort Worth, landed on the corner window of a large store for the photoplay edition of the book and did not spoil the effect by over dressing. The display was practically duplicated on the other face of the window.

Made Dollar Mark Sell The Wanters

Until human nature completely changes, there is bound to be a response to the appeal of the dollar mark, and the People's Theatre, Portland, Oregon, capitalized this for The Wanters.

A special lobby painting was made with a large white dollar mark against a black oval. The middle curve of the S carried the title with Marie Prevost's name above and Huntley Gordon on the lower curve. Over to the right was set a cutout of Miss Prevost as the bride, and the plot of the story was offered in a nutshell—or a six-sheet if you want to be exact.

A number of easel cards and still frames built up on this display but the dollar mark did about half the selling and got the attention for the entire outfit. People could not pass that any more than they can go by a question mark incurious, but of course the sign must have some relation to the plot of the story, and naturally The Wanters wanted dollars, the same as the rest of us wanters.

The lobby of the People's is double the width shown, so it permits a diversity of appeal. Most of the display, however, is made on the right hand side, the left being given over to the box office.



A First National Release

DOLLAR SIGN MADE FINE EYE-CATCHER IN PORTLAND.

Figuring that the dollar mark will always get attention, the People's Theatre, Portland, Oreogn, made a special poster for The Wanters, with the $ and a cutout of Marie Prevost against a dark oval, and it brought a lot of people into the lobby who would have passed up the average appeal.

Epstein Obtains Odd Light Effect

William Epstein, of the Royal Theatre, Laredo, Texas, sends a pair of prints of his house front decorated for Constance Talmadge in East is West, which opened for him Jan. 31. One is a day and the other a night effect, and unless the photographer painted the letters on the negative—and this does not appear to have been done, Mr. Epstein must have some trick light effect, for while the letters in the day print show the electric bulbs, there are in the night sign none of the usual points of light which mark the usual burning sign.

Walter Eberhardt, of the publicity department, hints at indirect lighting, but Walter has all the imagination of a press agent and we believe there must be some other explanation. We have written Mr. Epstein and meanwhile perhaps you can puzzle it out for yourself.

Peggy Matinee Was Doll Introduction

Baby Peggy dolls made their initial bow in St. Louis when The Darling of New York came to town and the leading handler of the novelty staged a matinee and luncheon in their tea room at 3:15 to launch the idea.

A light luncheon was served and a program of twelve numbers was given by child amateurs, an admission fee of 35 cents being charged for the physical and mental feast.

Almost any large town can supply a sufficient number of clever children to provide a program, and this stunt will sell a sufficiently large number of dolls to cover the expense. Talk it up with your leading store on the next Peggy feature if you have already played the first lengthy subject.

The luncheon was hooked to the theatre without direct reference to the title of the picture or the house, the idea being to convey the suggestion that Baby Peggy Week was something more important than a showing at the theatre. Properly played up, this is better than a direct connection. It has a greater moral effect.

Another child hook-up, this time from New York City, was the presentation of a Baby Peggy in a pageant at the Hotel Astor for a local charity. Here the only investment was the loan of a large picture which was carried by the child impersonator, the photograph being stripped with the name of the star and the title of The Darling of New York.

Colored It

Down in Laredo, on the Mexican border, is a bootblack who insists that he is not a negro but a full-blooded Yaqui Indian.

Of course you can think differently, if you wish, but the Yaqui is pretty well known around town and when Bill Epstein played Daddy at his Royal Theatre lately he handed the town a laugh by putting out the shiner in a duplicate set of clothes as "Yaqui Coogan." It was a grade B pun but Grade A exploitation and it beat the usual impersonation because it won more of a laugh.



A First National Release

A MYSTERY IN SIGN ILLUMINATION FROM WILLIAM EPSTEIN OF THE ROYAL, LAREDO.

According to the press story, Mr. Epstein uses indirect lighting for his banner sign, and it looks as though he did, yet the daylight picture under the magnifying glass clearly shows the bulbs screwed into their sockets. There is something mysterious somewhere. The Royal is not precisely a first run house with East Is West, for the attraction in February, 1924, but it's up to date.

Both Good and Bad in This Big Space

This display from the Stillman Theatre is both good and bad, with much to be said on both sides of the question. It is good because it has a strong pictorial attractor and because it offers a fine display for Miss Gish and the title of her play. It is bad because there is a little too much told and told in the wrong faces. The lines are too



A Metro Release

A LITTLE OF EACH

continuous. They run too much together It creates the impression of too much to read, whereas you do not have to read it all. It is bad because there are too many sorts of type. Each bank is in a different face. The first bank below the title is a light italic, then a straight Roman, then italic bold, with two sizes of straight boldface for a wind-up. Rearrangement would have helped a lot. Dropping that roman line to separate the bold face would have helped. Putting the three chief banks all in the same family, but different faces would have helped. The banks would read more logically if they ran in this order:

A Powerful, Poignant Story of Undying Love Against a Romantic and Beautiful Italian Background.

God gave them youth. God gave them love. Even God could give them no more.

Pathos — Suspense — Spectacular Magnificence.

As it stands the last line comes between the first and second banks, which is putting the cart before the horse, since it is the condition predicated in the second bank which produces the results shown in the third line. It is a good line-up of talk, but it is partly buried through the fact that all three lines are obscured by the full face announcement the seats are now selling, with the prices. Sell them on the argument and you can tell them the prices in six point roman, but to blazon the $1.50 top before you have sold the idea of attending is to lessen the chances of a sale very materially. We do not like that straight line top for the cut. It should rest against the frame. This seems to be a house-drawn display, and it could have been done as well as not. If the frame is a stock frame with a square mortise, as is probably the case, this could have been overcome by getting a good proof pulled and then doing the art work in that space. No one may consciously note the makeshift appearance of the cut, but it will not make for conviction. Moreover the sudden transition for the light line work to that overblack cloud is not pleasing. It strikes a jarring note that probably will not be as noticeable in the reproduction as in the four column original, the display dropping 150 lines, or a little more than 10½ inches. It is by no means a poor advertisement, but it falls short of the best work of the Stillman Theatre, Cleveland, where the best is very good.

Plenty of Words Yet They Belong

At first look there would seem to be too much talk in this space of the Colonial Theatre, Indianapolis, for Viola Dana in "In Search of a Thrill," yet it would be difficult to suggest the elimination of any appreciable numbers of words. They seem to be required for making the sale. About the



A Metro Release

WORDY BUT NEEDFUL

only suggestion to be made is that the top line, "The hunt for the cocktail in the cherry of life" be removed to nearer the top and over to the left. Eighteen points up and the same distance to the left would have doubled the emphasis of this good line and would have doubled and more the appeal of the bank just below. One does not relate to the other, but rather is complementary. The line "In a romance of Paris" could have been deleted with no great loss and would have aided the display of both star and title. Almost as much could have been done through cutting this to a line of ten point roman, upper and lower. There the possibilities for elimination would seem to stop, for the bank above the star's name is essential to the best selling. With a half tone cut, or even a darker line drawing, this entire space would have been shot to hellangone, but this is precisely what they avoided and this is apparently intentional and not the result of a chance of good fortune. The cut seems purposely to have been lightened so as not to kill the effect. It was drawn with the deliberate intention of giving color while retaining much of the value of light space. Shaded in, though would have been a disaster. As it stands it looks well by itself and even better on a page with other displays. Not even the streaky signature can hurt it materially, though we never did admire streaked letters, and probably never will.

Circle's New Style Gives Nice Result

Apparently appreciating the value of a change of pace, the recent advertising for the Circle Theatre, Indianapolis, has switched to a new style in which the art work is replaced by a drawing of the star of the current production and white space is employed to get the attention formerly demanded by the more or less elaborate design. We think we like this three twelves for Barthelmess in "Twenty-One" better than we did the older style. It is neater, more attractive and it stands out far better on the page. All of the leading Indianapolis theatres take more space than they would require could they reach an agreement to cut down. Thirty-six column inches each Sunday in each of several papers is too heavy an investment in space unless it is required to



A First National Release

THE NEW CIRCLE STYLE

swing the press matter in the reading columns. It is too much unless "the other fellow" does it, but if he does, of course the others must follow suit. The trouble is that when this added space is once begun there is a gradual increase as each house tried to beat the other out, and the competition profits only the newspaper publisher. It

would pay the larger houses to get together and reach an agreement as to the maximum space for regular program releases. It does not pay to be niggardly, but too much space is plain waste.

A Narrow Margin Saves Good Cut

The press book cut on "Painted People" saved this advertisement for the Rivoli Theatre, Baltimore, from being overcrowded. Miss Moore's pose is such that there simply had to be some white space, so the space was saved, though on the left the type is cut in right to the edge of the design. Now what is going to sell "Painted People" is Miss Moore, plus "Flaming Youth," plus a good flash title with the fine cast thrown in for measure. If that won't sell it, two or three hundred words of talk, no matter how well written, cannot do much, if anything, to save the situation. A better selling display in this rather generous space, would have been to cut out the small type and open up the cast by running the names down the left hand side below the skirt, holding them over to the left to give this unusually well planned cut more room. Then "the Flaming Youth Girl" could have been moved down to top the cast in the space now devoted to the players. This would have pulled this line away from the top where it now serves to kill down the display value



A First National Release

SAVED BY THE CUT

of the star's name. Here the extended talk is not only unnecessary but it is hurtful to the best display, and display means ticket selling, if you have something to sell. Here there are three selling points, and the excess type is worse than useless.

T. N. T.
ASTOR HOTEL, MARCH 29

Fine Combination in Chicago Space

This 100 by 4 from Balaban and Katz for the run of "Name the Man" at the Chicago Theatre is a fine example of the judicious combination of cut, display and body type. It is surprisingly good for a big town where, as a rule, space limitations make for poor display advertising. It might have come from some small town possessed of a compositor with a conscience and the art urge. In other words, it's a whale of a good space, with only one blot. Two of the lines are brought so close together that the date and the attractor line are read together and you have to stop and think before you realize that the accusing finger is not asking if she is to blame tomorrow. That's simply terrible; a piece of rank stupidity hurting one of the otherwise best displays ever set in a Chicago office for a theatrical attraction. It is incredibly stupid. Apart from this the type is nicely laid around a well-placed illustration. There is a bank of roman and another of full face, both in lower case, each helping the other through contrast because the two faces are not dissimilar and because the full face is large



A Goldwyn-Cosmopolitan Release

WHY NOT TODAY?

enough to be read. It might be objected that the names of the four members of the cast would profit more by the big type than the "Fire-Tenderness-Sobs—Daring Intimacy," but the names are large enough to show, though the values are reversed, but nothing can excuse the lady who may be to blame tomorrow, when that "tomorrow" could have been pushed almost anywhere in the space.

Exchange Has Space to Follow the Run

In Cleveland, where "If Winter Comes" ran for four weeks at the Circle Theatre, the Fox exchange took a space for the second runs, naming most of the houses booked for the feature in twenty-three small panels framing the central announcement. Whether or not the houses paid for their individual panels, the scheme is a good one, and suggests a similiar use of a combination space for smaller city houses which do not generally use large newspaper spaces. Probably none of these houses are so close together that they are not in competition for the neighborhood trade, so they do not fight each other, and by combining they can trail on the success of the picture at the first run house and capitalize on that extended engagement at small cost. Even where the exchange will not pay for the centre space it would probably be profitable for the houses to prorate the cost of the centre. A picture is not dead after its first run. There are hundreds of reasons why some persons have not seen any given picture at the first run



A Fox Release

A COMBINATION DISPLAY

house, and there are enough of these to make it worth while to advertise the second runs if it can be done without too great a cost; and it does not appear that this space entailed financial hardship on any single house. It's a fine idea, particularly if you can persuade the exchange of the advertising value for future bookings, and so lay off a part of the cost to the booker.

Good Store Stunt

Richard Weil, of the New York office of Universal, went up to Pittsfield, Mass., to help Charles W. Powell put over The Hunchback of Notre Dame at his Colonial Theatre.

His best bet was a store hook-up along different lines. Each store was offered a lettered sign headed "Good things to know." This was a list of the store bargains or specialties and ended with "And the Hunchback of Notre Dame at the Colonial." It's a nice idea and costs little while it makes for merchant friendship.

Mr. Weil also lectured the Rotarians at a well attended meeting where Harry Lauder was the chief attraction, and ballyhooed at the local vaudeville house.

One odd thing he reports is that in using the telephone calling up stunt the persons called showed so much interest and asked so many questions that the girls could not cover as long a list as is usually the case. Everyone wanted to know all about it.

The house broke the turnaway record—which is something new.

Look After Your Summer Exploitation Stunts NOW

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Lilies of the Field"

Corinne Griffith's Wonderful Work Is Outstanding Feature of Excellent First National Picture

Reviewed by C. S. Sewell

William Hurlburt's successful stage play, "Lilies of the Field," as screened by First National, with Corinne Griffith and Conway Tearle in the featured roles, is a picture that should thoroughly satisfy the great majority of theatregoers and prove an excellent box-office attraction.

This is a story of modern New York life contrasting a loving wife and mother, who is the principal character, with the class of women referred to in the title, those who "toil not neither do they spin," but who are arrayed in gorgeous raiment, all secured without the formality of a marriage ceremony.

Some of the situations, as for example the innocent wife who is divorced by a cad of a husband, are familiar, but excellent direction and fine continuity plus the really wonderful work of Corinne Griffith, succeed in holding the interest intently throughout the eight reels. The sympathy and heart-interest angle is unusually strong and seldom has a more touching scene been shown on the screen than that in which Miss Griffith alone, with a high chair on one side and a teddy bear on the other and a cake with three candles in front of her, grieves for her baby girl who the courts have given over to her husband and an unkind stepmother.

A telegram announces the death of the baby and in a fit of abandon she decides to accept an offer that she, too, become a "lily." Miss Griffith's work is distinctly high class and the best thing she has ever done. Her emotional work is superb, never overdone, mawkish or sentimental; she appears to be living this scene, making it vital, poignant drama.

"Lilies of the Field" is an excellent showman's picture. In addition to its strong drama and heart interest, mother love and pathos, there is a bit of a fashion parade to please the women, excellent comedy touches supplied by Charlie Murray, a bit of the risque in the characters of the "lilies" who, however, are never offensive, all in an all-'round, well made production.

Other scenes stand out for their strong drama and excellent emotional work, particularly the scene where the hero "tests" the divorced wife by offering her an apartment, which she refuses, and the tense and pathetic scene where five of the "lilies" attend the funeral services of one of their number who is down and out and read in her fate what the future has in store for them. Coupled to its strong dramatic value there is excellent moral effect in this scene.

Conway Tearle does excellent work opposite Miss Griffith, and even in the scene where he appears as somewhat of a cad you don't despise him but feel sorry for his lack of good judgment. Myrtle Stedman gives a fine performance as one of the "lilies" and Cissy Fitzgerald is present with her famous wink. The entire cast is well selected and good acting is not by any means monopolized by the leading players.

Cast

Mildred Harker.....Corinne Griffith
Louis Willing.....Conway Tearle
Doris .....Alma Bennett
Vera .....Sylvia Breamer
Mazis .....Myrtle Stedman
Walter Harker.....Crauford Kent
Charles Lee.....Charlie Murray
Gertrude .....Phyllis Haver
Florette .....Cissy Fitzgerald
Ted Conroy.....Charles Gerrard
Rose .....Dorothy Brock
Mammy .....Mammy Peters

Based on play by William Hurlburt.
Directed by John Francis Dillon.
Length, 8,510 feet.

Story

Mildred Harker loves her husband and baby, but her husband Walter, on the pretense of working overtime, is enamored of a flapper, Doris. Mildred goes to a ball with Walter's friend Ted and meets a woman-hater, Louis Willing, who is impressed by her love for books and not dancing. Returning home, Ted, who has imbibed too freely, tries to make love to her, and Walter, bursting in on the scene, manages to secure a divorce and the custody of the baby. Mildred goes to work and Willing is a staunch admirer. On the advice of a friend who believes that all women are alike, he decides to test Mildred and offers her a swell apartment. She indignantly refuses but decides to accept his offer on hearing her baby is dead. Willing, who had regretted his distrust, manages to force the husband to give up the baby, and convinces Mildred of his real love and wish to marry her.

"The Vagabond Trail"

Charles Jones' Newest for Fox Is Pleasing Adaptation of Popular Novel

Reviewed by C. S. Sewell

As implied by the title, for at least a portion of the film, Charles Jones is cast as a hobo, a very likable chap, in his newest Fox production, "The Vagabond Trail," adapted from George Owen Baxter's novel, "Donnegan."

It is a rather whimsical story of a knight of the road, a mysterious character, brave, sympathetic, gentlemanly and well supplied with money, who is constantly looking for a certain man. After romance enters his life, he discovers that the man who is engaged to the girl and who has defrauded her father is the party he seeks—his brother who ran away in childhood.

The romantic element is well worked out and although certain of the situations are not convincing and the story a not altogether plausible one, there is a pleasing atmosphere to the production. In addition there is considerable action and a couple of scenes with regular hair-trigger suspense which grip your attention, and the human interst angle is strong. Altogether it should prove a thoroughly satisfactory program attraction. It is devoid of padding and is only 4,302 feet in length.

Charles Jones does good work in the title role and Marian Nixon is pleasing as the girl. L. C. Shumway is well cast as the long lost brother, while Charles Coleman makes an excellent and thoroughly despicable villain. Except for a few minor touches, which are rather overdone and not altogether plausible, the picture has been nicely directed by William Wellman.

Cast

Donnegan .....Charles Jones
Lou Macon.....Marian Nixon
Aces .....Charles Coleman
Lord Nick.....L. C. Shumway
Nellie LeBrun.....Virginia Warwick
Col. Macon.....Harry Lonsdale

Based on novel, "Donnegan," by George Owen Baxter.
Scenario by Doty Hobart.
Directed by William Wellman.
Length, 4,302 feet.

Story

Donnegan, a hobo, incurs the enmity of Aces, a card sharp, who attacks him and throws him off a freight train in which they are riding. Lou Macon and her father find him injured and insist that he accompany them to a mining camp where Lou's father is partner with Lord Nick in a mine on which Lord Nick has rendered no report. Donnegan discovers that Lord Nick, who is engaged to Lou, is robbing her father and that he is fascinated by Nellie, a dancer. Donnegan provokes a quarrel with Lord Nick and finally discovers that Lord Nick is the brother who disappeared in childhood and for whom he has been seeking, after Lord Nick has shot him. Lou, hearing he is wounded, shows her love and Donnegan reveals that he is not a hobo but adopted this method to find his brother. Lord Nick gives up Lou and makes restitution to her father.

"Stolen Secrets"

Herbert Rawlinson Stars in Master-Crook Role in One of the Best of His Series for Universal

Reviewed by C. S. Sewell

Herbert Rawlinson's newest production, "Stolen Secrets," is one of the very best of the series in which he has been starred by Universal and it should prove a delight to his admirers.

It is a crook melodrama with the star in the role of "The Eel," a super-clever criminal, who works alone and not only successfully eludes the police, making monkeys of them, but has everyone in awe of his exploits.

While this idea has been extensively used in previous films, it is handled in such a manner in "Stolen Secrets" that it holds

FEATURES REVIEWED IN THIS ISSUE

Galloping Fish (First National)
George Washington, Jr. (Warner)
Hill Billy, The (Allied Producers)
Lilies of the Field (First National)
Love's Whirlpool (Hodkinson)
Society Scandal, A (Paramount)
Stolen Secrets (Universal)
Vagabond Trail, The (Fox)
Women Who Give (Metro)

the attention at all times. The action moves at a snappy pace, there is plenty of excitement and the suspense is nicely maintained, the majority of the spectators will probably never suspect that the master criminal is really a celebrated detective who has adopted this device to gain information he needs to put the corrupt politicians in jail. There is good continuity and the picture should prove very satisfactory entertainment for the average theatre, especially where stories of this kind are liked.

Herbert Rawlinson has a role that just suits him and Kathleen Myers is pleasing as the girl. William Conklin does good work as the corrupt political boss. In fact, the entire cast does creditable work.

Cast

The Eel.....Herbert Rawlinson
Cordelia Norton.....Kathleen Myers
John Norton.....Edward Davis
Sterling Mann.....Arthur S. Hall
Chapman Hoggins.....William Conklin
Nat Fox.....George Seigmann
Smith.....Edward J. Brady
Police Chief.....J. W. Girard

Story by Richard Goodall.
Scenario by Rex Taylor.
Directed by Irving Cummings.
Photographed by Charles Stumar.
Length, 4,742 feet.

Story

A gentleman crook, The Eel, eludes the police and even robs smaller political bosses who are protecting criminals. The mayor of the town desires to have a clean city but the corrupt boss handicaps him and he seeks to get the aid of Manning, a noted criminologist. His daughter Cordelia, reading that crooks will usually respond to calls for help, gets in touch with The Eel, explaining her father wants certain data the boss has, and he agrees to help her. They go to the boss, but he turns the tables on him. Notified by The Eel's valet, the police and the mayor come to the house and it develops that The Eel is really the celebrated criminologist, who has adopted this method of getting the goods on the boss and his henchmen.

"Women Who Give"

Reginald Barker Produces for Metro Real Box Office Picture of Cape Cod Folks

Reviewed by Sumner Smith

One of the best audience pictures we have seen in a long time came to light this week in Louis B. Mayer's Metro picture, "Women Who Give," directed by Reginald Barker. This combines drama of a highly emotional sort and an insight, artistically presented, into the lives of the men who go to sea from a little New England fishing village. It is a picture of constantly increasing suspense, culminating, for pictorial effect, in tremendous scenes of a storm at sea and a rescue by lifeboats. The story deals with the conversion to a more human attitude of a hard New Englander who exploits the hard-working fishermen and endeavors to have his children marry more cultured stock. Throughout it runs the tale of two romances, made thoroughly interesting because all four people involved are of widely different temperaments and tastes. The motion picture probably stresses these romances slightly more than Sarah P. McLean Greene's story, "Cape Cod Folks," on which it is based, but Mr. Barker also has been careful to delineate the effect of the romances on the lives of the parents.

Nobody can fail to have a good understanding of the perils these fishing folk encounter in the routine of daily work, after seeing the picture. There are scenes of storms at sea, the feared fog, the catching of cod and swordfish. The choice of exteriors is particularly effective in picturing the grandeur of the ocean. The story gets under way almost immediately and proceeds without interruption up to the crashing finale.

Frank Keenan has seldom, if ever, surpassed his characterization of Jonathan Swift, the hard-headed business man with an admixture of sentiment. He makes him a stern, relentless person who will not be forgotten by those who see the picture. Joseph Dowling as Capt. Bijonah Keeler is almost as equally effective, and Margaret Seddon, as the mother who gave up her sons to the sea, tugs at the heart-strings. There will be few dry eyes in the theatre when she has finished her big scene. Robert Frazer and Barbara Bedford supply a high-spirited romance with all the artistic skill that is theirs—a performance that technically is all that could be desired except in one scene, where Miss Bedford is guilty of rank over-acting. Joan Standing and Victor Potel are evidently introduced to provide comedy relief and do well, but the most effective comedy, as always, comes from characters actively engaged in the plot. Mr. Frazer and Miss Bedford score in this respect. Rene Adoree and Eddie Phillips are realistic as the other romantic couple.

Cast

Jonathan Swift.....Frank Keenan
Becky Keeler.....Renee Adoree
Capt. Joe Cradlebow.....Robert Frazer
Emily Swift.....Barbara Bedford
Capt. Bijonah Keeler.....Joseph Dowling
Ma Keeler.....Margaret Seddon
Sophronia Higginbottom.....Joan Standing
Ephraim Doolittle.....Victor Potel
Noah Swift.....Eddie Phillips
Ezra Keeler.....William Eugene

Adapted by Bernard McConville and J. G. Hawks from Sarah P. McLean Greene's "Cape Cod Folks."
Scenarized by A. P. Younger.
Directed by Reginald Barker.
Photographed by Percy Hilburn.
Length, 7,500 feet.

Story

Noah Swift, son of Jonathan Swift, a hard-headed business man, is in love with Becky Keeler, daughter of Capt. and Mrs. Bijonah Keeler, whom his father, while on friendly terms with them, considers beneath his station in life. Capt. Joe Cradlebow seeks the hand of Emily Swift, who tries to ignore him. Swift has his son hustled on board a boat to break up the love affair with Becky, not knowing that a promise of marriage has been made and that Becky will become a mother. Becky runs away from disgrace by hiding on Capt. Cradlebow's ship. The fleet returns in a terrific storm. Cradlebow rescues Noah Swift after Capt. Keeler has fired his home as a beacon. Jonathan Swift relents and Noah marries Becky and Cradlebow marries Emily.

"Galloping Fish"

Thomas H. Ince Comedy for First National Will Keep Audience in an Uproar of Laughter

Reviewed by Beatrice Barrett

Thomas H. Ince directing Sidney Chaplin, Louise Fazenda, Ford Sterling and a seal—don't forget that seal for he is one of the best comedians in the picture—is a combination which is hard to beat when it comes to giving an audience something to laugh at and laugh they will, long and loud and uproariously from the beginning to the end of this comedy.

Mr. Ince has given us here something different in comedies, made up of many unusual incidents, not the cut and dried stuff at which audiences have laughed hundreds of times. It is refreshing and diverting because you haven't any idea of what is going to happen next, and it is all good, clean fun.

You can imagine the funny situations which might arise with a seal galloping through the picture like another player. You can imagine, but will never realize what very funny complications can be woven around a seal, until you see this picture.

Sidney Chaplin does some of his excellent pantomime work which always convulses an audience, and the scenes in which he pretends to be crazy to cover up embarrassing situations are simply screams.

There is little in the way of plot, just a chain of connected incidents intended to give the audience a good time, and they will have a good time.

As splendid as are the names of the director and the three comedians from a box-office angle, here is a picture that is going to bring in even more people on the second and third nights. Word of mouth advertising will do it, for people are going to tell others how funny it is.

The breaking of the dam was not added for its melodramatic effect but simply to add to the fun; and it does, with the circus animals released and lions, alligators and rhinoceroses seeking refuge on the same roof with the women. How the audience will enjoy this, even if the women in the picture did not. A taxi driver with a meter which continues to mount during the whole time even after the driver is almost drowned, is another situation introduced to keep up the hilarity.

If your patrons enjoy a good laugh, here it is; a fast moving comedy which any and every audience will enjoy.

Cast

Undine.....Louise Fazenda
Freddy Wetherill.....Sidney Chaplin
George Fitzgerald.....Ford Sterling
Jonah.....Chester Conklin
Hyla Wetherill.....Lucille Ricksen
Cato Dodd.....John Steppling
"Freddie," the Seal.....By Himself

From Frank Adam's story "Friend Wife."
Scenario by Will Lambert.
Cameraman, Max Dupont.
Directed by Del Andrews under the personal supervision of Thomas H. Ince.
Length, 6 reels.

Story

Undine, a vaudeville performer with a trained seal, is sought by the sheriff who plans to seize Freddie, the seal, to pay her bills. George Fitzgerald, to whom Undine is engaged, gets his friend Freddy Wetherill to help them get the seal out of the theatre. They call an ambulance, wrap the seal in a sheet like a dead man and drive to the hotel. Freddie's rich uncle has disinherited him because he marries, although the uncle never has seen the girl. Freddie and his wife have quarreled and he has left home. While Undine and George are in his room his uncle telephones he is dying and will forgive Freddie if his wife will come and nurse him. Undine offers to pose as Freddie's wife and George goes along as a valet. They also take Freddie, the seal, along in a trunk. Hyla, Freddie's wife comes to his uncle's after him and they introduce her as the wife of the valet. A cloudburst breaks the dam, the water surrounds the uncle's house and they all take refuge on the roof. The animals of a circus escape and also seek shelter on the roof. The seal finally rescues them by pulling them to dry land on a telegraph pole.

"Love's Whirlpool"

Hodkinson Presents Entertaining Emotional Melodrama Featuring James Kirkwood and Lila Lee

Reviewed by C. S. Sewell

Bruce Mitchell, who directed "Love's Whirlpool," distributed by Hodkinson, and who with Elliott Clawson is responsible for the story, has turned out an exciting melodrama which should be a good box-office attraction.

Briefly stated, it is a story of a master crook's vow of vengeance and his regeneration before he has accomplished his purpose, but this regeneration is not brought about

by familiar means but as a direct back-fire of the crook's plans.

Purely as a melodrama, it is a well-developed one, holding the interest at all times. There is a deep underlying note and a strong and effective moral angle brought out at the close. It is a melodrama which depends more on its characterization and strong emotional appeal than on the usual thrills or stunts, although there is an effective shipwreck scene and a chase to elude the police. Vengeance spurred on by intense brotherly love is the dominating note. The suspense is unusually well maintained; there is plenty of action and the story does not lag.

A strong point of audience interest is the spiritualistic scenes which form a vital part of the story. The hero-villain secures a medium's parlor to aid him in his plan, and the devices of the fake spiritualist are exposed in an interesting manner with strong dramatic effect. There is also a good scene of a cleverly devised plan by which the hero's brother is enabled to escape from the penitentiary.

James Kirkwood is excellently cast as the master criminal and Lila Lee does good work as his wife. Madge Bellamy has a sympathetic role and the entire cast does thoroughly satisfactory work.

Cast

Jim Reagan.....James Kirkwood
Molly .....Lila Lee
Larry .....Robert Agnew
"Pinkey" Sellers.....Mathew Betz
Richard Milton.....Edward Martindel
A maid.....Margaret Livingston
Nadine Milton.....Madge Bellamy
A lawyer.....Clarence Geldert
"Parson" Monks.....Joe Mills
Story by Elliott Clawson and Bruce Mitchell.
Directed by Bruce Mitchell.
Length, 6,028 feet.

Story

Richard Milton, a banker, refuses leniency to a boy thief, Larry Reagan. Larry's brother Jim, a master criminal, arranges for him to escape jail. While Jim and his wife Molly are en route to the prison, the ship catches on fire and they rescue Milton's daughter Nadine. Larry is shot and when he dies Jim vows vengeance on Milton. Using a clairvoyant parlor, Jim succeeds in interesting Milton in spiritualism, inducing him to give large sums to charity, intending to eventually break him and give him back his daughter—dead. Milton finds his heart being softened and his belief in a higher power reawakened. Molly's conscience won't allow her to carry the ruse further and she takes Nadine back to her father. Jim threatens to kill Molly for double-crossing him, but cannot go through with it. Rushing to his brother's gave, Molly follows and together they decide that there is something better in life and that they will give up their idea of vengeance and become good citizens.

"A Society Scandal"

Paramount Production Again Presenting Her in Gorgeous Gowns Is One of Gloria Swanson's Best

Reviewed by C. S. Sewell

Following her appearance as a Paris apache in male attire in "The Humming Bird," which differed greatly from her usual characterizations, Gloria Swanson in her newest Paramount picture, "A Society Scandal," again appears in a role which gives her the opportunity to wear gorgeous gowns, of which there is a truly imposing array.

The stage play, "The Laughing Lady," by the distinguished dramatist, Alfred Sutro, furnishes the basis for this picture, and in the hands of Forrest Halsey and Director Allan Dwan it has been made into a witty and thoroughly enjoyable comedy drama, that will please the sophisticated and be thoroughly enjoyed by Miss Swanson's wide circle of admirers.

It is a society story dependent on the familiar situation of an innocent wife whose husband succeeds in divorcing her on purely circumstantial evidence, but at this point the development is given an ingenious and amusing twist by having this clever woman use all of her resources to bring to her feet her husband's lawyer whom she holds responsible. The usual happy ending occurs with the betrothal of these two, but it has been given a comedy twist by having the hero plead that the audience will want a happy ending, to which she replies, "All right, let's give it to them."

The sub-titles in this production are unusually fine and are sparkling with wit, humor and satire; some of them quite subtle, which may not register with certain types, but there is sufficient good material that an audience likes, coupled with Miss Swanson's name, to make it enjoyable for all classes of patrons, and it should prove a big success at the box office as it is during the current week at the Rivoli in New York.

Miss Swanson's role suits her to a "T" and her work here affords an effective contrast to her equally good but entirely different characterizations in "The Humming Bird" and "Zaza." Rod LaRocque is excellent as the lawyer and Ricardo Cortez gives a finished portrayal of a society villain. Allan Simpson, a newcomer, is a handsome chap who does creditable work as the heroine's husband. Allan Dwan deserves credit for the manner in which he has directed this picture.

A bit near the opening of the picture that will thoroughly entertain the average patron is the scene in which the heroine, championing a member of her set whom she believes to be wrongly accused, gathers together some old news reel material and shows up the snobbery of her friends.

Cast

Marjorie Colbert.....Gloria Swanson
Daniel Farr.....Rod La Rocque
Harrison Peters.....Ricardo Cortez
Hector Colbert.....Allan Simpson
Mrs. Maturin Colbert....Mrs. Ida Waterman
Mrs. Hamilton Pennfield.....
Mrs. Thelma Converse
Mr. Schuyler Burr.....Fraser Coalter
Mrs. Burr.....Catherine Proctor
Mr. Hamilton Pennfield....Wilfred Donovan
Patricia DeVoe.....Yvonne Hughes
Based on play, "The Laughing Lady," by Alfred Sutro.
Scenario by Forrest Halsey.
Directed by Allan Dwan.
Length, 6,433 feet.

Story

Marjorie Colbert finds that her husband Hector's love is growing cold, seeks diversion by championing a friend, Harrison Peters, who is accused of cheating at cards. At a house party Peters, mistaking her interest for infatuation, goes to her room in unconventional attire and deliberately compromises her before the guests. Her mother-in-law has her husband start proceedings, and divorce is granted on testimony of her hired detectives plus the wonderful pleading of Hector's attorney, Daniel Farr. Thoroughly aroused, Marjorie seeks an opportunity to meet Farr and get him at her feet. She finally succeeds and even arranges a situation by which she wrecks his reputation as he has hers. Repenting, she gives the truth to the press and prepares to go away when Farr declares his love and she discovers that she too loves him.

"George Washington, Jr."

Good Clean-Cut Comedy in Wesley Barry's Latest for Warners Based on George Cohan Stage Play

Reviewed by C. S. Sewell

As a vehicle for Wesley Barry, Warner Brothers selected George M. Cohan's stage success, "George Washington, Jr.," and it has been made into a picture that should please the majority of patrons and make a good record at the box office.

The main entertainment value of this production lies in its good, clean-cut comedy, which will get many laughs. Once the pic-

(Continued from page 317)

"Stories for the Children, Drama for the Grown-Ups."—N. Y. Herald
Original Drama Written for the Screen
Adaptations Made
E. E. BURSON, Cineo-Dramatist
261 So. Burlington Ave. Los Angeles, Cal.

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33 West 60th Street
New York City



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

"Per-Cent-Size-of-Type" Poison Kills Much Picture Advertising

By C. L. Yearsley, First National's Poster Specialist

[Editor's Note: The type diagrams and reproduction of the finished poster advertising "The Enchanted Cottage," reproduced herewith, show why exhibitors object to and refuse to buy adequate quantities of posters and other advertising accessories—prepared at great expense by distributing companies.

Mr. Yearsley had five years' experience as advertising manager for a chain of over forty theatres before taking charge of First National's advertising, which he handled for over five years. He recently resigned to devote his entire time to poster design and is at present handling First National's paper.

We invited him to write this article and reproduce his diagrams for the benefit of the trade. The kernel of his argument is that the industry's advertising will be vastly improved if the advertising men are freed, insofar as is possible, of legal restrictions in order that they may prepare advertising accessories which exhibitors deem practical and will therefore buy and use.

As practically 99% of all advertising of motion pictures is paid for by the exhibitors, it is evident that they hold the key to the situation.

The opinions expressed in the article are the personal opinions of Mr. Yearsley, and are not to be construed as coming officially from First National.]

HUNDREDS of thousands of dollars are wasted annually by the motion picture industry because of the legal precedent of writing into contracts provision that certain names shall appear upon *all* advertising in certain "per cent. size of type."

As a matter of fact, lawyers are writing our advertising and they are ruining a lot of it.

Tons of unused advertising accessories are junked every year because exhibitors refuse to buy them and "per cent. size of type" is largely to blame.

The "per cent. size of type" stipulation is as arbitrary and impractical as the prohibition law. It's as sensible as a law that would compel everybody to wear the same size hat or to eat liver for breakfast every morning. "Per cent. size of type" simply can't be thrust down exhibitors' throats.

Exhibitors Must Buy First

Before advertising accessories can be seen by the public they must first be bought by the exhibitor. Instead of buying accessories ruined by useless names which dwarf the title and other important copy, exhibitors either do not use them or prepare their own and leave the meaningless names off all together. So it will be seen that "per cent. size of type" defeats the very purpose for which it is written into contracts.

The lawyers of the industry certainly cannot realize that they are much to blame for the greatly reduced sales of advertising accessories of all kinds. Contractual stipulations may force the distributor to put an actor's, director's or someone's else name in "per cent. size of type" as large as the title of the picture advertised, but it doesn't compel the exhibitor to buy the poster, window card, or whatever piece of printed matter is so ruined.

EXHIBITORS have to buy and pay their good hard cash for advertising and they simply won't buy stuff loaded with useless names displayed in "per cent. size of type," greater than demanded by the box-office value of such names. If anybody doubts that exhibitors are violently opposed to wasting their good money to gratify the mistaken business sense of the owners of some of these names, a few chats on the subject with any exhibitors, anywhere, will convince them.

The lawyers are to blame, because they should not try to cram an objectionable stipulation down the throats of their clients' customers. The lawyers should know better and should so advise their clients. They get paid for giving their clients good, not bad, advice.

Clause Must Go

The "per cent. size of type" clause in contracts has got to go eventually. It is childish, unscientific, unbusinesslike, inefficient and ineffective. The "per cent. size of type" clause doesn't deliver the goods. It's a meddler and meddler of other people's business; it's a bull in the advertising china shop. "Per cent. size of type" is legal precedent bunk that fools nobody and costs its proponents great loss in the very publicity they seek.

The "per cent. size of type" clause is a thief which tries to steal that which it is not honestly entitled to. If names have value, advertising men and exhibitors are quick to use them. If they haven't value nothing can force the exhibitor to buy posters and other advertising that is ruined by them.

NO reasonable man blames the actor or director for getting all the publicity he can. Personalities are vastly important in our industry. Exhibitors want names in their advertising and are eager to use names that are an asset to the box office.

The advertising men employed by distributors to prepare advertising accessories are keenly alive to the value of names. But it is all wrong to force them to insert names in arbitrary "per cent. size of type" in all advertising.

The Remedy

Instead of stipulating "per cent. size of type" in contracts, the provision should call for "chief prominence next to title," "reasonable prominence" or that the names in question should be "used wherever possible." This would leave the advertising man free to make the best possible use of the attractive names and facts when presenting them to the public. Keeping in mind the fact that both ad. men and exhibitors are eager to use every name and every argument which will help to sell the picture, it will be realized that personalities which mean anything at the box office will get more publicity this way than under the "per cent. size of type" system because exhibitors will buy and use advertising that has not been ruined by "per cent. size of type."

THE "per cent. size of type" evil will die hard because players and directors will, through their lawyers, still try to force their names into a prominence greater than demanded by good advertising practice. Directors especially make a mistake in "per cent. size of type" advertising to the public when what will really advance them most



THIS Griffith poster illustrates what is possible where copy is limited to essentials. Note the small size of Mr. Griffith's name as compared to title. This is good advertising. The poster dominates because of simplicity and absence of non-essentials in which the public has no interest. Griffith's publicity department uses the twenty-four as the big gun in the campaign—its proper function. The newspaper ads and other forms of publicity supplement it with other selling data too voluminous for inclusion on a twenty-four-sheet. Posters as effective as this one would be the rule rather than the exception if the advertising men were not hampered by legal or contractual stipulations as to "per cent. size of type."

is recognition of their ability in the trade. "The Covered Wagon" has made James Cruze known to the trade as a great director. If every piece of advertising put out on this production carried his name in type as large or larger than the title of the picture, the efficiency of the advertising would have been reduced fifty per cent. But Cruze gets his immediate credit in the trade and his salary has probably jumped considerably since doing the "Covered Wagon." Those of the public who pay any attention at all to directors' names know that Cruze made it. And whether or not his forthcoming productions excel it they will be advertised as by "the director of the 'Covered Wagon'," because that will help exhibitors to sell his other pictures. "Per cent. size of type" didn't hamper the advertising of this great film, and Mr. Cruze is getting his in increased emoluments of all kinds.

Big Boys Don't Bother

The big boys who have arrived don't bother about arbitrary "per cent. size of type" in their advertising. Look at Griffith's 24-sheet poster on "America," for instance. It will also be noted that Paramount has put out block 24-sheet posters in New York on which Cecil De Mille's name appears in smaller type than "The Ten Commandments." Both men have sufficient business acumen to realize that their productions' success is their success and they are not so short-sighted as to ruin their advertising by arbitrary "per cent. size of type."

WHEN "per cent. size of type" is eliminated from contracts, and not before, can we hope for twenty four sheets which will be as good as the commercial posters. Look at any row of billboards and see how far the commercial advertiser outstrips us in getting the public eye. Our twenty-four-sheets should beat the soap and cigarette stands in attractiveness because we are advertising drama, which is vastly more interesting and appealing. But "per cent. size of type" and valueless names make our posters a mess of type, none of which can be large enough or prominent enough to compete with the commercial poster.

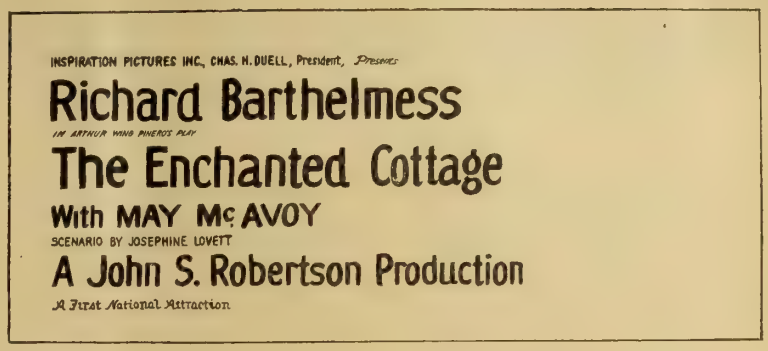
Exhibitors "Wise"

Exhibitors know this and will not buy posters which they know are practically valueless. They don't use the useless names in their own advertising. The result is the "per cent. size of type" space-grabber loses out all around, and where in the old theatrical road show days the billboard was the amusement guide of the masses, the soap and cigarette is driving our paper off the boards.

Either "per cent. size of type" must go or the motion picture poster will languish and disappear. And billboards are one of the best forms of motion picture advertising known because men, women and children read them. The same is not true of any other advertising medium to anything like the same extent.

WOW!
The Naked Truth Dinner
Hotel Astor
March 29th, 1924

As the Lawyer Writes Poster Copy



SO much big type prevents quick reading of poster. Twenty-four-sheets should be simple enough to be read as you run. Above is reproduction of a rough sketch of a twenty-four-sheet. The size of type is in scale, according to contract provisions, the largest type being one foot high. Taking letters one foot high, as 100 per cent. type, in which names of star and title appear, the other lines are scaled in decreasing per cent. sizes of type. Director's name, 75 per cent.; leading lady's name, 50 per cent.; names of producing company, author, scenarist, and distributor each 25 to 15 per cent. type. Allowing for adequate white space above and below type, it will be seen that only about one-third the area of the poster is available for pictorial intended to attract attention to the poster.

The Ad Man Displays Copy as it Should Be



TYPE display as it should be to permit of best display of essential copy and permit maximum space for attention-getting pictorial. Names in which public is not interested held down in size so that the information is there for the few fans or people in the trade who are interested in such data. Space available for pictorial almost two-thirds the area of poster. Note also how much more quickly the name of star and title may be read because they are not lost in a crowd of letters of almost equal size.

Completed Puzzle Picture Novelty Poster



DIAGRAMS A and B were submitted to Inspiration Pictures before completed poster was made. They convinced the company officials that the strict adherence to "per cent. sizes of type" stipulated in contract made the inclusion of pictorial appeal impractical. Mr. Robertson generously permitted the reduction of the type in his name. In the dark blue sky witches and goblins are drawn in the style of a puzzle picture. Exhibitors may offer prizes to children who discover all the witches and goblins. A line cut of poster is provided in the press sheet for newspaper tie-up—locating witches and goblins.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. A good comedy type feature which produced hearty laughs from our audience. It did not draw as well as it might have for us. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

WOMAN WHO FOOLED HERSELF. (5,401 feet). Star, May Allison. I wonder how we exhibitors can be such fools as to pay fancy prices for so-called specials, when you can buy this kind at the price we do. This is a splendid picture that can be bought right, as can all pictures from these people. Plenty of action, good photography, fine, peppy paper; can recommend this to any exhibitor as a safe bet for any day. Rates considerably higher than the average program picture. Moral tone good and it is suitable for Sunday. Had very good attendance. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

WOMAN WHO FOOLED HERSELF. (5,401 feet). Star cast. Unknown cast in the picture and a very poor story. Nothing to it. Print good. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

F. B. O.

BEYOND THE RAINBOW. (6,000 feet). Star cast. A very good comedy drama, good enough for any fair sized house to run two or three days; borders on the mysterious for a while which makes it very interesting. Youngsters will like it, especially during the mysterious part. Don't be afraid to show it if you haven't already. Moral tone good and it is suitable for Sunday. Had good attendance. Print fine. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. Picture is cheaply done and not comparable with the productions Miss Clayton made for Paramount. It did, however, give good satisfaction and the star registered in the usual way at our box office. A satisfactory attraction at the right price. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

FOURTH MUSKETEER. (5,000 feet). Star, Johnny Walker. Fast moving little comedy that delighted most of those who saw it. Action, humor and heart interest. Very good. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Played two nights at raised admission prices. A picture with a wonderful lesson. Many said that it was a wonderful message. It drew good both nights for us. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. A good picture if it is all there. The print we got was about half gone. Acting of entire cast was good (as much as we got). Draw small town class. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

LIGHTS OUT. (6,938 feet). Star cast. A comedy drama out of the ordinary. Good photography, good print and should please any class. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

MYSTERIOUS WITNESS. (4,850 feet). Star cast. A real western program went over great in my house. One day picture. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw Farm and oil class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

STORMSWEPT. (5,000 feet). Star cast. A fine scene showing a shipwreck but that's all. Nothing else to it; we had too many stops that the people lost interest. Print not so good. Too many splices. Moral tone good and it is a suitable Sunday picture. Draw working class. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. Ran as a firemen's benefit. Had a fairly good house. Can't attribute the house to the picture's drawing power, because of the selling of advance tickets by the firemen's association of the city. Possibly suitable for Sunday. Had fair house. Draw college students in town of 6,000. Admission 10-25, 35-40. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WONDERS OF THE SEA. (4,500 feet). An undersea educational that will neither draw nor create any enthusiasm. Fine for churches, schools, etc., but for theatres, nay, nay. A fine thing of its kind but I could say that much for carbolic acid. I think it is suitable only for Sunday. Had very poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

First National

BLACK OXEN. (7,937 feet). Star, Conway Tearle. One of the most pleasing pictures ever shown on the screen. The acting is superb especially that of Conway Tearle. Book this splendid picture and no mistake will be made I must say my little friend Clara Bow is doing her best. Had very, very good attendance. Victor Stamatis, Throop Theatre, Brooklyn, New York.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. Very good feature and it sent our crowd home very well satisfied. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

DADDY. (5,738 feet). Star, Jackie Coogan. Good feature, Jackie keep away from costumes. Moral tone good and it is suitable for Sunday. Had good attendance. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

DANGEROUS AGE. (7,204 feet). Star cast. Good picture. The price I originally signed for was right, but exchange knew better and insisted on demanding a higher figure which literally helped give my profits to them. Would not book this make again unless I get it for original price. Elite Theatre, Placerville, California.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. The poorest picture. I have seen her in; costume affair, which is getting tiresome to my patrons. Give us modern and realistic stories. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

DULCY. (6,859 feet). Star, Constance Talmadge. Very poor for Connie, but they always sell them high. She is losing out here. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre, (500 seats), Cameron, Missouri.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. A picture that will please any audience. Miss Moore and Milton Sills are at their very best. You can't go wrong on this picture. Moral tone good and it is suitable for Sunday. Had good attendance. Town of 7,500. Admission 10-35. William H. Mayhew, Broadway Theatre (500 seats), Cisco, Texas.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. Why do we have to run pictures like this in eight reel, when the producer knows he could cut it down to six? This is one reason why patrons stay away from the movies. Fair picture. Moral tone good, and it is suitable for Sunday. Had good attendance. Admission, 10-25. Ed. Muchow, Hub Theatre, Gaylord, Minnesota.

LOVE MASTER. (6,779 feet). Star, Lillian Rich. Fight, love, romance, adventure, with Strongheart, hero of "The Silent Call," firing the emotions by tense dramatic action in the land of eternal snows. "The Love Master" is an eclipsing success, and by the way a first class dog picture. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. Just a fine and dandy comedy drama, and they don't charge a million for it. Gives you a chance to make money. We thought this one was really good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw better class in town of 7,000. Admission, 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. A good picture. This is not the biggest picture of the year if they tell you so, and don't book it more than two days. It is only a good picture. Nothing extra for attendance. Victor Stamatis, Throop Theatre, Brooklyn, New York.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. Just an ordinary kid picture. It's clean, however. Moral tone good, and it is suitable for Sunday. Had good attendance. Draw farm and country class in town of 1,150. Admission, 10-25. Ernest M. Cowles, Orpheum Theatre (216 seats), Pelican Rapids, Minnesota.

PENROD AND SAM. (6,275 feet). Star cast. All right for the kids. We have had plenty of "Gang" comedies that were just as good, and not so long. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw railroad town class in town of 7,750. Admission, 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Good feature they all liked it. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

ROSE OF THE SEA. (6,037 feet). Star, Anita Stewart. Just a bunch of good film wasted on this picture. A lemon from start to finish. There is absolutely nothing to it. Not suitable for Sunday. Had fair attendance. Ed Muchow, Hub Theatre, Gaylord, Minnesota.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. A very good picture but it is a costume. Norma would draw though if she were in a barrel. Moral tone good and it is suitable for Sunday. Had good attendance. Draw best class in town of 7,500. Admission 10-35. William H. Mayhew, Broadway Theatre (500 seats), Cisco, Texas.

SUNSHINE TRAIL. (4,500 feet). Star cast. Name is fine, but production does not live up to name. Elite Theatre, Placerville, California.

TRILBY. (7,321 feet). Star, Andree Lafayette. The star is good but the picture was very poor. A few people liked it but the majority thought it rotten. It is supposed to be a special but it proved to be only a poor program picture. Had no pulling power at all here. Wasn't able to drag them in to see it. Moral tone okay and is suitable for Sunday. Had poor attendance. Draw all classes in town of 4,000. Admis-

sion 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

WANDERING DAUGHTERS. (5,471 feet). Star cast. Just an ordinary program; will not please. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WANDERING DAUGHTERS. (5,471 feet). Star, Margarite De La Motte. A picture with a very good moral showing up the present day jazz which seems to be in the heads of all of our young people today. It particularly appealed to our patrons as our town is about as bad as any in regards to "Wandering Daughters." Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WANTERS. (6,871 feet). Star, Marie Prevost. Very much along the lines of others you have played, but carefully produced and well acted and directed. It's nothing to rave about, not to be spoken of in the same breath with "The Dangerous Age" by the same producer. Remember this in purchasing, for this is just a shade above a program effort. Used usual advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. A good picture that has the usual Ince punch. The flood scene is good. Print good. Suitable for Sunday. Draw small town class. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Norma Talmadge's acting in this feature is the very best and it pleased one hundred percent. It deals with a present day subject and gives one the idea of conditions existing in the larger cities at all times. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. A good picture that you can't go wrong on. Film in good shape. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Frank G. Leal, Leal Theatre, Irvington, California.

Fox

BUSTER. (4,587 feet). Star, Dustin Farnum. Good western type programme. Pleased all and did good business. Rather too short. Lots of comedy mixed in this one. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 1,800. Admission 10-30. J. A. Harvey Jr., Strand Theatre (300 seats), Vacaville, California.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Good feature. Bought at price I can live. Had fair attendance. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. Good program picture. Jones is better however in westerns. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw railroad town class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. This is as fine a picture for small town audiences as I have ever seen. Everyone in the audience appreciated the picture. Exploitation must tell them that "Custard Cup" is not something to eat. Moral tone fine, and is suitable for Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission, 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

DO AND DARE. (4,744 feet). Star, Tom Mix. Very poor feature for Mix. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. A real melodrama with all the thrills of an eighteen chapter serial crammed into seven reels. Pleased all who saw it but lost money on this one due to the fact that I had a blizzard in my town. If they like action book this and boost it. Moral tone fair. Not suitable for Sunday. Had poor attendance. Draw all classes in town of 4,200. Admission 10-15-25, balcony 30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

EXILES. Star, John Gilbert. Interesting story by Richard Harding Davis; not done with punch usually apparent. Wild boar scene entirely cut out of print we received. Moral tone more or less good. Not suitable for Sunday in a small town. Had average attendance. Draw factory class in town of 3,500. Admission, 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pa.

EYES OF THE FOREST. Star, Tom Mix. A good Mix picture. Enough western comedy to make it good. Tom Mix well liked here in his western pictures. Draw small town and rural class in town of 900. Admission 10-25, 10-30. Fred Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

FACE ON THE BARROOM FLOOR. (5,787 feet). Star cast. About the only Fox special that ever drew extra business for us. Walthall's acting wonderful. Melodrama galore. Will please all classes, we believe. Did as much business as "Robin Hood," "Human Wreckage" and "Tess of the Storm Country." Olive Theatre, St. Joseph, Missouri.

FACE ON THE BARROOM FLOOR. (5,787 feet). Star cast. The last '23 special from Fox and I think the poorest of the five. Henry Walthall gives the only real human bits to the story and the storm scene is the most convincing. Good if audience is not too critical. Risky in small town to run on Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission, 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pa.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles "Buck" Jones. Would have been a crackerjack show but print was poor, full of rain. No title. What was left was very good. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

GREAT NIGHT. 4,346 feet). Star, William Russell. Pleasing comedy drama. They like Russell here. Print in poor condition. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

GREAT NIGHT. (4,346 feet). Star, William Russell. A dandy comedy drama, well liked here. Print fair. Want more like this one. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

KENTUCKY DAYS. Star, Dustin Farnum. The best Dustin Farnum picture we ever had. A covered wagon story that pleased them all one hundred percent. Give us more like it. Draw small town and rural class in town of 900. Admission 10-25, 10-30. Fred Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Oh, boy. This picture broke all box office records for my theatre. Not as good as some of his pictures but it being Mix in a Zane Grey story I was sure playing to capacity. Used only newspaper, slide and a one sheet. Moral tone O. K. and it is suitable for Sunday. Had wonderful attendance. Draw all classes in town of 4,200. Admission 10-15-20, balcony 30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

Between Ourselves

A get-together place where we can talk things over

Putting it over!

That's what you're doing all right!

Last week I put it up to you to help send Straight From the Shoulder up to ten pages within two months—and here we come this week with EIGHT of them already—a jump from five.

Boys, it's a grand thing to be handling a dependable tip department with friends like you backing it up.

Straight From the Shoulder is proud of it's exhibitor friends.

These same friends are proving that they are proud of Straight From the Shoulder.

Keep 'em coming!

VAN.

MADNESS OF YOUTH. (4,719 feet). Star, John Gilbert. Madness is right, the people were mad who saw it they could not make head or tail out of it, whether there was some cut out I don't know, but it sure was a puzzle to us. Print good. Suitable for Sunday. Had fair attendance. Draw factory class in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Hall (250 seats), Mt. Joy, Pennsylvania.

MAN WHO WON. (5,500 feet). Star, Dustin Farnum. Not a bad story, but didn't interest because of the fact that William Russell in the same picture was shown to most of the people composing this audience, and the sad ending wasn't the same. Moral tone good but it is not suitable in a small town. Attendance, S. R. O. Draw factory class in town of 3,500. Admission, 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pa.

MILE A MINUTE ROMEO. Star, Tom Mix. My hat is off to this star, for he always brings them in for me. And bringing them in is my favorite song. Dixie Theatre, Durant, Mississippi.

MONNA VANNA. (9 reels). Star cast. This picture as far as the box office is concerned is nothing but a piece of cheese and limburger at that. It has nine thousand feet and there are eight thousand nine hundred and ninety-nine feet too many. People walked out on this one. If you are in a small town and have this booked pay for it and don't run it. Not suitable for Sunday or any other day. Had fair attendance. Draw all classes in town of 4,200. Admission 10-15-25-30, vaudeville 55-75. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

NORTH OF HUDSON BAY. Star, Tom Mix. This is not Tom's best picture by a long ways and can't be classed as a special. It seemed to please Mix fans, but in one part Mix fights a pack of wolves. This is terrible, almost comedy. Moral tone good and it is suitable for Sunday. Had good attendance. Draw middle and high class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. One of those good westerns that Buck Jones can make good. Comedy and western action is the kind they like here. Draw small town and rural class in town of 900. Admission 10-25, 10-30. Fred Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

SALOME. (8,000 feet). Star, Theda Bara. This was a good picture and pleased, especially the churchgoers, on account of it being a Bible story. Print in good condition. Moral tone good and it is suitable for Sunday. Attendance, 125. Draw general class in town of 700. Mrs. Ida McDonald, Star Theatre, Egline, Iowa.

SECOND HAND LOVE. Star, Buck Jones. Went very well with my patrons, who would rather see a picture like this than many of the one million dollar society or sex plays. Moral tone alright, and is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission, 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

SILENT COMMAND. Star cast. Played this big eight reel picture two nights. Second night they came in droves. Everybody told their friends about it that was there the first night. Dixie Theatre, Durant, Mississippi.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. My, but our patrons kicked on this one, and our box office was sick "nigh unto death." Moral tone O. K. and it is suitable for Sunday. Had very poor attendance. Draw railroad town class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

SNOWDRIFT. (4,617 feet). Star, Charles Jones. A very good outdoor program picture. Charles does not get the money that Buck did. Why will stars change their names when once established? Did fair business. Moral tone fair. Suitable for Sunday. Had fair attendance. Draw farming class in town of 1,800. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (300 seats), Vacaville, California.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Somewhat different than the usual Mix but pleased all who saw it. Played this with four acts of vaudeville two nights to capacity business. Do not be afraid to boost it. Used everything in the ad line. Moral tone good and it is suitable for Sunday. Had capacity attendance two nights. Draw all classes in town of 4,200. Admission 10-15-25-30, vaudeville, 55-75. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

TEMPLE OF VENUS. (8,000 feet). Star cast. This picture is a hard one to review and give the exhibitors the proper dope. I should say this is merely a question of location; cities should patronize this; smaller towns a little doubtful. It's principally a "flash" picture, not to be compared with "Daughter of the Gods," and bear that fact in mind when you purchase. You can exploit this to a fare-you-well; they have a great herald and you can talk "form" and all that, but there is positively no story, so be careful about what you promise. You can do business on this, but be careful how you sell it. The picture pleased here about seventy-five percent. Used everything for advertising. Had good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. As a wild and wooly western this is great. Mix is a favorite in this town and the kids whooped her up so loudly that I had to turn on the lights during the picture presentation to calm them down. Moral tone fair but it is not suitable for Sunday. Attendance, very good. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

TRUXTON KING. (5,613 feet). Star, John Gilbert. Should have been a special, big scenes, good cast, good photography and everything that goes to make a real good picture. Print good. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

VILLAGE BLACKSMITH. (8 reels). Star cast. As good as any special I ever played. Some said best picture I had ever played. Moral tone good. and it is suitable for Sunday. Had fair attendance. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. After it's over you'll wonder why. Climax gone, print on the bum and complaints from the patrons. Moral tone fair but it is not suitable for Sunday or any other day. Had fair attendance. Draw farm and oil class in town of 508. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

Goldwyn

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Another great picture absolutely ruined. Print caused several aperture plate fires. Exchange closed account holiday. Result run it or close up. Moral tone O. K. and it is suitable for Sunday. Had very good attendance. Moral tone O. K. and it is suitable for Sunday. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

CHRISTIAN. (8,000 feet). Star cast. One of the best pictures I ever ran. Had many favorable comments on it. Moral tone extra good. Extra good for Sunday. Draw small town and rural class in town of 900. Admission 10-25, 10-30. Fred Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

CHRISTIAN. (8,000 feet). Star, Rickard Dix. This picture did not draw much for me on account of bad weather but no fault of the picture. One of the best I have shown. Moral tone O. K. and it is suitable for Sunday. Had small attendance. Frank G. Leal, Leal Theatre, Irvington, California.



BARBARA LA MARR
Appearing in "The White Moth," a Maurice Tourneur picture for First National.

ENEMIES OF WOMEN. (10,901 feet). Star, John Barrymore. Very good feature. Splendid acting. Beautiful sets. Highly interesting. Pleased the patrons. Moral tone good. Suitable for Sunday. Draw farmers in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ENEMIES OF WOMEN. (10,901 feet). Star cast. Played this two nights, one show a night. It pleased almost all of them. It certainly has some wonderful scenes in it. Raised admission. Not suitable for Sunday. Had excellent attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

ETERNAL THREE. (6,845 feet). Star, Claire Windsor. An absorbing narrative of an ingrate adopted son who stole his father's youthful bride, which teaches the moral. Don't neglect your wife for duty to others. A splendid picture. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

ETERNAL THREE. (6,845 feet). Star cast. Very good picture that pleased all. Bought at a fair price. We ran this on Washington's birthday. We had a good crowd all day. Film not so good. Suitable for Sunday. Had very good attendance. Victor Stamatis, Throop Theatre, Brooklyn, New York.

GREEN GODDESS. (9,100 feet). Star, George Arliss. Played two nights. I personally thought this a good show but our patrons did not. First night's attendance was good, second night did not pay house expenses. Not suitable for Sunday. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LAST MOMENT. (6 reels). Star cast. Very good and the first and only good print received from this exchange so far. Ran "Fighting Blood No. 7 New Series" with it and made a very good show. Moral tone O. K. and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A splendid picture that no one can go wrong on. Book it and boost it as the goods are there. Ran it on Washington's Birthday as a church benefit. Moral tone O. K. and it is suitable for Sunday. Had excellent attendance. Frank G. Leal, Leal Theatre, Irvington, California.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. Only fair program picture. This star never pleased here. Do not care to book any pictures with her in the leading role in the future. Moral tone good. Suitable for Sunday. Draw farmers in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN FROM LOST RIVER. (5,694 feet). Star, House Peters. This feature pleased a majority of our patrons. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

RED LIGHTS. (6,841 feet). Star, Marie Prevost. Exciting picture, not a special. I paid too much for it. Pleased all who saw it. Everyone praised it, and not what they expected from title. Moral tone good and it is suitable for Sunday. Had good attendance. Draw college town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

RED LIGHTS. (6,841 feet). Star cast. A mystery story with lots of laughs and a big thrill in the last reel. Print in bad shape. Will go the limit to eliminate bad prints. I am good and disgusted. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

RED LIGHTS. (6,841 feet). Star, Marie Prevost. This one had them on the edge of their seats especially the kids and men. It did not please the women. A good program offering. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

RED LIGHTS. (6,841 feet). Star cast. A regular show that should be seen by all from the start. A classy production and one easy to exploit. Moral tone okay and is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission, 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RED LIGHTS. (6,841 feet). Star cast. The best mystery picture I've ever played. It has lots of action, mystery and comedy and in my opinion will please the majority of any class of patronage. Moral tone god. Had fair attendance. Draw general patronage in town of 2,000. Admission, 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Very old for us but we had a very big crowd. Very fine picture, will please more than the usual percentage of audience. Film in bad condition. Book this one even if it is old it is a very good picture. Suitable for Sunday. Had very good attendance. Victor Stamatis, Throop Theatre, Brooklyn, New York.



Scenes from Pathe's "Wolfe and Montcalm," one of a series of Chronicles of America pictures produced by the Yale University Press under the supervision of the Council's Committee on Publication of Yale University

SPOILERS. (8,028 feet). Star, Milton Sills. Fine production. Pleased the patrons. Suitable for Sunday. Elite Theatre, Placerville, California.

SPOILERS. (8,028 feet). Star cast. A great picture spoiled by bad print. How can little exhibitor exist when they hand out prints in poor shape? Played this February 21. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

THREE WISE FOOLS. (6,946 feet). Star cast. Some say this picture is "a great one." I didn't see this picture but patrons didn't like it. Of course very old for us. Business very poor. I think it is good only for high class sections. Victor Stamatis, Throop Theatre, Brooklyn, New York.

Hodkinson

DRIVING FOOL. (5,800 feet). Star, Wally Van. A knockout automobile story. Should please all classes. Print poor. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

HARBOR LIGHTS. (5 reels). Star, Tom Moore. Weak bit of trash that meant nothing at the gate. Moral tone O. K. and it is suitable for Sunday or a funeral. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

HEART'S HAVEN. Star cast. Just a program picture. Buy it when there are no others to buy. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

MAN FROM GLENGARY. (5,800 feet). Star, Pauline Garon. Lumbering scenes in this picture were good, but that is all I have to say for it and that is all the audience talked about. Did not draw or please. Moral tone good. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

OLD FOOL. (6,147 feet). Star cast. Played to poor business. Not above the program class, although Hodkinson thinks it has big special. This is one of these father love pictures that the public is fed up on. Don't book at any price. Moral tone good, and it is suitable for Sunday. Had very poor attendance. Draw middle and high class in city of 12,000. Admission, 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

YOUTHFUL CHEATERS. (5,700 feet). Star, Glenn Hunter. Good little picture, but this star has absolutely no friends. On the stage he may have a following, but on the screen? Not yet! Perhaps soon. Moral tone alright. Suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

Metro

CRINOLINE AND ROMANCE. (6 reels). Star, Viola Dana. Charming comedy of programme variety that thoroughly pleased all the star's friends, who are legion. It's a pleasant little picture that you can rely upon. Moral tone O. K. and it is suitable for Sunday. Had average attendance. Draw merchants, clerks, etc. in city of 14,000. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

This Is How Our Friends Feel

"Here's to the World, and all that's in it. The box of cigars—and my best regards! —I certainly hope you win it." Steve (Stephen) G. Brenner, Eagle Theatre, Baltimore, Maryland.

"If there's anything in the world that gets my 'nanny' it's to see a friend lose a perfectly good box of cigars, so here's a couple of reports (I'll say so—a BUNCH. Van) These, I hope, will do their bit toward filling up the extra pages. I'll try and shoot in another one next week and hope that it may assist in showing all exhibitors in general, and the one you refer to in particular, THAT YOU CAN DEVOTE THE ENTIRE PUBLICATION TO REPORTS IF YOU SO DESIRE." Walter C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

DESIRE. (6,500 feet). Star cast. Other critics have knocked this picture but it pleased the people here. Would not advise it to be played on Sunday but for another day it is alright. Used all kinds of advertising. Not suitable for Sunday. Had good attendance. Draw all classes in town of 4,200. Admission 10-15-20, balcony 30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

ETERNAL STRUGGLE. (7,374 feet). Star cast. Patrons liked this picture, the title was bad and it didn't draw as well as it merited. Moral tone O. K. and it is suitable for Sunday. Had only fair attendance. Draw railroad town class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

ETERNAL STRUGGLE. (7,374 feet). Star cast. A very good picture that pleased all. If you can buy this picture at a fair rental and boost it you will make some money. Good acting and photography. A northwoods picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 4,200. Admission 10-15-20, balcony 30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. A good little comedy drama, but the last half is twice as good as the first half. This pleased a small crowd. Print good. Suitable for Sunday. Draw small town class. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

FOG. (6,500 feet). Star, Mildred Harris. Just a picture that pleased everybody. Did fine business on a two run. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. The star has quite a following here but if you have seen one of her pictures you have seen them all. In this picture I thought she had St. Vitus dance, still my patrons seemed to be pleased I should not complain. If she has a following in your town why book this picture. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 4,200. Admission 10-15-25-30, vaudeville 55-75. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

HEARTS AFLAME. (8,110 feet). Star cast. Certainly a big feature in every way. Worth a raise in admission. Moral tone good and it is suitable for Sunday. Had fair attendance. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Nice pleasing picture of the usual Dana type. Not much "thrill" in it but actress popular here. Safe program buy. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-20-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

LAST HOUR. (6 reels). Star, Milton Sills. Patrons thought this good. Still it brought only average attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading Pennsylvania.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Excellent production. Price demanded too much for a small town. Leaves but a small margin of profit for exhibitors. Pleased the patrons. If you can get Coogan's reasonable enough play them as they certainly please. Moral tone good and is suitable for Sunday. Draw farmers in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A very fine picture. Will please all and it will make some money for yourself. If you don't pay too much. One hundred percent in box office. Get film trailer to advertise. Book it for Sunday and Monday. Victor Stamatis, Throop Theatre, Brooklyn, New York.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. The best comedy ever played my houses. Drew like a house afire, and pleased one hundred percent. Give us more like it. Metro sure has the pictures this year. Moral tone good and it is suitable for Sunday. Had very good attendance. Drew farming class in town of 1,800. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (300 seats), Vacaville, California

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Two reels of good comedy stretched into seven reels of tiresome feature. Some real laughs and some real thrills, but it did not register greatly in this city. Moral tone good but it is doubtful for Sunday. Had fair attendance. Draw mixed class in city of 43,000. Admission 10-15-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

PLEASURE MAD. (7,547 feet). Star, Mary Alden. A vivid story of the age of jazz and divorce. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Nothing to rave about. Yet a pleasing picture. A little too improbable to be thoroughly convincing. Audience satisfied and that is the main thing. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw all classes in town of 3,500. Admission 10-20-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

THREE AGES. (5,500 feet). Star, Buster Keaton. Only fair production. Some clever stunts here and there, too dragged out and padded. Would have made a wonderful two reel comedy. Paid too much for it, as it failed to draw, receipts dropped second night. Think it will spoil the business for "Hospitality." Moral tone good and it is suitable for Sunday. Had only fair attendance. Draw farmers in town of 1,650. Mrs. J. A. Travelle, Elite Theatre, Placerville, California.



Scenes from F. B. O.'s "A Girl of the Limberlost."

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Played two nights. This is one of Meighan's best shows and brought out good crowds for a two night showing. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Gloria is establishing a following and no mistake about it. People said it was the best she had ever done and it brought good attendance. Draw

mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. A wonderful picture of its type but the rental is way above my receipts. That's the trouble nowadays: everything is special while in reality, the price of rental is the only thing special in every picture made. Not suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,500. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. A splendid picture that pleased the audience. Is very well acted and has beautiful scenery. No mistake in booking this one. Moral tone O. K. and it is suitable for Sunday. Had an excellent attendance. Frank G. Leal, Leal Theatre, Irvington, California.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. Not as good as other Meighan's which we already have had, although it will pass. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

CHEAT. (6,323 feet). Star, Pola Negri. Fine, a one hundred per cent picture; that is for grown ups; the youngsters did not like it. I did not hear of one dissatisfied patron except the above; that's saying a lot. Moral tone good and it is suitable for Sunday. Had good attendance. Print fine. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DARK SECRETS. (4,337 feet). Star cast. Another rotten feature. Not suitable for Sunday. Had good attendance. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. The picture is alright. Well staged and agreeably acted, but as a star Agnes is blah. She's a good leading woman, but not a star. Moral tone unobjectionable and is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

ENCHANTMENT. (6 reels). Star, Marion Davies. Since they saw Marion Davies in "When Knighthood Was In Flower" our audience likes her very much and come out in good numbers to see her. Enchantment is old but good. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

EXCITERS. (5,939 feet). Star, Bebe Daniels. Not a bad picture at all. Bebe Daniels in a role just suited to her. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. A high-geared high class melodrama, fired with spine-tingling thrills and rib-tickling comedy. A good picture to book. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. A fairly good picture, a very good program picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. Holt is becoming a good drawing card for me, and as long as he comes across as well as he did in a "Gentleman of Leisure" my Holt fans will be pleased. Used slide and boards to draw a good attendance. Suitable for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

GREAT IMPERSONATION. (6,658 feet). Star, James Kirkwood. Old. Was good in 1914. Spy was story. Print okay. Age kills it. Paramount will want my signature again some day. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

GREAT MOMENT. (6,372 feet). Star, Gloria Swanson. An old one of Swanson's which pleased most of them that saw it only so few came to see it. Monday nights seems to be our jinxed night. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Make more as good as this one and movies will be more appreciated. Roberts could not possibly be better. Supporting cast and other features excellent. Suitable for Sunday. Had good attendance. Draw college students in town of 6,000. Admission 10-25, 35-40. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

HERITAGE OF THE DESERT. (5,785 feet). Star, Bebe Daniels. A very good picture. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. This is another good Zane Grey, only more magnificent than others. Some beautiful scenery not too much western. Will please ninety-five percent of any audience. Moral tone good. Do not run westerns on Sunday. Had good attendance. Draw best class in town of 7,500. Admission 10-35. William H. Mayhew, Broadway Theatre (500 seats), Cisco, Texas.

HERITAGE OF THE DESERT. (5,785 feet,. Star cast. An excellent western. Great for the houses where this type of picture is liked. Moral tone O. K. but it is beautiful for Sunday. Had good attendance. Draw mixed class in city of 43,000. Admission 10-15-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Theodore Roberts. A good picture that will please the majority. Had good attendance. Moral tone O. K. and is suitable for Sunday. Frank G. Leal, Leal Theatre, Irvington, California.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, George Fawcett. This is an extra good picture. Will please your patrons. You can step on it and not regret it after as it will draw them back. Moral tone good and it is suitable for Sunday. Had good attendance. Draw best class in town of 7,500. Admission 10-35. William H. Mayhew, Broadway Theatre (500 seats), Cisco, Texas.

HOLLYWOOD. (8,100 feet). Star cast. Played two nights. Not much to say for this one. They all said a fine advertisement for Paramount pictures and that is all. Good attendance first night poor second. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre, (403 seats), Nazareth, Pennsylvania.

HOLLYWOOD. (8,100 feet). Star cast. The audience must have liked this picture as they did not make any kicks, the few that said anything liked it real well. Moral tone fair. Not suitable for Sunday for me. Had fair attendance. Draw factory class in town of 2,800. Admission 15-25. D. W. Sawyer, Mt. Joy Hall (250 seats), Mt. Joy, Pennsylvania.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Excellent picture, but not up to Meighan standard exactly. However, it pleased and made money. Moral tone good and it is suitable for Sunday. Had good attendance. Draw middle and best class in city of 200,000. Admission 10-20. Nat L. Royster, Capitol Theatre (335 seats), Birmingham, Alabama.

HOMEWARD BOUND. (7,000 feet). Star cast. Fine picture. Pleased all who saw it. Advertising failed to draw. A good story and well acted. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. A deluxe attraction of the most powerful calibre. Absolutely the biggest thing that Gloria Swanson has ever appeared in. A feature that plays a box office tune all its own. A real title of exploitation. The outstanding picture of the year, and will be the outstanding picture for years to come. Book it and no mistake will be made. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. We got stuck. Paramount charged us too much for this ancient print. Fair as a program picture. Boosted to the sky and did only usual business. Paramunt hurts business with national advertising for small town exhibitors who cannot stand the exorbitant prices charged for highly advertised stuff. Don't fall for the salesman's line of bunk on the benefit of their advertising. Moral tone good and it is suitable for Sunday in some places. Had fair attendance. Draw farming community. Admission 10-30. Hawkins and Hudson, Victory Theatre, Brooksville, Florida.

KICK IN. (7,074 feet). Star, Bert Lytell. Story over done in this locality by amateurs. Did not draw well. Pleased all who came. Lytell liked well here. Should draw elsewhere. Moral tone good and it is suitable for Sunday. Had fair to poor attendance. Draw farming class in town of 1,800. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (300 seats), Vacaville, California.

LIGHT THAT FAILED. (7,013 feet). Star cast. A fair program picture. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Frank G. Leal, Leal Theatre, Irvington, California.

MISSING MILLIONS. (5,879 feet). Star, Alice Brady. A very good program picture. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

PIED PIPER MALONE. (7,764 feet). Star, Thomas Meighan. The kiddies will fall hard for this one, and the grown ups will find much of entertainment value. Perhaps not up to some of Tom's previous releases, but good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 43,000. Admission 10-15-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

SHADOWS OF PARIS. (6,549 feet). Pola Negri. This is a splendid picture which shows, one minute gowned in elegant clothes, the next a saucy girl of the Paris Streets. A poll parrot also stars in the picture. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Great underworld stuff and will please those who love excitement. An exceptional supporting cast coupled with the popularity of the star should make this one a winner with the average audience. Doubtful for Sunday. Had good attendance. Draw mixed class in city of 43,000 Admission 10-15-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Oh boy! This is awful. Anyone but Paramount had this they couldn't give it away, worse yet. Not suitable for Sunday. Had good attendance. Town of 3,700. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. A fair program picture that will please the majority. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Frank G. Leal, Leal Theatre, Irvington, California.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. A great western drama that the western crowd will eat up, however, I raised my admission and first night went very big, second night poor. Moral tone O. K. and it is suitable for Sunday. Draw mixed class in town of 3,500. Admission 10-20-30. Chas. Martin, Family Theatre, Mt. Morris, New York.

TO THE LAST MAN. (6,965 feet). Star cast. This picture drew in the Zane Grey fans but the others said there was too much killing for them. It is well acted and should please western fans. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire "Y" Theatre (403 seats), Nazareth, Pennsylvania.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Another that will please any audience. Moral tone good. Fine for Sunday. Had good attendance. Draw best class in town of 7,500. Admission 10-35. William H. Mayhew, Broadway Theatre (500 seats), Cisco, Texas.

WILD BILL HICKOK. (6,893 feet). Star, Bill Hart. Some liked this one and some didn't. In one scene it shows Bill shooting away all alone which was carried out beyond reasonable limits. Ran it here two days but did not do much on the second day. Moral tone O. K. and it is suitable for Sunday. Had good attendance on first day. Frank G. Leal, Leal Theatre, Irvington, California.

ZAZA. (7,076 feet). Star, Gloria Swanson. A good picture that pleased the majority and my regulars told me it is the best Gloria has made so far. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Frank G. Leal, Leal Theatre, Irvington, California.

Pathe

CALL OF THE WILD. (7,000 feet). Star, the dog "Buck." A splendid picture that pleased the large attendance it drew. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Frank G. Leal, Leal Theatre, Irvington, California.

CALL OF THE WILD. (7,000 feet). Star, Dog, "Buck." This offering pleased the kids and those who are not discriminating, but it needs a whole lot to be as good as the "The Silent Call." This dog shows direction very much more than the police dogs, his tail is too prominent, when he is supposed to tear up the villain, his tail is high and waving like Sheba's flyfan, he is too good natured to get mad at anyone. Very crude picture and too much money for what it was. Arthur

E. Hancock, Columbia Theatre, Columbia City, Indiana.

JAMESTOWN (3 reels), **COLUMBUS** (4 reels). These Educational features that are so highly endorsed by the Yale University, I cannot get them over at all. People do not care for them here, that is not enough of them that one can make money. They could have been produced much better it seems. Not much to be learned from them. Draw better class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

JAMESTOWN. (Pathe). These classics are too long as they're not fit to carry a show and with a feature make show too long. They're good but schools and other institutions are not so keen about boosting them and students as well. General public hesitate about paying for entertainment when they feel they're being handed a lesson in history. May be better in one-show town. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. The greatest yet in the form of a comedy special. An absolute knockout. Pleased one hundred percent. Has fine moral tone and is suitable for any day. Attendance, good first day, rained us out the second. Draw family and railroad class in town of 7,750. Admission 10-25, regular, 10-50, specials. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

WHY WORRY. (6 reels). Star, Harold Lloyd. Possibly Harold's best, but it did not draw for us. Lost money, as we paid too much. Buy it right and maybe you'll make money. Moral tone excellent. Suitable for Sunday. Had average attendance. Draw neighborhood class in city of 80,0000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St Joseph, Missouri

Playgoers

THROUGH THE STORM. (5,905 feet). Star cast. Fair program picture. My advice is look before you book. Print fair. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Preferred

ARE YOU A FAILURE? (5,700 feet). Star, Madge Bellamy. Just missed being a good picture. Looks like a bright idea gone astray in directing. Poor business. Moral tone good and suitable for Sunday. Olive Theatre, St. Joseph, Missouri.

MAYTIME. (7,500 feet). Star cast. It is an artistic gem that pleased far better than many we have had that were much bigger. Our public liked it and said so. Good only for audiences of a little better than average intelligence, though not exactly highbrow. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

POOR MEN'S WIVES. (6,963 feet). Star, Barbara La Marr. People here thought this wonderful and several stopped to tell me how pleased they were. Brought above average attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pa.

SHADOWS OF CONSCIENCE. (7 reels). Star, Russell Simpson. A very good out-door picture which shows Russell Simpson to be some actor. Pleased everybody. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Admission 10-30. Edwin F. Allman, Pike Theatre (300 seats), Dover, Ohio.

VIRGINIAN. (8,010 feet). Star cast. Fine picture that pleased our patrons and made some money for us. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw family and railroad class in town of 7,750. Admission 10-25 regular, 10-50 specials. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

Selznick

COMMON LAW. (7,500 feet). Star cast. Fine picture that pleased our patrons immensely. Get it and advertise it big. Spicy moral tone and is hardly suitable for Sunday. Had fair attendance. Draw railroad and family class in town of 7,750. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

DARING DANGER. Star cast. Nothing to rave over, fair western program. Moral tone good. Doubtful for Sunday. Had fair attenance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

FORBIDDEN LOVER. Star cast. A fair picture with Wallace Beery. Moral tone good and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

GOOD MEN AND BAD. (4,015 feet). Star cast. A fair drama of the western type in South America. Will possibly pass as program picture. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-20-30. Chas. Martin, Family Theatre, Mt. Morris, New York.

HEART OF WETONA. Star, Norma Talmadge. Personally liked it better than her new ones and I have played this about three times in the same town. Played to a good Saturday night crowd. Moral tone not so good and it is not suitable for Sunday. Had good attendance. Draw mixed class in town of 3,500. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.



Scenes from the John M. Stahl production, "Why Men Leave Home," a First National Picture

ONE WEEK OF LOVE. (7,000 feet). Star, Elaine Hammerstein. Good picture. Print in poor condition, not all there. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

QUICKSANDS. (6,541 feet). Star cast. Old time melodrama with a good cast and a hurrah finish. The funny part of it is, they said "best show in six months." Not suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

QUICKSANDS. (6,541 feet). Star, Helene Chadwick. One of the best westerns played. This picture will please one hundred percent and will go in any community. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

Truart

LET'S GO. Star, Richard Talmadge. Action fast and furious. The best attraction Talmadge has ever had. Great Saturday picture. Moral tone okay and is suitable for Sunday. Had good attendance. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. A good racing drama. Played to only average business. Pleased audiences. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. Sunday's business spoiled by this lemon. Paid special prices for it and it is hardly a good program picture. Smallest business for months. Stay off. Moral tone ordinary and it is doubtful for Sunday. Had very poor attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

GIRL I LOVED. (7,100 feet). Star, Charles Ray. Just another flop for Ray. Didn't bring business and failed to please or even satisfy audiences. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Truly a massive and amazing picture, but its beauty and grandeur meant



"Why Get Married," with Andree Lafayette, released by Associated Exhibitors

nothing to our box office. Could have made money had not "Doug" insisted upon a mortgage upon our theatre for exhibitor privileges. Ran picture four days and just about took in film rental. Does not appeal to ordinary folks. Had poor attendance. Olive Theatre, St. Joseph, Missouri.

ROSITA. (8,800 feet). Star, Mary Pickford. A perfect picture. Mary's best. Broke all house records first day, but flopped very badly second and third. Did not please Pickford fans. Priced too high. May be suitable for Sunday. Had good attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SHRIEK OF ARABY. (4,158 feet). Star, Ben Turpin. Put this on with another feature. Special musical program. Orchestra playing all jazz and peppy pieces for this comedy. Drew exceptionally well and proved a knockout. Had never run as thought it poor. If you haven't run this one, and can buy it right, it will prove a good bet on a double bill. Draw all classes in town of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

WOMEN MEN MARRY. (5,600 feet). Star, Florence Dixon. A drama of the old husbands and young wives, and young husbands and silly wives. Some love too little, some too long, some sell, and others buy. But then see the picture for yourself. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. A splendid picture that did not draw much of a crowd and believe the title is at fault for that. Film okay. Moral tone okay and it is suitable for Sunday. Had fair attendance. Frank G. Leal, Leal Theatre, Irvington, California.

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. After showing "Leather Pushers" Denny has become a big favorite with our audiences so they all wanted to see his first feature production. All were more than satisfied. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

BLINKY. (5,740 feet). Star, Hoot Gibson. Pleasing comedy drama. Gibson fast climbing the ladder to success. Print good. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

BURNING WORDS. (4,944 feet). Star, Roy Stewart. A good northwest mounted police story which pleased here. Very good print and good price brought me good returns. A great story of brotherly love. Play it. Moral tone excellent. Suitable for Sunday. Had excellent attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

FIRST DEGREE. (4,395 feet). Star, Frank Mayo. A little out of the ordinary Mayo's but pleased here. Frank is a good buy for me. It is good entertainment throughout and offers a good return. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Just a fair program picture. This star does not pull them in for me here. Moral tone okay and it is suitable for Sunday. Had fair attendance. Frank G. Leal, Leal Theatre, Irvington, California.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Some liked it and some didn't, so there. I would call it a program picture and no more. We did not receive a very good print. Not suitable for Sunday. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

FLIRT. (8 reels). Star cast. This one was well liked but could have been cut to advantage. Film should have been in better condition for a two-night showing. First night had good attendance, second night fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

PAID IN ADVANCE. (6,000 feet). Star, Dorothy Phillips. A beautiful picture but an outrage to be sent to an exhibitor in such condition. Supposed to be in six reels. We received same on three reels, ten-inch reels. There is no excuse for such service as this. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

RED WARNING. (4,795 feet). Star, Jack Hoxie. Better than his last two releases. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,500. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

SHADOWS OF THE NORTH. (4,943 feet). Star, William Desmond. A very good program picture. Star and supporting cast good. Lots of action. Print good. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SIX FIFTY. (6 reels). Star, Rene Adoree. A small town drama which is well done. It pleased our audience. Our people usually like most any picture if the reels are in good shape. That's why we all take to Universal's. They never fail us with the goods. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.





Bobby Vernon, Duane Thompson and Budd Fine in "Reno or Bust," a Christie comedy.

THRILL CHASER. (5,190 feet). Star, Hoot Gibson. That stuff doesn't go with my people who expect him in western stuff, where he belongs, but then you can't blame Universal, as they've got to make something different to make the others look interesting. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

TRIFLING WITH HONOR. (7,785 feet). Star cast. A good picture that pleased all who saw it although didn't draw much of a crowd. Moral tone okay and it is suitable for Sunday. Had fair attendance. Frank G. Leal, Leal Theatre, Irvington, California.

TRIMMED IN SCARLET. (4,765 feet). Star cast. Excellent portrayals of characters, but cannot boost this one. Rather hard to keep track of the players and covers over too much territory. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

UNTAMABLE. (4,776 feet). Star, Gladys Walton. A story of hypnotic influence. Gladys Walton well liked here. Print in good shape. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

VICTOR. (4,880 feet). Star, Herbert Rawlinson. Good program picture which pleased my patrons greatly. A good exhibition of boxing which caused great comments. Pleased ninety-eight per cent. Good comedy. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

Vitagraph

MAN FROM BRODNEYS. (7,100 feet). Star cast. Very good picture. Played to good Sunday and Monday business at advanced prices. Moral tone good and it is suitable for Sunday. Had good attendance. Draw middle and high class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

MAN NEXT DOOR. (6,937 feet). Star cast. A very good picture that pleased practically everyone to our surprise and delight. Paper hurts, but once they are in they like it. Ought to do well in most any house. Moral tone good and it is suitable for Sun-



Scenes from "A Girl of the Limberlost," based on the novel of the same name by Gene Stratton Porter to be released by F. B. O.

day. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

PIONEER TRAILS. (6,920 feet). Star, Cullin Landis. Ran it three days to wonderful business, so I couldn't help liking the picture; as a matter of fact, I loved everybody who was in it. The trailer was the thing that did it without doubt. Moral tone okay. Suitable for Sunday. Had excellent attendance. Whenever I play a good picture I find it pays to run them three days. Draw mixed class in town of 3,500. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

PIONEER TRAILS. (6,920 feet). Star cast. Worthy any exhibitor's attention. My opinion very good. Lots of comedy Indians. Buy it and boost it. Print good. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Warner Bros.

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. Good picture that pleased the majority. Miss Prevost does good acting and she is supported by a good cast. Print in fair condition. Not suitable for Sunday. Draw small town class. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Very good entertainment. Laughable in spots and thrilling in others. A trifle over-acted, perhaps, but no one will go out knocking. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 43,000. Admission 10-15-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. Same as Mae Murray. If you see one you see them all. Good kid picture. Wesley getting too big. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw best class in town of 7,500. Admission 10-35. William H. Mayhew, Broadway Theatre (500 seats), Cisco, Texas.

Comedies

CALIFORNIA OR BUST. (Pathe). Star, Snub Pollard. A good Pathe comedy. Will bring the laughs. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FIREMAN. (Chaplin Production). Not near as good as some of his other pictures. Fewer laughs. Print good. Suitable for Sunday. Had fair attendance. Draw factory class in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Hall (250 seats), Mt. Joy, Pennsylvania.

GLAD RAGS. (Metro). Star, Bull Montana. A very good comedy; should please all classes. Prints always good from Metro. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.



LAURA LA PLANTE

Universal Star, as she appears in one sequence of her latest production, "Excitement"

GOWN SHOP. (Vitagraph). Star, Larry Semon. A good comedy that pleases. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HOOK, LINE AND SINKER. (Pathe). Star, Snub Pollard. Lots of laughter in this one. Ran this with "Beyond the Rainbow," which made a good show. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

MOVIE QUEEN. (F. B. O.—Plum Center Comedy). One of Pop Tuttle's Plum Center comedies; not much of a laugh producer. A few scattered laughs. Moral tone good and it is suitable for Sunday. Draw factory class in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Hall (250 seats), Mt. Joy, Pennsylvania.

OPTIMIST. (Educational). All comedies that I have run of this brand are good and consider them the best comedies on the market. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

ROB 'EM GOOD. (3 reels). Star, Bull Montana. A lot of he-hes and haw-haws. You can't go wrong on this one. Will make 'em all laugh. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

RURAL CINDERELLA. (Educational). Star, Louise Fazenda. A punch comedy with absolutely no punch. Not a single good laugh in the whole two thousand feet. Film was in good shape with several excellent misframes. This comedy may be okay in some places but it was no good here. Don't play it, little town brothers, unless your audience has an unusually well developed sense of humor. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 1,000. Admission 10-20 program, 15-35 special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

UP IN THE AIR. (Fox). Sunshine comedy. Here is a real thriller. Has some "Safety Last" scenes that make your hair stand. Draw town and rural class in town of 900. Admission 10-25, 10-30. Fred Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

WHAT'S YOUR KING, CHICKEN FEED? (Arrow). Too much slapstick. Not much. No laughs. Will do only with big feature. Draw transient class. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Serials

RUTH OF THE RANGE. (Pathe). Star, Ruth Roland. Played the third episode. It looks good. Had a good start. Photography very good. Reels in perfect condition. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

Short Subjects

CANDY COURTSHIP. If I remember correctly this was made by Universal for their Lowney Chocolate Co. You can get this free from Wells & Douglas, Boston, Mass. Seeing E. N. Prescott's report in the World of February 16 brought it to my attention that I used it and it is a sure bit of Educational value and is suitable for Sunday. My patrons were pleased and I was also. Try this and I am sure you will like it. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

FIGHTING BLOOD. (Second Series). (F. B. O.). Star, George O'Hara. Too much studio stuff. What's the matter, can't they make them like the first series, as they were better. "Where's My Wandering Boy This Evening?" with Ben Turpin is good. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-20-30. Charles Martin, Family Theatre, Mt. Morris, New York.

WHY ELEPHANTS LEAVE HOME. (Pathe). Most unusual and novel. Played it up strong and it deserved it. Attracted children and people who are not regular fans. It is educational, but entertaining as well. Moral tone good and it is suitable for Sunday. Draw all classes in town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

State Rights

BRIGHT LIGHTS OF BROADWAY. (Principal Pictures). Star cast. (6,700 feet). A good program picture but had bad weather, so crowd was very poor both nights. Charles Martin, Family Theatre, Mt. Morris, New York.

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Title .....**Star**..... .....**Producer** .....

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.....

.....

Moral tone.....**Suitable for Sunday?**.....**Attendance** .....

Admission .....**Type you draw from**.....

Name .....**Theatre**.....**City** .....**State** .....

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Wolfe and Montcalm"

Seventh of "Chronicles of America" Series Is Released Through Pathe.
Reviewed by Tom Waller.

The feature of "Wolfe and Montcalm", one of the "Chronicles of America" series presented by the Yale University Press through Pathe, is the struggle between the British and French for supremacy on the North American continent.

The climax of the three reels, material for which was culled from historical archives and followed with accuracy, is reached in the noted battle of the Plains of Abraham which preceded the fall of Quebec into the hands of the English. The battle scenes are very vivid and the death of General Wolfe, while leading the British troops to victory, is thrillingly portrayed.

Of especial note is the reproduction of a frigate, a relic of old England's fighting fleet, which is shown in this release. The resentment which the resident head of the French colony bears, through foolish pride, towards a deputy whom officials at Paris had sent over to assist him, furnishes an entertaining human interest angle.

"Scarem Much"

(Pathe Comedy—Two Reels)

In part, this Mack Sennett comedy distributed by Pathe is a burlesque on a much heralded special feature. However, in only one or two parts is the action of the feature obviously travestied. The titling is good from the standpoint of laughs. The Sennett bathing beauties appearance in an indoor bathing pool scene adds to the entertainment value. One of the girls has many suitors who do not suit her father. One is more persistent than the others and wins out after he has performed some thrilling stunts on a step-ladder erected on the top of a fast-moving automobile. The boxing and swimming instructor in a girl's academy is also a suitor but is worsted in all these arts by the persistent lad. One snappy scene which should appeal especially to the male portion of an audience shows this instructor framed in a field of waving limbs. On the whole, it is an amusing offering that should please the Mack Sennett fans. Madeline Hurlock, Kalla Pasha, George and Jack Cooper are in the cast.—T. W.

"The Young Tenderfoot"

(Universal—Comedy—Two Reels)

In this offering of the series of Century two-reels starring Buddy Messinger, he appears as a mischievous boy who finally realizes his ambition to go west. He meets with lurid experiences and captures a notorious bad man who gets away and kidnaps Buddy's little sweetheart, Sadie. Buddy follows and captures him, again rescuing Sadie. It is of the same general type as the others of this series and will be especially amusing to children. Much of the material is familiar but considerable cleverness has been used in devising unique if impossible situations, many of which are quite amusing. Among these are the opening scene, where the effect of the West is secured by having Buddy ride a dummy horse with a revolving clothes line appearing in the background. There is some amusing Indian stuff with the boys using bows and arrows with comedy effect. It should prove entirely satisfactory for Messinger fans and satisfy the average audience.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Cowboys, The (Fox)
Don't Forget (Pathe)
From Rags to Riches and Back Again (Pathe)
Feathered Fishermen (Fox)
Hunters Bold (Pathe)
Fields of Glory (Pathe)
International News 22 (Universal)
Midnight Blues (Educational)
Nobody to Love (Universal)
Rapid Transit (Iris)
Scarem Much (Pathe)
Young Tenderfoot, The (Universal)
Wolfe and Montcalm (Pathe)

"Midnight Blues"

(Educational—Comedy—Two Reels)

Jack White's newest comedy for Educational is well up to the high standard of the best of his series. In this comedy, Lige Conley, who has the leading role, is a clerk in a factory which makes carnival goods and as punishment for being late he has to work in the factory at night. This presents fine opportunities for grotesque comedy effects, some of which are quite spooky, advantage being taken of the customary fear of the witching hour of midnight by a rival clerk who is also a suitor for the hand of the boss' daughter. All kinds of things happen, big paper arms and legs apparently walk around by themselves while other figures have hideous heads. The superstition of a negro night watchman is used to good comedy effect. There is a lot of slap-stick and knock-about stuff, which will please the slap-stick comedy fans. The action is fast, there is something doing every minute and there are many laughs in this two-reeler.—C. S. S.

"Fields of Glory"

(Pathe—"Sportlight"—One Reel)

Grantland Rice in his latest has gathered together a number of action shots from many of the leading sports introducing prominent personages in each field. Resembling a news reel the sections are related mainly by the titling, in which Rice endeavors to bring out the point that sports will do much to bring about international peace. "Fields of Glory", although interesting, presents nothing original and is hardly up to the "Sportlight" standard.—T. W.

"Nobody to Love"

(Universal—Comedy—One Reel)

This Universal comedy, starring Neely Edwards and Bert Roach, is one of the best single-reelers this reviewer has ever seen and eclipses all the others in which this pair of comedians have appeared. It is a laugh from start to finish with enough amusing material for an average length feature-comedy. It is a straight farce built on a clever series of entirely possible situations. Roach and Edwards get away from their tramp characterizations and play straight roles. Edwards is cast as an old friend of Roach, who advises him to get a wife by flirting with the first good-looking woman he sees. Of course, Roach's wife comes along and has Edwards arrested. Roach bails him out and sends him to his home; his wife has him arrested again. This happens again in his office and later in Roach's home before it is all straightened out. This is a regular little laugh-gem that any audience will like.—C. S. S.

"Hunters Bold"

(Pathe—Comedy—Two Reels)

The "Spat Family" trio seldom fall down on the expectations of an exhibitor to make his audience laugh heartily. "Hunters Bold" their latest, lives up to expectations and should convulse the average patron. It is a high class burlesque on the serious huntsman, and the trio manage to reverse his perspective in every detail. In swell attire, bent on roughing it, they drive up to a classy country club and don clothing suitable for the woodlands. They pack a canoe with wardrobe trunks, fishing nets, etc., and proceed to board it. All goes well until the center of the lake is reached, when the boat submerges and the trunks are used as lifeboats. On reaching shore they are chased by a bear and seek refuge in a tree. They awake next morning to see a little girl leading the bear to a neighboring circus. Although many of the stunts are familiar the "Spat Family" put them over by their excellent acting and originality.—T. W.

"The Cowboys"

(Fox—Comedy—Two Reels)

The three familiar chimpanzees which have appeared in a number of Fox's Imperial Comedies have the leading roles in this one, which, as the title implies, is a story of the West. It is in the nature of a burlesque on the familiar "western," with one monkey as a gambler, another as a saloon porter and a third as a typical bad man. The stunts that these animals perform are uncannily clever and many of them are very amusing as well; they will especially delight the children. There is a lot of action around a saloon, including a cleverly handled poker game in which the monkey acts with almost human intelligence. There is also a kidnapping and a rescue during which a house and bridge are blown up and trick photography is used to advantage. This comedy should go well with the average audience, but is not as amusing as some of the others of the series.—C. S. S.

"International News 22"

(Universal—One Reel)

Among the items in this news reel are two which are of especial interest from different standpoints. One is the first of a series of three dealing with "safety first," filmed by the National Safety Council in cooperation with the M. P. T. O. A. and the New York police department. It deals with preventable traffic accidents and was filmed in the heart of traffic on Fifth avenue, showing how careless pedestrians take their lives in their hands in running in front of autos. These scenes are well handled and thrilling as well as teaching a good lesson. The other special section shows aeroplane views of Vesuvius during which, for what is said to be the first time, pictures were secured by the plane descending within the outer crater. These views are remarkable and in some of them the walls of the crater are clearly visible as the machine circles around inside. The pictures are thrilling and a wonderful example of the daring of the pilot and cameraman in risking their lives, as there was no possibility of landing if anything had gone wrong. There is thrill after thrill in watching the flight.—C. S. S.

"Feathered Fishermen"

(Fox—Instructive—One Reel)

Several types of birds that live on fish which they catch themselves are pictured in this Fox Educational entertainment, including gulls, cormorants and other. There are interesting views of great colonies of these birds, with scenes showing their eggs, the young birds and subtitles explaining their habits and characteristics. The interest in this film would have been heightened had the birds been shown actually catching the fish.—C. S. S.

"From Rags to Riches and Back Again"

(Pathe—Cartoon—One Reel.)

This Aesop Fable cartoon has to do with the luck of the "poor woiking goil". The idea is mighty cleverly sketched and ought to bring as many laughs as some pretentious two-reelers. A new way of Friend Cat playing golf shows that fat animal being carried over the links in a vehicle maneuvered by two tiny mice. This, in itself, makes this pen skit a novelty.—T. W.

"Don't Forget"

(Pathe—Comedy—One Reel)

For a memory Charley Chase proves to have a laugh-getting "forgettery" in this funster. The string on his finger only serves to confuse Charley about his wedding day, and the bride does some long waiting at the church. Charley eventually gets everything together and goes through the ceremony unaware that he is minus a pair of shoes. This film is up to the average of the series and contains quite a few laughs.—T. W.

"Rapid Transit"

(Iris—Novelty—One Reel)

In contrast to the familiar "slow-motion" photography, John J. Iris is offering a single reel subject which depends upon the effect of ultra-rapid motion. A farmer looking at pictures of New York goes to sleep and sees traffic in the city moving at incredible speed. Autos dart madly up and down the street, pedestrians rush along, ferry boats move at the speed of racing motor boats and a train on the elevated makes the trip from the Battery to the Bronx in about a minute. Tumbling off the porch he awakens and finds it is all a dream. While this effect of terrific speed has been used to a limited extent before, this is the first film in which we recall it has been used as the central idea. It is on the bill at the Rivoli, New York, this week. It should prove novel and amusing to the average audience.—C. S. S.

"George Washington, Jr."

(Continued from page 305)

ture gets under way this element is kept always in the fore-front, and we have straight comedy, then farcical situations and finally an episode that is really hilarious burlesque. But it all serves its purpose in keeping an audience in good spirits and making them feel that they have spent a pleasant hour.

The story, like all of George M. Cohan's plays, has pep and dash and while it in the main follows along familiar lines, with nothing startlingly original, the situations have been deftly handled by Director Mal St. Clair to bring out their maximum of entertainment value. The basic situation of a boy who so admires George Washington that in following his example of always telling the truth he gets into a row with his uncle who believes in political expediency, and finally finds himself in a situation where he exposes a bogus count, who has stolen state secrets, and brings about a happy ending by departing a little from the straight truth, furnishes good opportunities for box-office situations. There is a good burlesque on the cherry tree episode and a sure laugh-getter in the sequences where Wesley dons false whiskers and has an exciting experience with the anarchists. The suspense in this situation is well maintained. Added to this is a charming little romance in which the star succeeds in bringing happiness to two lovers.

Wesley Barry, while he does good work, may disappoint some of his fans, for he is just at the unfortunate age where he is too large for kid parts and too young for romantic ones, and his role in this instance is not an ideal one for him. This, however, is overcome by the other angles of audience appeal. Gertrude Olmstead is charming in the leading feminine role and Charles Conklin is responsible for most of the laughs as the negro butler. He gives a fine performance.

Cast

George Washington, Jr.....Wesley Barry
Dolly Johnson.....Gertrude Olmstead
Count Gorfa.....Leon Barry
Eton Ham.....Charles Conklin
Senator Hopkins.....Otis Harlan
Senator Belgrace.....William Courtwright
Robert Lee Hopkins.....Edward Phillips
Based on stage play by George M. Cohan.

Scenario by Rex Taylor.
Directed by Mal St. Clair.
Length, 6,700 feet.

Story

George Washington Belgrave is such an admirer of George Washington that he determines to follow his example and always tell the truth. He soon finds strict adherence to this is not in line with the policy of his uncle, Senator Belgrave, and each "disinherits" the other. George gets a job as a taxi driver and in this capacity, with the aid of Senator Hopkins' son, they succeed in exposing as a crook Count Gorfa, an adventurer, who is about to marry Senator Belgrave's niece Dolly. The wedding proceeds but with young Hopkins as the groom instead of the Count.

"The Hill Billy"

Jack Pickford Scores to Marked Degree in Allied Picture of Kentucky Mountains

Reviewed by Sumner Smith

"The Hill Billy," an Allied Producers and Distributors release, is easily one of the best pictures in which Jack Pickford has appeared, if not the best of them all. For gripping story interest, good acting and a very thorough and appealing study of the lives and environment of a distinct class of people in the Kentucky mountains, this picture ranks high. It is mainly dramatic but lightened in many spots by excellent comedy relief, and its movement is as swift and unfaltering as one of the mountain streams that form its background.

The picture realizes its intention of creating strong heart interest and an equally strong antipathy toward the characters who seek to frustrate the love of a boy for a girl. It begins cleverly with scenes of the boy, a bear cub and a bucket of honey, outlining the character of the youth, played by Jack Pickford, and then swings without pause into the plot development. From there on each step is not only logical but inevitable, which is the test of good drama.

Jack Pickford's characterization approaches perfection. He makes the ragged, eager boy of the hills a very likable sort of chap, especially in the emotional scenes where he is struggling against almost insurmountable odds. Lucille Ricksen is a delightful heroine, and Ralph Yearsley a remarkably fine type and capable actor as one of the villains. As "Groundhog" Spence, Frank Leigh also is impressive.

George Hill excels himself in the direction, for he has not only kept the plot moving and interest in the characters maintained, but he has found the opportunity to represent something that is highly entertaining of Kentucky mountain life. Therefore, the picture becomes not merely a story on the screen but a study of certain types of people. Much of Mr. Hill's success is due to his choice of the minor players and their response to his adept direction. This shows in the scenes of the rural wedding, when middle aged dancers introduce comedy relief. Mr. Hill creates a smashing climax in a fight on a raft in a swift river.

Cast

Jed McCoy.....Jack Pickford
Emmy Lou Spence.....Lucille Ricksen
"Groundhog" Spence.....Frank Leigh
Aaron Spence.....Ralph Yearsley
Mother McCoy.....Jane Keckley
Tabb Tafel.....Snitz Edwards
Story and adaptation by Marion Jackson, suggested by a John Fox, Jr., story.
Directed by George Hill.
Photographed by Dave Kesson and Allen Thompson.
Length, 5,734 feet.

Story

"Groundhog" Spence murders Jed McCoy's father and marries the widow to obtain possession of farmland rich in coal. Jed is in love with Emmy Lou, Spence's niece. Aaron Spence, the son, forces marriage with Emmy Lou but is shot by hillsmen driving out unscrupulous "furriners" who want the coal lands. Jed is charged with murder but acquitted when about everybody in the courtroom pleads guilty to the act. "Groundhog" Spence takes refuge in flight but loses a prolonged battle in the river with Jed, who then finds happiness with Emmy Lou.

T. N. T.
THE NAKED TRUTH DINNER
HOTEL ASTOR
MARCH 29, 1924

PROJECTION

EDITED BY F. H. RICHARDSON

Witching Waves

The Gem Theatre Corporation has a trouble which it describes as follows:

We have what looks like heat waves on our screen. They show very plainly in the light scenes. We are unable to locate the cause. Our lamphouse is clean and well ventilated. The projection room is equipped with a ventilating fan, as is also the auditorium. The latter seem to have no effect on the heat waves, which are the same when fans run as when they are shut off.

Our house does not get unusually warm. The heat waves are not continuous, but occur intermittently and infrequently.

The thing is, I think, simple. Have you not, on a hot summer day, watched heat "waves" arising from the ground? Well, the effect you see is exactly the same thing. Somewhere, presumably in the floor, is a hot air inlet which alllows a current of hot air to rise through the light beam from the lens, and that is the cause of your trouble. Shut off the offending radiator or radiators and the trouble will vanish. The remedy is to move the radiator or radiators to a point where it or they will not affect the light beam. We have, in past years, had a number of complaints arising from precisely the same cause.

Oshkosh, Wis.

James Hart, Chief Projectionist, Rex Theatre Company, Oshkosh, Wis., says:

It's been quite a spell since I've written our department, for which same I apologize, promising to do better in future.

I wish to congratulate you upon the excellence of the "Bluebook." Too few projectionists realize that this book represents almost three years of hard labor, as well as the knowledge and experience gained by you in all the years that went before.

Projection in Oshkosh has been good the past year. The exchanges seem to be supplying theatres with prints in better condition. Personally, I have had but one print within the past year which could be called poor, and that was a film more than a year old. Fully ninety per cent. of the films received by me are in excellent condition, except that the punch-mark "artist" still is on the job.

Well, well, well! That's just fine, Brother Hart—not the punch-mark artist, of course, but the change for the better in condition of films. Wish we might have more reports of this sort. More power to whoever brought about the improvement. May his shadow never grow less!

Reflecting Arc

Charles A. Sparling, Projectionist Keller's Theatre, North East, Pa., wants advice. He says:

Would like some advice. Am considering the installation of an American Reflecting Arc. Would appreciate an expression of opinion as to whether or not such a device is practicable.

Our projection distance is seventy three feet. We project a 13.5 foot picture. Have a mercury arc rectifier delivering about forty amperes. Would we be able to maintain two of the arcs at the same time from this rectifier?

You could not burn two arcs at the same time from your rectifier by any method I know of, but you could probably get very good results by hooking up to light the lamp of the idle projector with A. C. through a rheostat, as per figure 95, page 349 of the Bluebook.

Certainly such lamps are practicable. They are projecting pictures twenty feet wide with them out in Australia. I know of no reason why you could not get satisfactory results from an American lamp, though I don't think you can use your rectifier at all, as the lamp only uses about half its capacity. That point, however, I am not sure about, as I don't know how far down you can cut your rectifier. You can take it up with the lamp people themselves.

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions in the back of the Bluebook. In the book itself the page on which the answer will be found is indicated. The best answers received will be published. I shall also ask an occasional question not in the Bluebook list. Such questions will be marked with a letter following the question number.

(Warning.—You may, of course, quote your answer verbatim from the Bluebook, but it is much better to study the Bluebook answer and then explain it in your own way. That better enables me to decide whither or no you really understand the principles involved.)

Question No. 6.—What is meant by "Angle of Projection?"

Question No. 6A.—What is the maximum angle of projection permitted under the rules established by the Society of Motion Picture Engineers?

Question No. 7.—What is a "Standard Candle?"

Question No. 8.—What is a "candle foot," or "foot candle?"

Question No. 9.—What is a "Candle Meter?"

Question No. 10.—What is the "Critical Angle?"

New and Astonishing

Recently I was in Abe Myers' office (Mr. Myers is Secretary to Dr. Hugo Reisenfeld, managing Director Rivoli, Rialto and Criterion Theatres) waiting to see Dr. Reisenfeld concerning possible changes for betterment in very clever color effect that is being worked in connection with "The Covered Wagon." Dr. S. N. Baruch, who has done much valuable work in research, was explaining a new process he had invented in the photographing of motion pictures which, he said, gave greatly added depth and—other things. I became interested and finally we went over to his office in the Knickerbocker Building, secured the film and returned to the Rialto where we could have it projected in the screening room upstairs.

Results Interesting

The results were so intensely interesting, and the effect of added depth so pronounced that I immediately went down to get Dr. Reisenfeld to come up and look at it. Dr. DeForest, of Phonofilm, (and much other) fame happened in, and was promptly kidnapped and taken along, so we had quite a distinguished party—Abe Myers and Harry Ruben, Chief Projectionist for the theatres managed by Dr. Reisenfeld, both being present.

Briefly here is what it is and what happens. In the background of the scene (an office, in this the scene we viewed was a wall, in which was a door. On the wall hung a map and beside it were chairs, filing cabinets and a bookcase. That is, they seemed to be there, and the effect was just as perfect as though they actually were there, but, aside from the door, which had to be opened and closed for actors to pass through, there was absolutely nothing there but a plain black curtain.

The Secret

The secret of it is this: the doctor has introduced into the camera lens a prism, and by means of it he projects to the background, in an apparently absolutely perfect manner, any setting he may desire. The desired setting is just simply photographed, made into an ordinary stereopticon slide and, by a stereopticon is propected to the background through the prism located inside the camera lens.

Of course at first glance you will say that the setting would show on the actors as they walk about, but not so. Dr. Baruch explained why this is not and could not be, but I cannot remember well enough to explain.

Another thing: Dr. Baruch uses two camera lenses, one above the other, and each frame of this film has two photographs impressed thereon. The upper lens "shoots" first. It is set at infinity and photographs things—no, I guess I had best not attempt to explain it, but certainly the net effect is greatly added depth, which Dr. Baruch insists I shall not call stereoscopic but just "depth."

Well, I guess it really is not stereoscopic, but it's mighty close to it anyhow. Just what the Doctor intends doing with it I don't know, but the thing seems to have large possibilities. I think everyone present at the demonstration agreed with that. He is working on another, and still more startling thing, which he says is nearing completion. I have not his permission to write of that, however —at this time anyhow.

Waking Up

Recently I wrote a certain local to send samples of its letter-heads and such other printed matter they might use as bore up-to-date nomenclature. In this I referred particularly to the term "Projectionist."

Before me lies a carbon of the letter this local wrote its sister union. It was not intended for publication, hence all names and locations are withheld. They are both big locals.

M. ———— ———— President,
Local ——— I. A. T. S. E. & M. P. M. O.

Dear Sir and Brother:—We are in receipt of a communication from Bro. F. H. Richardson, requesting us to mail you samples of our letterheads, etc., showing the use we make of the term "Projectionists."

We are very glad to comply with this request. We enclose herewith the various printed matter in which we use this term and wish to say that we have found same to work out decidedly to our advantage.

In our humble opinion the greatest task we now have before us in connection with the improvement of our position is to get before the managers the fact that "Projectionists" do not belong to the "skilled labor" class, but that the projection of motion pictures ranks as a profession. WE KNOW OF NO BETTER WAY OF FURTHERING THIS IDEA THAN BY THE USE OF

PROPER NOMENCLATURE. The musician realized that fact long since, with result that today there is a vast and well recognized difference between the "piano player" and the "musician."

"Operator" Left Out

Have you ever read the notices in trade papers relative to the opening of some new and beautiful theatre? You will find that everyone except the "Operator" receives a share of notice. The very most important part of the whole theatre is usually passed over with a glowing description of the EQUIPMENT. There probably won't be a word about the projectionists! WHY? Because he is looked upon as being merely a MECHANIC, with nothing to do but take care of and "operate" the wonderful equipment. (No truer words were ever uttered than those. Here is at least one local which has fully grasped the idea I had in mind when I sprung the term Projectionist—and fought ridicule and about everything else including the then editor-in-chief of our own paper, for a long while. Many locals are now beginning to wake up to the importance of the thing they at first made fun of—also governments are "seeing the light," Alberta, Canada, being the last one to adopt Projectionist into its laws.—Editor.)

"Projectionist" Gaining

The idea of a Projectionist rendering a motion picture exactly the same as the musician renders music has yet to penetrate friend manager's head. Until it does we will remain a mere "Operator" of machinery.

IT IS OUR FIRM CONVICTION THAT THE USE OF PROPER NOMENCLATURE, COUPLED, OF COURSE, WITH PROPER STUDY AND EFFORT, AND THE EFFICIENT PRESENTATION OF THE PICTURE, WILL DO MORE THAN ANYTHING ELSE AND ALL THINGS ELSE TO DISABUSE THE MINDS OF THE POWERS THAT BE THAT THE MAN IN THE PROJECTION ROOM IS MERELY A "MECHANIC," and to install the idea that he is, if he is to do justice to the productions and give them 100 percent box office value something of an artist, and as such entitled to due recognition as such."

Signed ————————, Secretary.

The capital letters in the above are mine —that is to say, I put the words in capital letters myself. This letter shows that not only individuals but local unions of projectionists are waking up. It is but justice to say that this union was among the very first to grasp the importance of the term projectionist, and to place it on their letterheads and other printed matter. More power to them!

????

This laddie buck sent a dollar for personal reply, but I'm going to take a chance, without his name and address, and publish, because maybe I'm wrong, and anyhow maybe it will help some one else. He says:

I address you thus because I have followed your writings for years, and have been greatly helped by them; also I've spent so much time with my head buried in your handbooks that I feel as though I know you personally. As you well know, not all men who project motion pictures (he really says "who operate moving picture machines," but see how much better "project motion pictures" sounds and reads.—Ed.) are real projectionists, but I do try to put on as good a picture as possible considering what I am provided to work with and the conditions under which I must work. In endeavoring to produce something a little better than the "other fellow" I find your handbook to be a wonder.

Has Run Into Sticker

Well, I have run into what is to me a sticker. Here it is: I have two projectors and on each of them the effect is the same. Have G. E. Mazda equipment, with corrugated condenser. Projection is level and the projection distance 81 feet. Picture 12' 6" by 9' 2". Have Gundlach-Manhattan half-size projection lenses, or what they call the No. 2 lens. Lamps and lamp house adjusted in accordance with Bluebook instructions and the instructions put out by the G. E. people. Illumination is all right, as far as that goes. The trouble is that I am unable to get both a clear picture and a clear-cut edge at the same time. When I project a picture, using either projector, focused as sharply as possible, and then stop the projector, remove the film and project the white light to the screen, the outline is blurred very badly and very evenly all the way around. When I go close to the screen this shows as two steps, one in yellow and one in blue. The colors are very faint. Still projecting the white light, it is possible to focus the outline sharp, but if the film then be put in and projected it will be out of focus.

Have installed new aperture plates, film tracks and tension shoes. Light does not strike anything between lens and screen. Borrowed a Snaplite lens and got same effect, though not so bad. Think the improvement was perhaps fifty per cent.

I may be in error in this, friend, but I think your whole trouble lies in the fact that, due to the exceeding short distance Y (distance condenser to aperture), your projector cooling plate has too small an opening, so that the actual aperture edges are, in effect, in a measure in a shadow. This would, I think, produce the chromatic effect you observe (colors) and it might blur the outline of the picture. I'm not certain as to that. To test this you have only to temporarily remove the cooling plate and project a few feet of film, being careful to keep the douser closed until you start the projector, and not to run more than half a minute with the cooling plate off, else you may do serious damage to the mechanism, and may even set the film on fire. If you find I am right I would suggest that you take up the matter of providing a cooling plate with opening sufficiently large with the projector manufacturer, or you could file the ones you have, BUT be VERY careful and don't file any more than is absolutely necessary. If I am in error kindly advise me and we will go further into the matter.

In Error

Karl H. Sommermyer, projectionist Amuzu Theatre, Marietta, Minn., arises to remark:

Floyd B. Pierce, Little Falls, N. Y. (Feb. 16 issue) seems to think it some job to time the shutter of an old Motiograph. Well, I am only 16 years of age and not even a projectionist (he signs himself "In charge of projection Amuzu Theatre.—Ed.) and I have accomplished that feat.

After studying the Bluebook text dealing with the shutter, I decided that the double cone shutter of the Motiograph was designed to produce a dissolving effect similar to that produced when the shutter is placed at the aerial image plane, hence the master blades should meet at the center of the beam and begin opening at the same point. Working on this principle, I eliminated what little travel ghost I had. Pierce did not know what he was talking about when he insinuated that it was a difficult job.

Has Gone Long Way

Friend Sommermyer goes on at some length, and I will say that for his age he has gone a long way toward understanding the problems involved in the rotating shutter, BUT he nevertheless has some things yet to learn.

In the first place the double cone was not designed to produce a dissolving effect, but to cut across the width of the beam in half the time, thus making possible a reduction of the total master blade width. With all due respect, Pierce DID know exactly what he was talking about, as I will myself testify from experience. The first Motiographs (the really old ones) were built with all the close precision of a watch, and their double cone shutters were EXACTLY the required width. Get them out the width of a red hair and you were in the midst of the travelest kind of travel ghost. Try to set them —well, just try to, that's all. I've been there and KNOW. The language I used concerning my good friend Roebuck while setting one of those (deleted by censor) things in those days made the surrounding air a brilliant blue, and sent the lady cashier up street at a real spry gallop. It was not long before brother Roebuck saw that he was working too close, and then there was no further trouble.

Double Cone Shutter First

The double cone shutter was, of course, used before the days of the outside shutter. It was between the aperture and projection lens, just as all shutters were in those days, with the single exception of the projector used by the George K. Spoor Company—the Kinedrome, I think it was called. It had a double shutter in front of the projection lens. Of course, the location of the inside shutter added to the difficulty of its close adjustment; also we had no "Bluebooks" then, and darned little knowledge of any sort. It was mostly main strength and awkwardness—with accent on the last word. The outside shutter did not come into general use until about 1910.

Exciting Sport

G. W. Bennewitz, projectionist Strand Theatre, Sioux Falls, South Dakota, says:

I found the following lines in February "Science and Invention":

"I believe that the quest of knowledge is man's greatest and most exciting sport."

Concerning the article, "What Should I Do?", Feb. 23 issue, I feel that you did right when you referred the man to the Bluebook. In the case in point the man is in the business for what money there is in it, and should be willing to pay the small sum of six dollars for a Bluebook. He has written you asking advice, which you have given him. It is now up to him to purchase a Bluebook, which stands in place of doctor to the very heart of his business, or else he should send his projectors in for repairs and adjustment—which would cost him the price of several Bluebooks.

True, this man apparently was an exhibitor, though he also apparently was his own projectionist. I did not so much have in mind that particular individual, however, as I did the projectionist who asks information on fundamentals which are contained in the Bluebook.

As to the lines you quote, why, they are entirely true. There is no more fascinating sport than pursuit of knowledge.

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CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20	6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186

ARROW

The Fighting Skipper	Serial		15 parts
The Santa Fe Trail	Historical serial	Aug. 11	15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 23	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000

ASSOCIATED EXHIBITORS

The Extra Girl	Mabel Normand	Oct.	13	5,700
Harbor Lights	Tom Moore	Oct.	20	5,000
Courtship of Myles Standish	Charles Ray	Oct.	20	9,000
David Copperfield	Star cast	Nov.	17	6,282
The Miracle Makers	Leah Baird	Dec.	22	5,834
The Yankee Consul	Douglas MacLean	Feb.	23	6,148

EDUCATIONAL FILMS CORP.

The Bottom of the Sea	Novelty	Dec.	1	1,000
My Boy Bill	"Wilderness Tales"	Dec.	1	1,000
Black and Blue	Christie comedy	Dec.	8	2,000
Exit Caesar	Mermaid comedy	Dec.	8	2,000
Film Foolish	Cliff Bowes	Dec.	15	1,000
Over the Fence	"Juvenile" comedy	Dec.	15	2,000
Snooky's Covered Wagon	Animal comedy	Dec.	15	2,000
Home Again	"Sing Them Again"	Dec.	15	1,000
Call the Wagon	Christie comedy	Dec.	22	2,000
Liquid Lava	Hodge-Podge	Dec.	22	1,000
Flying Finance	Mermaid comedy	Dec.	29	2,000
Don't Hesitate	Western	Dec.	29	1,000
My Friend	Lloyd Hamilton	Jan.	5	2,000
Ride 'Em Cowboy	Bobby Vernon	Jan.	5	2,000
One Night It Rained	Tuxedo comedy	Jan.	12	2,000
Paris Lights	Cameo comedy	Jan.	12	2,000
The Homemaker	"Wilderness Tales"	Jan.	19	1,000
Jean of Heceta Head	"Wilderness Tales"	Jan.	19	1,000
Haunted Hills	"Wilderness Tales"	Jan.	19	1,000
Flowers of Hate	"Wilderness Tales"	Jan.	19	1,000
A Sailor's Life	"Hodge-Podge"	Jan.	19	1,000
Stay Single	Christie comedy	Jan.	19	2,000
Lest We Forget	"Sing Them Again"	Jan.	19	1,000
Neck and Neck	Mermaid comedy	Jan.	26	2,000
Oh, Girls/	Sid Smith	Jan.	26	1,000
The Butterfly	Tolhurst series	Jan.	26	1,000
Aggravating Papa	Jimmy Adams	Feb.	2	2,000
The Broncho Express	Clyde Cook	Feb.	2	2,000
About Face	Juvenile comedy	Feb.	9	2,000
Here And There	Sid Smith	Feb.	9	1,000
A Movie Pioneer	Hodge-Podge	Feb.	9	1,000
Lonesome	Lloyd Hamilton	Feb.	16	2,000
Old Friends	"Sing Them Again"	Feb.	16	1,000
Busy Buddies	Christie comedy	Feb.	16	2,000
Plastigrams	Stereoscopic	Feb.	23	1,000
Wide Open	Mermaid comedy	Feb.	23	2,000
Jumping Jacks	Hodge-Podge	Mar.	1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar.	1	2,000
Cave Inn	Sid Smith	Mar.	1	1,000
The Ant Lion	Secrets of Life	Mar.	8	1,000
Long Ago	"Sing Them Again"	Mar.	8	1,000
The New Sheriff	Tuxedo comedy	Mar.	8	2,000
Under Orders	Clyde Cook	Mar.	15	2,000

FAMOUS PLAYERS-LASKY

To the Ladies	Helen Jerome Eddy	Dec.	8	6,268
The Light That Failed	Percy Marmont	Dec.	15	7,013
The Call of the Canyon	Richard Dix	Dec.	29	6,993
The Ten Commandments	Cecil B. DeMille prod.	Jan.	5	12,000
Big Brother	Tom Moore	Jan.	5	7,080
Don't Call It Love	William DeMille prod.	Jan.	5	6,457
West of the Water Tower	Glenn Hunter	Jan.	12	7,000
The Humming Bird	Gloria Swanson	Jan.	26	7,577
Heritage of the Desert	Daniels-Torrence	Feb.	2	6,917
Flaming Barriers	Logan-Moreno	Feb.	9	5,821
Pied Piper Malone	Thomas Meighan	Feb.	9	7,264
The Stranger	Compson-Dix	Feb.	16	6,660
The Next Corner	Tearle-Chaney-Mackail	Feb.	23	7,081
Shadows of Paris	Pola Negri	Mar.	1	6,549
Icebound	Dix-Wilson	Mar.	15	6,471

FILM BOOKING OFFICE OF AMERICA

The Love Pirate	Carmel Myers	Nov.	17	4,900
Fashionable Fakers	Johnnie Walker	Dec.	15	5,000
A Midsummer Night's Scream	"Fighting Blood"	Dec.	15	2,000
The Merchant of Menace	"Fighting Blood"	Dec.	15	2,000
Breaking Into Society	Bull Montana	Dec.	29	4,112
Judgment of the Storm	Lloyd Hughes	Jan.	5	6,320
The Lullaby	Jane Novak	Jan.	12	7,179
Babes in the Hollywood	"Fighting Blood"	Jan.	12	2,000
Beauty and the Feast	"Fighting Blood"	Jan.	12	2,000
The Switching Hour	"Fighting Blood"	Jan.	12	2,000
Phantom Justice	Feature cast	Jan.	26	6,238
Alimony	Featured cast	Feb.	2	6917
Week-End Husbands	Alma Rubens	Feb.	9	6,700
White Sin	Madge Bellamy	Feb.	23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb.	23	
Damaged Hearts	Featured cast	Mar.	1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar.	8	2,000
North of Nevada	Fred Thompson	Mar.	15	5,000

FIRST NATIONAL

The Fighting Blade	Richard Barthelmess	Oct.	27	8,729
Flaming Youth	Colleen Moore	Nov.	24	8,434
The Eternal City	Star cast	Dec.	1	7,800
Anna Christie	Blanche Sweet	Dec.	1	7,031
Twenty-one	Richard Barthelmess	Dec.	1	6,560
Boy of Mine	Ben Alexander	Dec.	8	7,000
The Wanters	Marie Prevost	Dec.	8	6,871
Thundergate	Owen Moore	Dec.	15	6,565
Her Temporary Husband	Sydney Chaplin	Dec.	22	6,723
The Dangerous Maid	Constance Talmadge	Dec.	22	7,337
Jealous Husbands	Maurice Tourneur prod.	Dec.	29	6,500
Black Oxen	Corinne Griffith	Jan.	19	7,937
The Song of Love	Norma Talmadge	Jan.	19	8,000
The Love Master	"Strongheart"	Jan.	19	6,779
Painted People	Colleen Moore	Feb.	9	5,700
When A Man's A Man	John Bowers	Feb.	16	6,910
Flowing Gold	Nilsson-Sills	Mar.	1	8,005

FOX FILM CORP.

Wet and Weary	Clyde Cook	Dec.	1	1,000
This Freedom	Star cast	Dec.	8	7,000
Income Tax Collector	Lew Brice	Dec.	15	2,000
Universities of the World	Instructive	Dec.	15	1,000
Six Cylinder Love	Ernest Truex	Dec.	22	7,000
The Shepherd King	Feature cast	Dec.	22	8,500
Cupid's Fireman	Charles Jones	Dec.	29	5,000
A Dutch Treat	Instructive	Dec.	29	1,000
Rough Sailing	Sunshine comedy	Dec.	29	2,000
The Governor's Lady	Harry Milarde prod.	Jan.	5	7,069
Johnnie's Swordfish	Instructive	Jan	5	1,000
Arabia's Last Alarm	Imperial comedy	Jan.	12	2,000
Gentle Julia	Bessie Love	Jan.	19	5,897
Spring Fever	Harry Sweet	Jan.	19	2,000
Hoodman Blind	David Butler	Jan.	26	5,434
The Canadian Alps	Instructive	Jan.	26	1,000
Just Off Broadway	John Gilbert	Feb.	2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb.	9	4,823
The Net	Barbara Castleton	Feb.	9	6,000
Highly Recommended	Al St. John	Feb.	9	2,000
Shadow of the East	Featured cast	Feb.	16	5,874
School Pals	Imperial comedy	Feb.	16	2,000
Ladies to Board	Tom Mix	Feb.	23	6,112
The Blizzard	Featured cast	Mar.	1	5,800
Frogland	Special	Mar.	1	1,000
Love Letters	Shirley Mason	Mar.	8	4,749
The Weakling	Sunshine comedy	Mar.	8	2,000
A Sculptor's Paradise	Instructive	Mar.	8	1,000
The Wolf Man	John Gilbert	Mar.	15	5,145
Be Yourself	Al St. John	Mar.	15	2,000
Rivers of Song	Instructive	Mar.	15	1,000

GOLDWYN

The Green Goddess	George Arliss	Aug.	25	9,100
Red Lights	Marie Prevost	Sept.	22	6,841
Six Days	Corrine Griffith	Sept.	29	8,010
The Eternal Three	Marshall Neilan prod.	Oct.	13	
The Day of Faith	Eleanor Boardman	Dec.	8	6,557
In the Palace of the King	Blanche Sweet	Dec.	15	9,000
Slave of Desire	Star cast	Dec.	15	6,575
Reno	Rupert Hughes prod.	Dec.	22	7,000
The Great White Way	Cosmopolitan prod.	Jan.	12	10,000
Name the Man	Victor Seastrom prod	Jan.	12	8,000
Through the Dark	Colleen Moore	Jan.	19	7,999
Yolanda	Marion Davies	Mar.	1	12,000
Wild Oranges	King Vidor prod.	Mar.	15	7,000

HODKINSON

Helpful Hogan	Grant Mitchell	July	28	5,400
Pat's Patents	Comedy	Aug.	25	2,000
Fiddling Fool	Raymond McKee	Aug.	25	2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept.	1	1,000
The Drivin' Fool	Wally Van	Sept.	8	5,800
Puritan Passions	Glenn Hunter	Sept.	15	6,000
Shifting Sands	Peggy Hylan	Oct.	20	5,308
The Life of Reilly	C. C. Burr Comedy	Oct.	27	2,000
The Old Fool	James Barrows	Dec.	29	6,147
Grit	Glenn Hunter	Jan.	12	5,800

METRO

Held to Answer	Viola Dana	Nov.	3	5,600
The Social Code	Premier prod.	Oct.	6	5,000
Pleasure Mad	R. Barker prod.	Nov.	24	7,547
Scaramouche	Rex Ingram prod.	Oct.	13	9,600
In Search of a Thrill	Viola Dana	Nov.	3	5,500
A Wife's Romance	Clara K. Young	Nov.	3	6,000
Shooting of Dan McGrew	Barbara LaMarr			
Our Hospitality	Buster Keaton	Nov.	24	6,220
Fashion Row	Mae Murray	Dec.	8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec.	15	5,700
The Heart Bandit	Viola Dana	Jan.	19	4,900
The Fool's Awakening	Harrison Ford	Feb.	16	5,763
The Man Life Passed By	Novak-Marmont	Mar.	1	6,200
Thy Name Is Woman	Mong-La Marr	Mar.	1	9,087
The Uninvited Guest	Jean Tolley	Mar.	8	6,145
Happiness	Laurette Taylor	Mar.	8	7,700

(Continued from preceding page)

PATHE

		Review	Footage
A Dark Horse	Terry cartoon	Dec. 8	1,000
The Great Outdoors	"Spat Family"	Dec. 8	2,000
Join the Circus	Pollard-Parrott	Dec. 8	2,000
The Morning After	Terry cartoon	Dec. 22	1,000
Mother's Joy	Stan Laurel	Dec. 22	1,000
Lovey-Dovey	Dippy-Doo-Dads"	Dec. 22	1,000
The Way of a Man	Serial	Dec. 22	
Daniel Boone	Historical series	Dec. 29	3,000
The Best Man Wins	Aesop Fable	Dec. 29	1,000
It's a Boy	Snub Pollard	Dec. 29	1,000
The Five Orphans of Storm	Terry cartoon	Dec. 29	1,000
Girls and Records	"Sportlight"	Dec. 29	1,000
The Darkest Hour	"Spat Family"	Dec. 29	2,000
Inbad, the Sailor	Billy Bevan	Dec. 29	2,000
Ten Dollars or Ten Days	Ben Turpin	Jan. 5	2,000
Two Wagons—Both Covered	Will Rogers	Jan. 5	2,000
At First Sight	Charles Chase	Jan. 5	1,000
Tire Trouble	"Our Gang"	Jan. 12	2,000
The Good Old Days	Terry cartoon	Jan. 12	1,000
The Call of the Game	"Sportlight"	Jan. 12	1,000
The Big Idea	Snub Pollard	Jan. 12	1,000
Smithy	Stan Laurel	Jan. 19	1,000
The Animals' Fair	Terry cartoon	Jan. 19	1,000
The Bar-Fly	"Dippy-Doo-Dads"	Jan. 19	1,000
The Black Sheep	Terry cartoon	Jan. 19	1,000
The Frontier Woman	"Chronicles" series	Jan. 26	3,000
One Spooky Night	Billy Bevan	Jan. 26	2,000
One of the Family	Charlie Chase	Jan. 26	1,000
Help One Another	"Spat Family"	Jan. 26	2,000
Taking a Chance	"Sportlight"	Jan. 26	1,000
Rat's Revenge	Terry cartoon	Feb. 2	1,000
Man Who Would Not Die	"Frontier" series	Feb. 2	2,000
Just A Minute	Charles Chase	Feb. 2	1,000
Picking Peaches	Sennett comedy	Feb. 2	2,000
The Cowboy Sheik	Will Rogers	Feb. 2	2,000
Big Business	"Our Gang"	Feb. 9	2,000
Powder and Smoke	Charles Chase	Feb. 9	1,000
Animal Athletes	"Sportlight"	Feb. 9	1,000
Good Old Days	Terry cartoon	Feb. 9	1,000
The Man Pays	"Dippy-doo-dad"	Feb. 16	1,000
A Rural Romance	Terry cartoon	Feb. 16	1,000
Among the Missing	Will Nigh Miniature	Feb. 16	2,000
Postage Due	Stan Laurel	Feb. 16	2,000
The Man Who Smiled	"Frontier" series	Feb. 16	2,000
Peter Stuyvesant	"Chronicles of America"	Feb. 23	3,000
Half Back of Notre Dame	Sennett comedy	Feb. 23	2,000
Olympic Mermaids	"Sportlight"	Feb. 23	1,000
Political Pull	"Spat Family"	Feb. 23	2,000
Smile Please	Harry Langdon	Mar. 1	2,000
White Man Who Turned Indian	"Frontier" series	Mar. 1	2,000
Hard Knocks	Charles Chase	Mar. 1	1,000
The Cake Eater	Will Rogers	Mar. 1	2,000
Love's Detour	Charles Chase	Mar. 8	2,000
The National Rash	"Sportlight"	Mar. 8	1,000
The All Star Cast	Terry cartoon	Mar. 8	1,000
The Buccaneers	"Our Gang"	Mar. 8	2,000
Herman the Freat Mouse	Terry cartoon	Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15	1,000
The Mandan's Oath	Frontier series	Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15	1,000

PLAYGOERS PICTURES

The Man Who Waited	Star cast	May	12	5,000
Counterfeit Love	Featured cast	June	30	6,000
Tipped Off	Featured cast	Nov.	3	4,284

PREFERRED PICTURES

April Showers	Colleen Moore	Nov.	17	6,3
The Virginian	Kenneth Harlan	Nov.	24	8,0
Maytime	Ethel Shannon	Dec.	8	7,5
Poisoned Paradise	Lenneth Harlan	Mar.	8	6,800

SELZNICK

Modern Matrimony	Owen Moore	Nov.	3	4,960
The Common Law	Corrine Griffith	Nov.	10	7,500
Daughters of Today	Patsy Ruth Miller	Mar.	15	7,000

TRUART FILM CORP.

The Unknown Purple	Henry B. Walthall	Dec.	8	6,950
Drums of Jeopardy	Elaine Hammerstein	Mar.	15	6,529
On Time	Richard Talmadge	Mar.	15	6,630

UNITED ARTISTS

The White Rose	Mae Marsh	June	2	11,000
Rosita	Mary Pickford	Sept.	15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct.	13	8,000

UNIVERSAL

His Mystery Girl	Herbert Rawlinson	Dec.	29	4,487
Chasing Wealth	Neely Edwards	Dec.	29	1,000
Hansel and Gretel	Baby Peggy	Dec.	29	2,000
Rustlin' Buster	Jack Mower	Dec.	29	2,000
Pure Grit	Roy Stewart	Jan.	5	4,57
The Last Outlaw	Western	Jan.	5	2,0
A Son of Ananias	Hy Mayer cartoon	Jan.	12	1,000
That Kid from Madrid	"Leather Pushers"	Jan.	5	2,000
The Rich Pup	(Pal) the dog	Jan.	12	2,000
Hook and Ladder	Hoot Gibson	Jan.	19	5,568
The Whispered Name	Ruth Clifford	Jan.	19	5,19
He Loops to Conquer	"Leather Pushers"	Jan.	19	2,00
The Caddy	Buddy Messinger	Jan.	19	1,000
A White Wing Monkey	Joe Martin	Jan.	19	1,000
The Man From Wyoming	Jack Hoxie	Jan.	26	4,717
Why Wait?	Slim Summerville	Jan.	26	1,000
Own a Lot	Century comedy	Jan.	26	2,000
Sporting Youth	Reginald Denny	Feb.	2	6,712
Such Is Life	Baby Peggy	Feb.	2	2,000
Girls Will Be Girls	"Leather Pushers"	Feb.	2	2,000
Miscarried Plans	Bob Reeves	Feb.	2	2,000
The Mandarin	Neely Edwards	Feb.	2	1,000
The Breathless Moment	William Desmond	Feb.	9	5,556
Keep Going	Century comedy	Feb.	9	2,000
Hats Off	Pete Morrison	Feb.	9	2,000
Down in Jungle Town	"Joe Martin"	Feb.	9	1,000
The Fast Express	Wm. Duncan Serial	Feb.	9	
Jack O' Clubs	Herbert Rawlinson	Feb.	16	4,717
Lone Larry	Eileen Sedgwick	Feb.	16	2,000
You're Next	Century comedy	Feb.	16	2,000
The Jail Bird	Neely Edwards	Feb.	16	1,000
Memorial to Woodrow Wilson	Special	Feb.	16	1,000
Ride For Your Life	Hoot Gibson	Mar.	1	5,310
A Society Sensation	Valentino (reissue)	Mar.	1	2,000
The Very Bad Man	Neely Edwards	Mar.	1	1,000
Peg O' the Mounted	Baby Peggy	Mar.	1	2,000
The Law Forbids	Baby Peggy	Mar.	8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar.	8	2,000
Sons In Law	Century comedy	Mar.	8	2,000
Should Poker Players Marry?	Neely Edwards	Mar.	8	1,000
Fool's Highway	Virginia Valli	Mar.	15	6,800
Big Boy Blue	"Leather Pushers"	Mar.	15	2,000
The Oriental Game	"Pal"-Century	Mar.	15	2,000
Keep Healthy	Slim Summerville	Mar.	15	1,000
Phantom Horseman	Jack Hoxie	Mar.	15	4,389

VITAGRAPH

On the Banks of the Wabash	Blackton prod.	Nov.	3	7,156
Lightning Love	Larry Semon	Nov.	17	2,000
The Gown Shop	Larry Semon	Nov.	17	2,000
The Leavenworth Case	W. Bennett prod.	Nov.	24	5,400
The Man From Brodney's	Special cast	Dec.	8	7,100
The Ninety and Nine	David Smith prod.	Dec.	23	6,800
Modern Banking	Urban Classic	Dec.	22	1,000
Newsprint Paper	Urban Classic	Dec.	22	1,000
Horseshoes	Larry Semon	Dec.	22	2,000
The Last Stand of Red Man	Urban classic	Dec.	29	1,000
Let Not Man Put Asunder	Feature cast	Jan.	26	8,000
My Man	Patsy Ruth Miller	Feb.	23	6,800

WARNER BROTHERS

Tiger Rose	Lenore Ulrich	Dec.	15	8,000
Lucretia Lombard	Irene Rich	Dec.	22	7,500
The Marriage Circle	Ernest Lubitsch prod.	Feb.	16	8,500
Conductor 1492	Johnny Hines	Feb.	23	6,500
Daddies	Belasco play	Feb.	23	6,800

MISCELLANEOUS

ANDERSON PICTURES

After the Ball	T. O. D. C. prod.	Jan.	5	6,500

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov.	10	2,000
Mark It Paid	Joe Rock	Nov.	10	2,000
The Way Men Love	Elliot Dexter	Nov.	17	7,541
A Dark Knight	Joe Rock	Dec.	1	2,000
Hollywood Bound	Sid Smith	Dec.	1	2,000
Taxi, Please!	Monty Banks	Dec.	1	2,000
The Satin Girl	Mabel Forrest	Dec.	8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan.	19	5,936

CHARLES C. BURR

The Average Woman	All star cast	Feb.	2	6,000
Restless Wives	Doris Kenyon	Feb.	16	6,000
Three O'Clock in the Morning	Constance Binney	Feb.	23	6,293

C. B. C.

Hallroom Boys	Twice a month			2,000
The Barefoot Boy	Star cast	Nov.	24	5,800
Forgive and Forget	Estelle Taylor	Nov.	10	5,800
The Marriage Market	Pauline Garon	Dec.	29	6,297
Innocence	Anna Q. Nilsson	Jan.	26	5,923

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept.	1	5,000
Danger Ahead	Richard Talmadge	Dec.	29	5,000
The White Panther	Rex (Snowy) Baker	Feb.	9	4,000
Marry in Haste	William Fairbanks	Mar.	8	5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar.	8	14,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept.	22	5,000
In the Spider's Web	Alice Dean	Sept.	29	

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct.	27	5,000

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar.	8	7,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov.	24	4,900
The Whipping Boss	Star cast	Dec.	8	5,800

PRINCIPAL PICTURES CORP.

Bright Lights of Broadway	Doris Kenyon	Nov.	3	6,700

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb.	2	12,000

TRISTONE

The Bargain	W. S. Hart	Sept.	29	5,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Do Your Spring Cleaning Early. Bills That Interest the Exhibitor

ALTHOUGH some of us are still wearing overshoes, turned down from the top, and overcoat collars, turned up from the bottom, balmy spring zephyrs will soon give the exhibitor reason for putting the heating plant away in moth balls and dumping ice into the ventilating system.

And the merry vacuum cleaner will soon be cavorting through the theatre, accumulating outworn and outgrown equipment that has been slated for replacement while the house manager's dreams will be filled with visions of harmonious symphonies in seat coverings.

And, speaking of things harmonious, the exhibitor who failed to take to heart Bill's deductions, as expounded in our last issue, will become busily engaged in figuring out how much he can get for the old organ instead of calculating how much additional income a new one would produce for him.

And some house managers will take a four-foot folding rule and a half day off to ascertain if the chicken coop that Richardson insists is a projection room cannot be sufficiently enlarged to permit the projectionist to sneeze comfortably without going outside to do it.

And the projectionist, stirred to gratitude for blessings to come, will commence wondering if he couldn't save enough in current and carbons by using a mirror projecting lamp to pay for the extension operations.

And it will be a particularly busy spring, especially for the supply dealer who will have most of the orders for new equipment come his way like an avalanche that has been seriously belated—and with each requisition marked in red ink with the mystic password of the procrastinator—"RUSH."

Yep, brethren, spring be here.

WE are advised that two bills introduced in the New York State Legislature, one by Senator John Knight and the other by Assemblyman C. P. Miller, each identical and seeking to amend the labor law relative to the application of the state standard building code to certain cities, will through their passage save the motion picture theatre owners of New York State hundreds of thousands of dollars, which would necessarily have to be expended to meet the requirements of the proposed building code on which hearings were recently held in Buffalo, Rochester, Syracuse, Utica, Albany and New York.

The Knight-Miller bill provides as follows:

"This article shall not apply to the City of New York, or to other cities having a bureau of buildings, which is charged with the duty of enforcing a building code enacted by the legislative body of such city."

The word "article" pertains to the building code. In other words, the bills propose to exempt cities having their own bureau of buildings. The bill has been referred to the committee on labor and industries, and, it is understood, will be reported out and go to a vote between now and April 1.

At the State Labor Department, in Albany, it was said this week that the Industrial Board, which conducted the recent hearings on the proposed building code, is receiving suggestions from those interested in the proposed code. It was further stated that there are many suggestions being received and filed. Whether or not there will be further hearings on the proposed code has not yet been determined by the Industrial Board.

The motion picture theatre owners in Albany, through Roy Smith, secretary of the chamber of commerce in that city, and others well versed in the law, are keeping in close touch with the situation.

TWO other bills of interest to the motion picture industry have been introduced in the New York State Legislature by Assemblyman Irving Steingut. The first of these seeks to amend the general city law by providing that miniature motion picture apparatus, use of which is permitted, must be of a type that is approved by the National Board of Fire Underwriters, or the head of a fire prevention bureau of a municipality.

The second bill by Mr. Steingut seeks to amend the general business law relative to the requirements and the approval of miniature motion picture machines.

HERE is a letter, and a hot one, which we have just received from a reader, and we are bound to confess that he is pretty close to being nearly one hundred per cent. correct in his observations:

Moving Picture World,
New York.

I read, with considerable interest, Mr. Sims' communication which appeared in your February 23 issue and your advice to Mr. Sims to consult a picture theatre architect.

The advice is good, but how is Mr. Sims to get in contact with one of these gentlemen?

They don't advertise or apparently make any effort to make themselves known to theatre owners who need their services, and about the only mention that I ever see regarding them is when the Moving Picture World gives some architect credit in connection with a theatre which it illustrates and describes.

Improving Theatres

HARTFORD, CONN.—Strand Theatre, 113 Church street, New Haven, will expend $18,000 for alterations to theatre on Main street.

ABINGDON, ILL.—Bijou Theatre will be remodeled and redecorated.

FORT WAYNE, IND.—Abraham Weil, 64 West Wayne street, will make alterations and build an addition to theatre at 1301 Calhoun street.

ELDORA, IA.—Grand Theatre has been thoroughly renovated, redecorated and two new projecting machines installed. L. F. Wolcott is the new manager.

COUNCIL GROVE, KANS.—Stella Theatre has installed two Powers projecting machines.

MOBERLY, MO.—Fourth Street Theatre will be remodeled and redecorated.

PITTSBURGH, PA.—Cameraphone Theatre, 6201 Penn avenue, will expend $60,000 for alterations and an addition to moving picture theatre at 6202 Penn avenue.

PARIS, TEXAS.—Grand Theatre has been renovated and reopened.



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The Week's Record of Albany Incorporations

Renewed activity was noted the week ending March 8 in the number of companies incorporating and entering the motion picture business in New York State. The week brought the incorporation of eleven companies and these represented a total capitalization of more than $200,000.

The companies, with directors and capitalization, were as follows:

Blinderman's Amusement Co., $5,000, B. Blinderman, Samuel Davis, New York; S. Blinderman, Brooklyn.

American Films and Supplies Corporation, $20,000, Mary Peikon, Harry Juskowitz, Brooklyn; William Hyman, Richmond Hill.

Active Finance Corporation, with J. L. Lindner, Arthur Rosenbaum, Mollie Marmor, Brooklyn.

Yale University Press Film Service, with George P. Day, New Haven, Conn.; Elton Parke, A. H. Brook, New York City; the capitalization of the last two companies not being stated.

C. H. M. Amusement Co., $25,000, T. Capp, Wasyl Mysyk, William Herman, Brooklyn.

Rhinelander Theatre, Inc., $50,000, William Salkin, Harry Goldblatt, Joseph Krulick, New York.

Sterncrest Theatres Corporation, $15,000, V. Ziebel, Moe Albert, Leo Young, New York.

Cobin Amusement Co., Inc., $15,000, M. Malbin, H. Goldschein, Richard Cohen, New York City, the same incorporators forming the Goldsem Amusement Co., $15,000.

Paul Koch Productions, Inc., $20,000, P. A. Koch, Joseph Trainor, I. I. Schonceit, New York.

Elliot Producing Co., $50,000, Elliot Forman, M. M. Goldstein, Robert Kinoy, New York City.

Bellingham's Liberty Is Being Refurnished

The Bellingham Theatres Co., Bellingham, Wash., has closed its Liberty Theatre for extensive repairs. The house will be reseated. New foyer drapes, new carpets, lights, etc., are all part of the "spring housecleaning plan." The rejuvenated Liberty will be opened about mid-April. B. F. Shearer, Inc., has the complete contract.

Theatres Projected

ST. CLAIRSVILLE, O.—Charles Amien contemplates erecting two-story brick moving picture theatre, 32 by 150 feet, to cost $40,000.

STEUBENVILLE, O.—Tri-State Amusement Company has plans by C. C. and E. A. Weber, 148 Ingalls Building, Cincinnati, for two-story brick and terra-cotta trim theatre and store building, 150 by 180 feet, to be erected at Fourth and Adams streets, to cost $500,000.

KINGSTON, PA.—Thomas E. Husband, 400 Main street, has plans by Horace G. Cooke, Jr., Miners Bank Building, Wilkes-Barre, for one-story brick theatre to be erected at 252 Wyoming avenue.

HOUSTON, TEXAS.—Henry C. House has awarded contract for three-story reinforced concrete theatre, 50 by 150 feet, to be erected on Capitol avenue, between Milan and Travis streets, including balcony 50 by 68 feet; built-in pipe organ; radio broadcasting station; with seating capacity of 1,800.

COALWOOD, W. VA.—Consolidated Coal Company, Watson Building, Fairmont, has plans by Hugh F. Griffin, Watson Building, Fairmont, for two-story tile community theatre, 50 by 75 feet, to cost $30,000.

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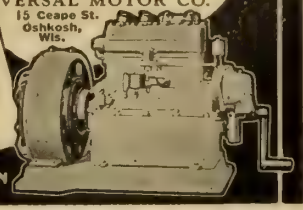




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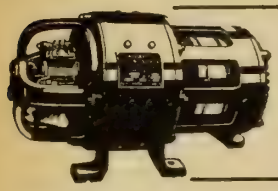
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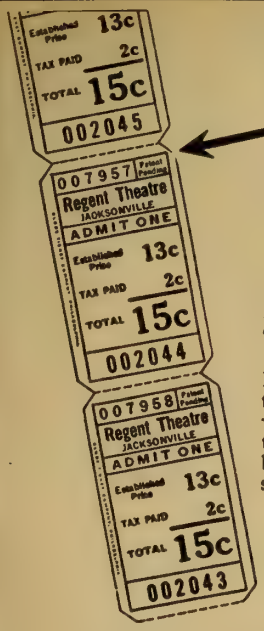
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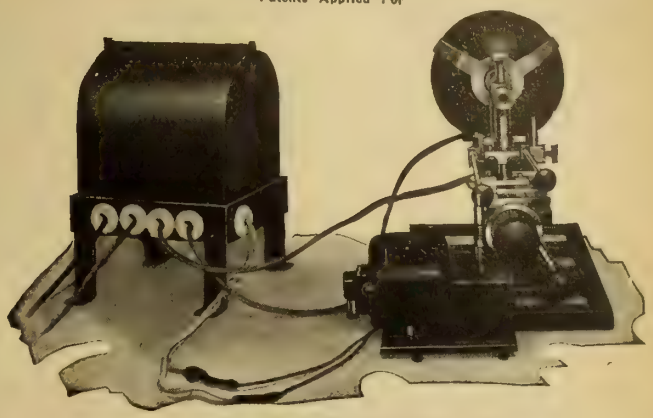
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Directed by Robert Hill

Published by CHALMERS PUBLISHING COMPANY, 516 Fifth Ave., New York City
Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of

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Allan Dwan production of Rex Beach's latest and greatest novel.

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A perfect picturization of the sensational novel. Glenn Hunter, Ernest Torrence, May McAvoy.

Another that will please any audience. Moral tone good. Fine for Sunday. Had good attendance. Draw best class in town of 7,500. Admission 10-35. William H. Mayhew, Broadway Theatre (500 seats), Cisco, Texas.

8. "HERITAGE OF THE DESERT"

Another big Zane Grey story, with Bebe Daniels, Ernest Torrence. Irvin Willat production.

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AND HIS WONDERFUL HORSE SILVER KING



With one mighty flash across the moving picture sky, FRED THOMSON has jumped into popular favor unlike any western star that ever appeared in pictures. Hardly released, his first picture "THE MASK OF LOPEZ" has won him thousands of exhibitor friends and millions of movie fans.

Thomson's marvelous horse SILVER KING is already as well loved as the famous police dog that has been appearing in pictures in recent months. This rare combination of world's greatest athlete and stunt man with his remarkable horse, means capacity business for theatres with every Thomson picture.

His present release "NORTH OF NEVADA" following the 1st picture "THE MASK OF LOPEZ" is a corker for action. Read what exhibitors already are saying of Thomson and his horse. And what we have in store for you in the coming pictures will make you tickled to death that you grabbed these new westerns.

Presented by MONOGRAM Pictures, Andrew J. Callaghan, Pres.—they are Harry J. Brown productions, directed by Albert Rogell. Watch for the COMING pictures. See the advertising material we're putting behind this star and series. Sign for the entire series of 6 now. Don't delay. You'll compliment yourself on your sagacity, later.

Let Your Exhibitor Friends' Expressions Be Your Guide

READ THESE

"Grab these before your opposition house gets them."—Chas. E. Barber, Tilden, Ill.

"Here is a star that's a comer—you won't make a mistake buying this new series."—Mrs. Frank Paul, Carlinville, Ill.

"Good entertainment, very satisfactory."—D. E. Fitton, Lyric Theatre, Harrison, Ark.

"This is my first with this new star and I'll say it's a good one. If all are like this we'll be more than satisfied."—Wm. Tracher, Salina, Kansas.

And the Series Has Just Started

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA INC.

Presented by MONOGRAM Pictures Corp. Andrew J. CALLAGHAN Pres.

FILM BOOKING OFFICES

723 Seventh Ave., New York, N. Y. Exchanges Everywhere



N.Y. World

JACK PICKFORD IN "THE HILL BILLY"

A motion picture written and adapted by Marion Jackson from a John Fox jr. story. Directed by George Hill. A Mary Pickford production.

THE CAST:

Jed McCoy.....Jack Pickford
Emmy Lou Spence.....Lucille Rickson
"Groundhog" Spence.....Frank Leigh
Aaron Spence.....Ralph Yearsley
Mother McCoy.....Jane Keckley
Tabb Tafel .....Snitz Edwards

One of the most beautiful performances of recent times in the films is Jack Pickford's in "The Hill Billy," now at B. S. Moss's Broadway. We are going even farther than that and say that Mr. Pickford's work here is so finely timed and so wistfully appealing that we have decided there isn't another young man in pictures who has surpassed him this season in emotional pantomime. We think we never had seen Mary's brother in films before. Now the question arises as to why some one like Mr. Griffith doesn't take this lad and make another "Tol'ble David."

It seems rather improbable that a boy whose whole life has been so far removed from clod-hopping could step into the part of a long-haired mountain hick and act precisely like one. It is interesting to see a young man step out of a Stutz bear-cat and straddle a plow horse.

In story, "The Hill Billy" follows conventional lines, the hill billy, himself, developing rapidly into the abused hero early in the picture and rising gradually to grand acts of courage and sacrifice in the end. Still, suspense and gallantry are extremely well carried out. At the moment when Mr. Pickford picks up his shot gun and defends the pretty neighbor girl from the evil intent of her depraved cousin, everything in the world seems at stake. It is a picture which holds you and carries you away. This is due largely to expert continuity and, as we have said, a very genuine piece of acting by the star.

This is a picture play which we recommend. QUINN MARTIN.

All that you want in a picture-100%



Star	100%
Story	100%
Production	100%
Direction	100%
Cast	100%



Samuel V. Grand presents

Bryant Washburn

in

"Try and Get It"

with **BILLIE DOVE**

Directed by Cullen Tate

Adapted by Jules Furthman

from the Saturday Evening Post story

"The Ringtailed Galliwampus"

by Eugene P. Lyle, Jr.

PLUS

A ready made audience of 2,500,000 readers of ~ The Saturday Evening Post

Distributed by **HODKINSON** Season 1924-1925 Thirty First-Run Pictures

"Harry Carey in his new series for Hodkinson easily takes his place as one of the two great exponents of the universally liked Western film dramas."





"If 'The Night Hawk' is an example of what the exhibitor may expect in the new Harry Carey series, we see this star at last among the half dozen great box-office personalities."

Hunt Stromberg presents

HARRY CAREY

in "The Night Hawk"

Directed by Stuart Paton

A Hunt Stromberg Production

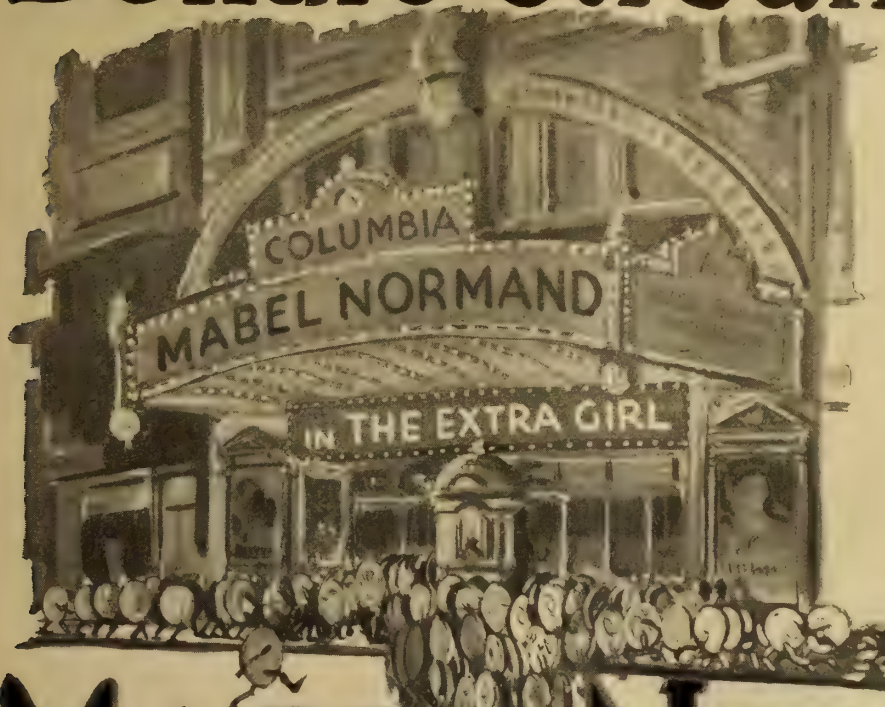
Produced by Stellar Productions, Inc.

Charles R. Rogers
Vice Pres.

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures


?
what is it
If a man called you a chechahco would you be insulted?
Don't know what a chechahco is?
Then you'd better learn because soon it's going to be a word on everyone's tongue. Lounge lizards will be sputtering it, flappers will be clucking it, taxi drivers registering it and even the maid will be serving it with dinner.
chechahcos
(pronounced chee-chaw-koze)
is the fascinating title of a motion picture classic which will make box office history.
Associated Exhibitors
ARTHUR S. KANE, President
PATHE, Physical Distributor

Dollars Streaming In!



Columbia Theatre, Seattle

Saturday, March 15, 8 P.M.

Line extended half block from theatre, up and down Second Avenue.

Sunday, March 16, 7 P.M.

Two lines, each a block long, with people moving three abreast.

Capacity at Every Showing

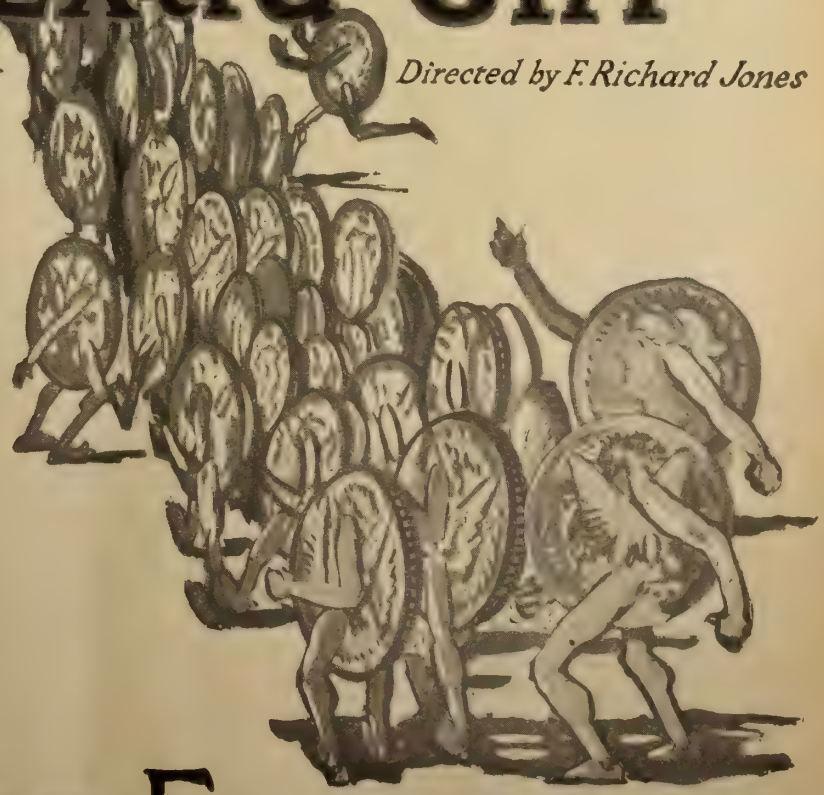
MABEL NORMAND in The Extra Girl

A Mack Sennett Production *Directed by F. Richard Jones*

A Long, Happy Line!

Portland, Oregon.
Saturday and Sunday.
March 15 and 16.
Rivoli: "The Eternal City."
Liberty: "Lilies of the Field."
People's: Pola Negri.
Columbia: "The Extra Girl."
Lined 'em up Saturday.
Repeated Sunday.
Only house in town.
That held 'em in line.
Sunday night.

That's Meeting Competition!



ASSOCIATED EXHIBITORS

Physical Distributors Pathé Exchange, Inc. *Arthur S. Kane, President* *Foreign Representative Sidney Garrett*



THE MOST SUCCESSFUL RENTING ORGANIZATION IN GERMANY

TERRA FILM

MAIN OFFICE

Terra Building, Berlin, Kochstrasse 73

Cable Address: TERRATRUST

Studio: MARIENFELDE—near Berlin

President, MAX GLASS

General Manager,
ERICH MORAWSKY

"Another Winner on Educational's List"

and a comedy that will bring an uproar of laughter from any audience when the henpecked husband jumps from the frying pan into the fire by joining the Marines.

CLYDE COOK

IN

"THE MISFIT"



"Clyde Cook is coming into his own. * * * this picture * * * certainly gives Cook an opportunity to do some good stunts. Cook has that pathetic quality which is one of Chaplin's chief assets, and he has a droll fashion of miming. In addition to that he has some good gags in his new picture, and a session with the marines which gives him an opportunity to do some trick drilling. This is another winner on Educational's list.—"

N. Y. Morning Telegraph

Funnier than "THE BRONCHO EXPRESS"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Educational Pictures

THE SPICE OF THE PROGRAM

For foreign rights address
FAR EAST FILM CORP.
729 Seventh Avenue
New York City

Soup at 7, don't be late. Ladies Too!

ANNOUNCING

The Big Prize Skit on the M. P. Biz

entitled

"PASSIONATE ITALIANS"

adapted from Romeo and Juliet
by Bill Shakespeare (Deceased)

With these great Stars

Who will positivel play the roles personal—themselves!

Bebe Daniels *as Juliet*
Richard Dix *as Romeo*
Ernest Torrence *as Friar Laurence*

This stupendous emotional cataclysm will be but one feature in the riot of entertainment at

The Naked Truth

Press Agents' Revel and Dinner Dance

with Two Paul Whiteman's Orchestras

Hotel Astor, Sat. Eve., March 29

Positively only 1,000 tickets will be sold in order to avoid crowding the Grand Ballroom

Tickets, Couple, $15.00; Single, $10

Ask any A. M. P. A. Publicity Man, or
Wire or Write
S. CHAS. EINFELD, Gen'l Ticket Agent
care First National Pictures
383 Madison Ave., Tel. Van. 6600

Mopping up everywhere!!!

EMORY JOHNSON'S GIANT EPIC OF THE SCREEN

"THE MAILMAN"

Not one picture in 1000 gets boosts like these

Another Emory Johnson knockout—packed them in for three days. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

Went over big! Paul Glace, Arcadia Theatre, Reading, Pa.

Get this picture and go after it. Hess & Rau, Lyric Theatre, Watertown, S. D.

A wonderful production—get it and boost it. J. J. Crowell, Star Theatre, Middleport, N. Y.

Registered one hundred per cent—big business. Mr. Frank L. Brown, Cabrillo Theatre, San Pedro, Calif.

No one should miss this real picture. Marshall & Halvorson, Strand Theatre, Bridgewater, S. D.

One of the best Pictures we ever had—step on it heavy. A. W. Parker, Princess Theatre, Sanborn, Iowa.

DISTRIBUTED BY

FILM BOOKING OFFICES OF AMERICA, INC.

723 Seventh Avenue
New York, N. Y.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

need one say more!

"—a picture that is going to bring in even more people on the second and third nights"

MOVING PICTURE WORLD
March 22

"Galloping Fish"

Thomas H. Ince Comedy for First National Will Keep Audience in an Uproar of Laughter

Reviewed by Beatrice Barrett

Thomas H. Ince directing Sidney Chaplin, Louise Fazenda, Ford Sterling and a seal—don't forget that seal for he is one of the best comedians in the picture—is a combination which is hard to beat when it comes to giving an audience something to laugh at and laugh they will, long and loud and uproariously from the beginning to the end of this comedy.

Mr. Ince has given us here something different in comedies, made up of many unusual incidents, not the cut and dried stuff at which audiences have laughed hundreds of times. It is refreshing and diverting because you haven't any idea of what is going to happen next, and it is all good, clean fun. Sidney Chaplin does some of his excellent pantomime work which always convulses an audience, and the scenes in which he pretends to be crazy to cover up embarrassing situations are simply screams.

As splendid as are the names of the director and the three comedians from a box-office angle, here is a picture that is going to bring in even more people on the second and third nights. Word of mouth advertising will do it, for people are going to tell others how funny it is.

If your patrons enjoy a good laugh, here it is; a fast moving comedy which any and every audience will enjoy.

That's the kind of a comedy you're getting with





Thos. H. Ince's "Galloping Fish"

With Sydney Chaplin - Louise Fazenda - Ford Sterling
Chester Conklin *and* Lucille Ricksen

Directed by Del Andrews - *from the story by* Frank Adams - *produced under the personal supervision of* Thos. H. Ince

One of the First National 20
February to June
1924

Distributed by Associated First National Pictures



The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

Riesenfeld in Four Corners, Nebraska—The Radio Depression—Evolution and Pink Teas—Random Thoughts

WE are ordinarily coldly callous to scientific "marvels" and the news that accompanies them. It is one of the failings of the man with his nose too close to a particular grindstone and his eyes too frequently met by inventions that blaze for a day, then flicker and finally fade.

So we are the last in the world to be expected to choose the following item as meat for editorial mention:

"Arrangements have been made to prepare prints of 'The Covered Wagon' with Riesenfeld's original score embodied by means of the De Forest Phonofilm process."

The item enters our office in an unostentatious manner, buried in a story of generalizations about "talking pictures," stated modestly and without comment or expansion.

To us, it is the most important news of the week.

* * *

ANYONE viewing "The Covered Wagon" accompanied by Riesenfeld's music, then viewing the picture alone, and finally hearing the score played by an orchestra capable enough for the task can realize the full meaning of the wedding of music and picture when ideally consummated.

Picture the small town or neighborhood theatre presenting this American epic with the limited facilities usually available. Then imagine the same playhouse able to offer its patrons the accompaniment of a symphony orchestra!

Music, more than any other single contributing cause, has made the key city picture palace possible. Harness music at its best to the smallest theatre—well, let your imagination run riot.

"The man who made radio broadcasting possible" has set himself to the task. Admits that he has not reached perfection, but gently reminds us that the radio of today was not born yesterday.

* * *

PERHAPS there is inspiration for our enthusiasm over anything that even distantly suggests strengthening the position of the great mass of picture theatres.

We have just been struggling over a fit of depression brought on by that word, "Radio."

Exhibitors whom we met in Columbus, Ohio, and Washington, D. C., in the past two weeks brought our despondency to a climax.

Radio competition is real, and serious. But it is one of those subjects that exhibitors can discuss all day, and for many days, without arriving at anything but a blank wall.

Or it can be stripped down to essentials and put something like this:

Radio does not compete with the motion picture in TYPE of entertainment, nor in QUALITY of entertainment.

Radio's real competition is that it forges an additional chain binding the family to the fireside; making it that much more difficult to pull them down to Main Street.

Stating it that way robs the

(*Continued on next page*)

¶ The influence of Moving Picture World is not confined to exhibitor ranks.

¶ Our latest success is to arouse a number of editors to the importance of the bad print situation.

¶ Takes a long time on such things as Admission Tax and Prints — but eventually—.

First in the field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - - - EDITOR

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VOLUME 67 NUMBER 5

The Editor's Views

(*Continued from preceding page*)

problem of its hopeless despair, while leaving the competition still concrete and vital.

People will always respond to the urge to "go out and see a show." A fireside with Galli Curci singing nightly would even pall in time. The question is: "How FREQUENTLY will they fare forth in search of diversion?"

Pulling them away from the hearth is going to mean: Better selling of better entertainment—SHOWMANSHIP—and the discard for the entertainment that can't be sold and the man who can't sell.

* * *

A BRILLIANT pen recently wrote: "Evolution is a bloody business, but civilization tries to make it a pink tea."

The thought may be paraphrased to express the conviction that competition is a bloody business, but many business men live perpetually in the hope that it will be a pink tea.

The motion picture may be said to have attained its greatest growth without competition.

At first the ridiculously small cost of picture entertainment placed it beyond competition; as prices advanced QUALITY still made the admission price relatively so low as to be without competition; and at all times it has been able to go almost alone into small cities, hamlets, and towns.

Now comes radio—initial cost decreasing every day, upkeep insignificant—and going further than the picture: *Right into the home.*

But quality kept us free of competition for a decade; science, invention, showmanship will continue to create for us a distinctive quality, assuring the industry itself its strong position.

Individuals will suffer in the process, though. Exhibitors who can't measure up as showmen; producers who don't measure up to the demands of showmen exhibitors.

Life is not a pink tea.



Meet J. A. GOVE—again! The former Realart and First National executive is once more at the right hand of Jack Woody. Preparing to sell and advertise—the words should be synonymous, should they not?—Associated Exhibitors product. "J. A." is one man touching advertising copy in this business who goes at his task with the viewpoint and experience of a sales executive, developed by first-hand, firing-line acquaintance with the exhibitor. He doesn't care a rap for advertising plans that sell the inside office and fall flat outside the door.

* * *

"The Thief of Bagdad"

"THE THIEF OF BAGDAD" is new art, almost a new art. It can no more be judged by motion picture standards than a Rembrandt canvas can be appraised by printing press values. If the circus can be considered under the heading "Amusements," then a similar relation as that of the circus to the stage play is possessed by "The Thief of Bagdad" in relation to the motion picture as we know it. Congratulations to Douglas Fairbanks, on his limitless imagination, his boundless energy, his vaulting ambition and his undoubted success.

* * *



Meet the latest addition to the ranks of the industry's toastmasters—A. M. BOTSFORD. Never suspected it? Well anyone who heard A. M. work at the "Covered Wagon" birthday luncheon will tell you that he has been hiding from us for a long time. Harry Reichenbach can now get an alternate. And if he succumbs to the invitations we think Toastmaster Botsford will find his time full. Incidentally, we can not close this paragraph without dragging in the T. N. T. dance, so here it is, mentioned and all. The date, March 29th; the place, the Astor.

* * *

A Pictorial Gem

WE have just returned from a modest picture, shown without any blaring advance trumpet or any slyly whispered propaganda. A picture without a hero, a villain, a "massive" set, or a bathing pool scene. And we feel that we have seen one of the biggest pictures of the year. We feel that we have recognized one of the screen's coming creators. "Which Shall It Be?" is the picture. You will hear more of it—wait. You will hear more of its creator, a young man by the name of Renaud Hoffman. It is a picture that needs only audiences to establish its place. And we are not among those who say, when discussing the unusual in pictures, "But the exhibitor won't see it." The exhibitor is a human being. "Which Shall It Be?" has been built for humans.

Robert E. Welsh

Further Adventures of—

"Bozo" Jones *World's Greatest Film Saleman*

THEY'S a guy writes in to the Editor and says: "Where does this Bozo get off to say he can C. O. D. advice to them big guys like Kent and Grainger? I'll bet that Bozo couldn't sell life insurance to the Diamond boys!"

Which puts it up to me to prove I ain't a dupe print, huh?

Well, lemme tell you, if advice was exhibition value I got Joe Schenck blushing for modesty.



"The guy without opposition is down at Palm Beach recovering at the rate of a hundred bones a day from a bad season brought on by Radio and the War Tax."

Why only yesterday I gets a chance to advise no less a magnut than Bill Fox. They's a guy tells me that Bill is making Dante's "Inferno" with a thousand pretty girls in each and every scene—count 'em, scenes and girls. I sees right away that Bill needs advice like Will Hays needs ear muffs. So I canters right up Tenth Avenue.

"Bill Fox," I says, "you needs advice. A thousand pretty girls in every scene dressed the way that guy Henry Otto wardrobes his chickens ain't the right idea of Inferno. You got your places mixed."

Bill Fox Grateful

Bill's so grateful I slips him another earful. "Why don't you reissue that kid picture 'Ali Baba and the Forty Thieves?' You can show that guy Fairbanks up cause he's only got one thief in his."

He thinks so much of that he asks me to stage a premiere showing of "The Forty Thieves" at Harry Crandall's house in Washington some morning when the Investigating Committees ain't working.

But if I'm doing any exploitation in Washington these days I wants "The Ten Commandments" for my meat. Give 'em novelty, is my motto; something new, different and strange.

Well, I told you last week I'm going to slip you some real experiences of a film peddler and I better get busy cause I didn't hire out for this advice stunt. That's the editor's graft and he ain't any too sure of it at that.

Remember a few weeks ago they's a big explosion what the newspapers erreoniously says is a powder mill in Jersey? Well, I'll give you the low down on that blow-up and all the noise it made.

The Inside Dope

I'm peddling the "Quarterback from Notadame, Indiana." The territory that is wished on me is controlled by a group of real estate experts disguised as exhibitors.

Some of them has opposition, some ain't. Which means if you don't sell the bunch you're outta luck, cause what you gets from the opposition won't balance what you lose from the guys that sit alone in their seat.

When I tackles 'em on "The Quarterback" the chief spieler meets me with a smile and nothing else. He divides my quota by four and then makes me an offer. And they got me hog-tied cause the key to the situation, the guy without opposition, is down at Palm Beach recovering at the rate of a hundred bones a day from a bad season brought on by radio and the war tax.

More for a stall than anything else I rounds up the best the opposition has to offer and lets the gossip spreaders bring the news to the combination. But they just gives me the merry ha-ha cause the guy at Palm Beach is their ace in the hole.

The Deep, Dark Plot

When they figures they got me worried enough the chief talker drops in the exchange ready to make us a generous offer. If he's generous a pawnshop is a soup kitchen. He's got the manager tearing his hair when I gets my idea. I meanders to Lizzie at the telephone and whispers the stunt. Then I disappears.

In a minute Lizzie starts. "O-oh, Mister Jones! Where's 'at Bozo? Palm Beach is calling Mister Jones!"

There ain't no one knows where Bozo is so Lizzie's got to wander up and down the office shouting for me and exploiting Palm Beach while she does it. Outside the manager's office she gives her lungs extra pressure.

Finally, I heaves into sight and gets the news. Opening the manager's door, I hesitates a moment and says, "Shall I take him up on those terms?" "Yes," he says, dazed-like.

Then I goes into the booth and plays telephone solitaire for five minutes.

Did It Work? Say—

Did it work? Say, a Subway rush is a Quaker meeting compared to them guys in the working agreement falling over each other to sign at quota prices and get in outta the rain once they figures the bird at Palm Beach has slipped the halter. Some time that afternoon the sad news is wired to the downtrodden exhibitor at Palm Beach and he closes by telegraph. We're setting pretty.

A week later I'm standing in front of 729 Seventh Avenue when the traveller shows up, direct from Penn Station. The first guy he sees is the chief spieler for the combination.

"Whadda ya mean, double-crossing me on 'The Quarterback?'" he snaps.

"Me, double-crossing? Wadda YOU mean, double-crossing us?" barks the other guy.

That's when the noise started that them papers thought was a powder mill saying howdy-do. An' that's when I disappears.

After this when one of them guys in that working agreement goes on a vacation he's going to get excursion rates, cause there's a whole crew going with him or he don't go a' tall.

But you ain't heard nothin' yet. Just wait till I get started. I wrote in my first article that I was goin' to prove to you that I was the world's greatest film salesman. Well, I've just given my present firm the customary two weeks' notice, and I'm goin' out after bigger game than ever. Mebbe I'll have to grab a rattler for points West and further. Anyhow, I'll let you know all about it.

A Card of Thanks

¶ Our thanks are due, and hereby gratefully given, to those exhibitor-subscribers on our books who by their generous action made January the greatest RENEWAL month in the seventeen-year history of Moving Picture World—both in quantity and percentage of increase.

¶ And to those exhibitors whose response caused February's percentage to surpass that of January.

¶ Fine words, sporadic advertising spurts, spasmodic drives—all have their place, but—

¶ Renewals tell the story.

¶ They tell it in cash, the medium that best expresses support and faith.

¶ We have builded in the belief that, in the end, the publication that best SERVES THE READER will serve the advertiser best. For this expression of appreciation of our efforts—constituting in tangible form recognition of our aims and our accomplishments—

¶ We thank you!

CHALMERS PUBLISHING COMPANY.

What Picture Theatres Are Doing in Public Welfare Work

For Rotary!

Save This Page and You Will Know What To Say the Next Time

EDITOR'S NOTE: Every week or so some harried exhibitor who has been invited to speak at the local Rotary Club on The Motion Picture writes MOVING PICTURE WORLD *with the request for an idea or ideas for a speech. Herewith is the speech delivered before the Bayonne, N. J., Rotary Club by Michael J. O'Toole, Chairman of the Public Welfare Committee of the M. P. T. O. A., at the request of Exhibitor David Kaiserstein, of the De Witt Theatre, Bayonne.*

Read it, save it, and read it again for ideas when you are called upon.

OURS is a Government of Service. The lines of all worthy men and women are dedicated to service in such varying degrees as circumstances and their personal inclinations determine. Every instrumentality known to man in its use must provide an element of service.

"We serve God, country, family and community. The most useful citizen is the one who makes ability and opportunity work for the community.

"Hence in the motion picture business we desire to give service. We are the custodians of one of the greatest mediums of expression known—the screen. Its power to visualize all of the events of life and perform the miracle of moving mountains and all the visible elements of earth and sky to any place where a screen is located, makes the motion picture the outstanding wonder worker of the century. It makes history, takes and records history and preserves history in living, animated form for the benefit of posterity.

An All-Embracing Medium

As a means of centralizing and directing useful thought along any progressive and helpful line the motion picture is superseded by no other medium known. As an aid to Government and people along these lines it stands pre-eminent. By making the habits and customs of all men known to every man, the motion picture is dissipating racial and religious hatred and will eventually reduce all of these destructive conditions to a minimum.

The motion picture will more than any other agency guarantee the perpetuation of free Government as it takes the detail operations of Government direct to the people and causes an element of appreciation to prevail which begets popular cooperation and support. In the same manner, by a visualization of the wrong, it will aid in curing the ills of Government and in establishing standards of action in all law-making centers which will more fully conserve the welfare of all the people.

To Popularize Public Programs

I notice your Governor Silzer is moving to reach the people of New Jersey through the radio in explaining to them the lines of governmental action which he believes are best suited to their welfare. This is commendable. But I suggest to him the advisability of mobilizing the motion picture theatre screens of this state to more perfectly enable the people to see in visualized and actual form the things proposed for their advantage in Trenton. A combination of newspaper, screen and radio could be effected in this relation. The people of New Jersey are entitled to know all about their Government. It is their special and particular service institution. They pay the price—the advantage must be theirs. Your Governor is right. But all mediums of expression should be used to render official activities effective in this relation.

All Screens Open

Through the Public Service Department of the Motion Picture Theatre Owners of America, definite relations have been established between different departments of the national Government for the utilization of the screens to advance public programs of a progressive and constructive kind. We have given special aid to the Post Office Department. The United States Post Office is the largest single business in the world. To be successful it requires public cooperation. We take the mammoth operations of the postal service to the people on our screens. We prove to the public that it is a wonderful institution, that it is their business, that all are equal stockholders in it, and that it will succeed if they simply cooperate with its visible elements. We prove to them that from the mailbox on the street corner to the Postmaster General's private office in Washington there is a continuous strain of service where hundreds of millions of single packages and missives are handled, exerting the maximum influence on the business of the nation and with foreign countries, and of incalculable value in shaping and directing official and civic affairs and promoting the welfare of the home life and the family circle.

An Appreciative Public

The people are fair, honest and appreciative when the facts are revealed to them. American cooperation and courtesy is no myth. It is a wonderful reality. So well did our screen service operate in this relation that our national president, Mr. Sidney Cohen, and myself have many letters of thanks in our office from former Postmaster-General Work, Postmaster-General New, Postmaster Morgan of New York, and others telling of the great saving in time, energy and money thus effected, the greater satisfaction provided and the immeasurable benefits given to the Postal Service.

In like manner, other departments of the national government have been advantaged. The Bureau of Education in the Interior Department received a wonderful impetus from screen cooperation in making a success of National Education Week last November.

States and Cities Served

States and cities have been similarly served and the ends to which this screen service may reach are measured only by the needs of Government and People.

We have done all this work and are constantly extending it without detracting in any way from the entertainment value of theatre programs. In fact, we have helped to diversify and improve these programs at times.

This public service in the motion picture theatre is now one of the outstanding elements of our business. It is appreciated by Government officials and public alike, and is destined to add new life to national, State and community leaderships and bring into active being lines of ability in all sections which would otherwise remain dormant.

We aim to make the people think by providing them with the elements around which to cluster their thoughts. A thinking people will always remain free, happy and prosperous.

Glance Through a Morning's Mail with the Editor

Radio— Prints— — What Not!

What Are My Readers' Problems, Asked An Editor — Here Are The Answers

"WHAT are the wild waves saying?" was the pestering tune that drummed through the editor's thoughts one morning recently. As he tackled the day's first mail he paraphrased it, and began to hum "What are our readers thinking about?"

Even the most nomadic of editors must be chained to his desk for the greater portion of the year. During those months his mail is the great guide, the interpreter of his readers' worries and their enthusiasms.

Let's see what this morning brought forth. Letter Number One—you have guessed it—of course it is about Prints. T. H. Whittemore, of Newcastle, California, is the writer and he's a radical. Fines for exhibitors who ruin prints is his cure.

Here is his letter:

"OF late, there has been considerable space in the World given to the discussion of the deplorable condition of the prints being received by exhibitors. Many have tearfully told of their troubles but few have offered any solution or suggestions which might remedy the situation.

"Personally, I think the whole responsibility lies with the exchanges themselves. From the time a film is released it should be thoroughly inspected after its return from *every* theatre. In this way any damage to the film, outside of course, of the ordinary wear and tear, can be traceable to the exhibitor who used the film last.

Fine Recommended

"If the film had been damaged, that is, punch marks at the ends, scratches or oil on the film, torn sprocket 'holes,' poorly made patches or other unnecessary damage, this should be very FORCEFULLY brought to the attention of the responsible exhibitor. For the second offence, a fine proportionate to the damage committed should be imposed upon him. Should there be a repetition of such an outrage, then he should be REFUSED FURTHER FILM SERVICE. This would only be fair to all.

"Take for example, the article from West Virginia, which appeared in the February 23rd issue of the World. The manager referred to in that article should be the first one to be deprived of film SERVICE. In this manner, the film BUTCHERS would be soon weeded out and the exchanges, exhibitors, projectionists, and everyone concerned would have little further trouble from this source.

"If such a proposition would be put up to the exchanges, there probably would be an exodus of negative replies. 'But my, we couldn't stand the expense of maintaining such an efficient inspection service,' they would say. True, perhaps there would be an additional expense, but show me a PROGRESSIVE exhibitor who would not be willing to pay a little more for this service if he would be GUARANTEED of receiving his prints in first-class condition."

Mr. Whittemore's radicalism is all right as far as it goes, but to some extent we differ with him. Unintentionally, probably, he places undue emphasis on the exhibitor as the cause of bad print troubles, overlooking the exchange's part in handling film, and its responsibility in guaranteeing efficient inspection. But wait, here's Letter Number Two, and it takes up that very point:

"NOTICING my letter to you with regard to poor film in your issue of March 15th, I would like to say that perhaps it was my mistake, but that part of the communication, 'I had to cut out thirty-five bad places in one of them *before,* etc.,' should read *besides* cementing down seventeen loose joints.

"Just a word before closing, I beg to differ with exchangeman that 'some machine did it,' and doubtless he means projector, but the machine that caused me this trouble according to a film salesman was an automatic rewinder in the exchange which in rewinding had lapped over these thirty-five places and I suppose when I was overlooking the film on my rewinder each one being kinked so badly let go regularly about every ten feet or so.

Film Cut Clean

"I have since received reels in seven and eight pieces, clean cut, as with a sharp instrument—not torn, which I cannot account for unless it is some new fangled machine in the inspection rooms.

"While it may not have occurred from this particular exchangeman's place of business I receive brand new film on bent and dilapidated reels, which in my opinion is a crime.

"Sunday's Philadelphia Inquirer tells of a fire in the Locust Theatre which, according to this article, was due to poor conditioned film, and it really is a shame and the letter I wrote you was the very first in sixteen and a half years and done for the good of the service and for nothing else.

"Yours truly,

"C. G. WELLS,
"Elkton Opera House, Elkton, Md."

Just about this time the editor is in danger of becoming a printomaniac. Shucks, all we have to do is to settle this bad print problem and the exhibitor won't have any more troubles. No!—we're wrong—we are forgetting Radio. Sidney Lust, Washington exhibitor and exchange man, recalls it to our mind. So we turn to his letter:

"I HAVE been reading the different comments as to whether or not Radio is decreasing the patronage of motion picture theatres.

"I certainly agree with Mr. William Brandt when he

What Is YOUR Opinion on the Problems These Readers Discuss?

says: 'The Radio is decreasing the patronage of the Movies.' I believe that I can speak with a fair amount of knowledge, having previously been in the Radio business in this city, also an exchangeman and exhibitor.

"Since the question became the topic of discussion I have talked with a number of our residential exhibitors and they are all complaining about their night patronage decreasing. Surely this time of the year the business should be excellent.

An Illustration

"As an illustration, at my home I have installed a very fine Radio set and on Sunday evenings when 'Roxy' is broadcasting, my wife and a party of friends sit around and listen in, where heretofore they would go to the movies. I am given to understand that there are 75,000 radio sets in this city. What is the conclusion or result? Multiply this by three, which is a low average for the listeners in, and you have 225,000 people staying away from the movies. While it may not decrease the patronage of the first run houses, or the downtown houses, the community houses are suffering. You understand I have asked a number of exhibitors who conduct community houses and this is also their version of the question. Radio may help the Capitol in New York, since they broadcast their program and at the same time advertise their theatre, but this does not help the residential exhibitor.

"There should be a solution to the problem. Who will be the genius to uncover it? I might suggest that we are making a mistake by encouraging radio, and exhibitors are making a mistake by allowing their soloists and musicians to broadcast their talent, when it should be paid for at the box office."

The closing thought. An exhibitor with a new angle on the star question that may be important. We would like to hear from other exhibitors whose minds may be running in similar channels—or those who think that Mr. Davidson is all wrong. There's food for discussion in this letter from E. Davidson, manager of the American Theatre, Welch, W. Va.:

I JUST received a letter from a firm giving a list of the new pictures that they will make the coming season. But the casts are the same old worn out stars that we have been featuring the past three years.

"These stars have made so many pictures that they don't pull like they used to. The public says 'the last picture I saw with so-and-so in it was not very good.'

"I don't see why the producers don't get some new faces for their casts. With the pictures that they are making, any good exhibitor can put the picture over.

"I would like to know how other exhibitors feel about this situation. I think they are using prettier women in the comedies than in features. I think we must get out of this rut and give the people something new."

Picks Lita Grey

The picture plum of the year has been plucked by one of California's native daughters, Lita Grey, selected by Charlie Chaplin to be his leading lady in his first feature length comedy for United Artists. Miss Grey, a descendant of one of the old Spanish families of Southern California, is a beautiful brunette of a type characteristic of the Spanish race. Chaplin recognized her exceptional abilities while making "The Kid."

Will Film "For Sale"

With the casting of "For Sale" nearing completion, filming of this First National production will begin shortly under the direction of George Archainbaud. "For Sale" is an original story written by Earl J. Hudson, First National's West Coast production chief, and is a society drama of New York life. Prominent in the cast will be Adolph Menjou, Robert Ellis, Mary Carr and Fully Marshall. The picture will be a Spring release.

Creates Albany Exchange

The potentialities of the territory in and around Albany have determined Universal to make of that city an exchange center. Heretofore the Albany office has been a suboffice depending upon Buffalo. Starting on March 17th, the Albany office became a main office on a par with all of the other thirty-six Universal exchanges. James Holden, formerly in the New York exchange, handling upper New York territory, was transferred from the Cincinnati exchange.

Greatest Drive to Organize Independents Started on Coast by Joe Brandt

By Wire to Moving Picture World **Los Angeles, March 19.**

THE greatest movement that has ever been inaugurated on the Coast to advance the cause of the independent producers was started March 19 at a luncheon and meeting held at Brandstatter's Hollywood Montmartre Cafe and presided over by Joe Brandt, second vice-president of Independent Motion Picture Producers and Distributors Association.

The policies and principles of the organization were outlined by Brandt and a drive started to get all independent producers on the Coast into the organization to work toward the end of producing a better quality of product and designating number of pictures for independent distributors and exhibitors.

Among the producers present were: Morris Schlank, Bennie Zeidman, Anthony Xydias, Abe Carlos, F. M. Sanford, M. J. Brown, Eddie Lyons, Harry Cohn, Paul Gerson, Leon Rice and N. Walker. There was hearty response on the part of producers to policies as outlined by Brandt and eight new members were secured at initial meeting with several others announcing their willingness to join within the next ten days.

Brandt covered the field thoroughly on problems of independent producers, stating that the object of the organization was to promote the independent market in all branches of producers, distributors, exchanges and exhibitors and to raise to a higher plane the prestige of the independent producers and distributors.

Brandt produced figures showing that the independent producer could increase his revenue, eliminate waste and get a reasonable rental for pictures and at the same time eliminate entirely the unscrupulous practices of some few independent distributors.

New Exhibitor Distributing Body Starts Battle Between Officials

THE formation of a Theatre Owners Distributing Corporation under the laws of New York State by William A. True and Carl Anderson while the Theatre Owners Distributing Corporation, organized under the laws of the State of Delaware, has been in existence over fifteen months, threatens to involve high officials in exhibitor ranks in a bitter fight. A statement issued by Harry Davis of Pittsburgh, R. F. Woodhull of New Jersey, Glenn Harper of California and National President Sydney S. Cohen of New York, all stockholders of the company first to use the name, terms the organization of a namesake company "amazing." Martin G. Smith, president of the M. P. T. O. of Ohio, has resigned from the True-Anderson advisory board. Mr. True in a statement claims that "mysterious influences" have blocked the progress of theatre owners' distribution, and that "it may be necessary to stage a 'Teapot Dome investigation' of politics in the exhibitor ranks of the industry."

The statement issued by Mr. Davis et al. follows:

"We were amazed to learn that W. A. True and Carl Anderson had formed the Theatre Owners Distributing Corporation, organized under the laws of the State of New York, in view of the fact that the Theatre Owners Distributing Corporation, organized under the laws of the State of Delaware, has been in existence for over fifteen months.

"The action is the more surprising when we learn that Mr. True and Mr. Anderson formed this new company unbeknown to the remaining stockholders and directors and officers of the Theatre Owners Distributing Corporation and while Mr. True and Mr. Anderson were both officers and directors of the company.

"It is our purpose to use every means to protect the interests of the stockholders of the Theatre Owners Distributing Corporation (of Delaware) and to see that the moneys due this company from the Anderson Pictures Corporation, on account of distribution of the Theatre Owners Distribution Corporation picture, 'After the Ball,' will be paid to the Theatre Owners Distributing Corporation (of Delware) which has a contract with the Anderson Pictures Corporation regarding same.

"We have been advised by some of the theatre owners who were mentioned as members of the advisory board of the new company that Mr. True and Mr. Anderson have formed, that their names were used without a full knowledge of the facts surrounding the formation of this company by them and particularly that the remaining stockholders and officers of the Theatre Owners Distributing Corporation (of Delaware) were not apprised of the move nor were they in sympathy with it or included in same, and they have requested that their names be withheld from further use in connection with the new company.

"Irreconcilable differences arose in the management of the Theatre Owners Distributing Corporation, one of which was the desire of Mr. True and Mr. Anderson to amalgamate and consolidate the Anderson Pictures Corporation with the Theatre Owners Distributing Corporation (of Delaware) on a basis that we felt was unfair to the stockholders of the Theatre Owners Distributing Corporation and one that would give the virtual control of the company to Mr. Anderson. It was our opinion that his record of accomplishment in the industry did not warrant a move of this kind, nor did we feel it would augur to the advantage and benefit of the theatre owners of the country and the industry generally.

"We feel it is manifestly unfair and an injustice to the present stockholders of the Theatre Owners Distributing Corporation (of Delaware) to permit the use of the name of this company by Mr. True and Mr. Anderson."

President Cohen said:

"I have just returned from Washington, where I have been during the week in behalf of the legislative interests of the Motion Picture Theatre Owners of America affecting the admission and seat taxes and music license matter, and my attention is called to the activities of the last week in the incorporation by Mr. True and Mr. Anderson of a new Theatre Owners Distributing Corporation organized under the laws of the State of New York.

"This move on their part was made without knowledge to me, and so far as I can learn, without the knowledge of our stockholders and directors.

"I personally wish that any business enterprise of Mr. True's turns out to be successful, and I feel his purpose and ours and the industry would be better served if he and Mr. Anderson were to use some other name for their corporate business purposes than Theatre Owners Distributing Corporation.

"As a matter of fact, the name of the corporation does not mean so much by itself. It is the individualities associated with the company and the effort exerted by them that counts, but in this case fifteen months of time and considerable money belonging to stockholders in different parts of the country have been used in advertising and exploiting the Theatre Owners Distributing Corporation, and I am firmly of the opinion that this name belongs to these people who have advanced the moneys to defray the expenses incident to the maintenance of the company."

In a statement by Mr. True, in which he pledges himself and exhibitors at large to make theatre owners distribution an actual fact, he states:

"In the interest of progress and results, and for the entire removal of obstructionists, it may be necessary to stage a 'Teapot Dome investigation' of politics in the exhibitor ranks of the picture industry.

"Mysterious influences were blocking every constructive move made by the theatre owners in their attempt to promote cooperative picture distribution. These influences suddenly became bold and daring when the first picture put out by the Theatre Owners Distributing Corporation was ready for release. Further mysteries enshrouded and handicapped progress immediately preceding and following the annual meeting of the stockholders of the Theatre Owners Distributing Corporation. The wielders of mystery were content to mark time and prevent results, for what purpose and to what end the theatre owner public has not yet learned.

"The plans of theatre owner distribution of pictures, almost universally accepted and adopted by exhibitor organization a year ago, can now develop to maturity without interruption. We now know definitely that any opposition to the plan was the opposition of a few individuals and not of the exhibitor rank and file.

"Telegrams and letters from prominent theatre owners have been pouring into our offices, the number and tenor of which prove beyond doubt that our fight to locate and kill the mysterious influences which blocked the movements of exhibitor distribution during the past year was a fight well worth while. Should similar opposition and complications develop, we can promise the industry a 'Teapot Dome investigation' that will prove interesting to the theatre owner public. Meanwhile we are taking advantage of a clear field to make theatre owners' distribution a fact and not a fancy, to show definite and constructive results."

Mr. True wrote to Sydney S. Cohen under date of March 15, 1924:

"I have at no time sought to dodge any of the responsibilities which I assumed, but quite to the contrary I have contributed liberally of my money and my time to protect and safeguard the interests of the company and the investments of the minority stockholders who had no vote and no voice in the operation of the business. While I was president of the corporation, as you very well know, I repeatedly attempted to clear the way toward obtaining pictures for distribution. That was the purpose for which we organized, but invariably I was blocked by my fellow members on the board, and at no time did any one of them offer any substitute plan that could in any wise effectuate the purpose of the corporation.

"Apparently you and my other associates on the board were going to let the ship sink; that is why I got out. I want no part in that sort of thing.

"As I have told you before and as I told them, I intend to take care of the exhibitor stockholders of the Delaware corporation who were not on the board and I have no fear that my conduct in this matter will be misunderstood by any fair-minded man."

M. P. T. O. A.
New Quarters

Announcement is made that the Motion Picture Theatre Owners of America have removed their offices from 132 West 43rd street, New York City, to 25 West 43rd street, the National Association Building.

A meeting of the Convention Committee, comprising M. E. Comerford of Pennsylvania, Joseph W. Walsh of Connecticut, Ernest Horstman of Massachusetts, R. F. Woodhull of New Jersey, M. J. O'Toole and Sydney S. Cohen, was held at the new offices on Wednesday, March 19.

Full arrangements for the National Convention at Boston, which will be held May 27, 28 and 29, are being made. National officers, the Board of Directors and the Executive Committee will meet on May 26.



Scenes from Harold Lloyd's new comedy for Pathe, entitled "Girl Shy," which will be released Easter Sunday, April 20. Robyna Ralston plays opposite Lloyd.



Scenes from "The Masked Dancer," presented by Eastern Productions, Inc., and distributed by Principal Pictures Corporation

Seeks Feminine Lead

The selection of a feminine lead for Gasnier's next production, "The Breath of Scandal," will be made this week, according to an announcement from B. P. Schulberg, who is back in Los Angeles to complete casting for this screen version of Edwin Balmer's novel.

Trio Productions Receive Fine Send-off in Capitol

TRIO PRODUCTIONS, INC., were given a grand and glorious send-off on March 12, when more than 100 prominent independent producers, distributors, exhibitors, representatives of the trade press, officers of the corporation and men prominent in public life, participated in a goodfellowship dinner at the Washington Hotel, Washington, D. C.

This dinner marked the formal bow of Trio Productions in the Washington territory. Under the management of M. Milder, it will serve the exhibitors of Maryland, Virginia and the District of Columbia. Trio is a combination of De-Luxe, Masterpiece and Twentieth Century Films.

Speeches were, of course, the order of the evening. Each of the independents discussed their field; General Lejeune, of the Marine Corps, spoke words of welcome, and during the evening the gathering received a message from the White House, conveyed to the film men by Secretary to the President Bascom Slemp.

Among those present were Ben Amsterdam, president; Eugene Marcus and Louis, vice-preidents; Oscar Neufeld, secretary-treasurer; Harry Marcus and Anthony Luchase, directors; M. Milder and others of the Washington branch, all of Trio Productions; John Lowell, of New York; Charles Goodwin, chairman of the board of governors of the M. P. T. O. of New York; William H. Cadoret, general manager of the Comerford Amusement Company of Philadelphia; H. J. Schad, of the Carr-Schad Amusement Company, and president of the M. P. T. O. of Eastern Pennsylvania; Sam Zeiler, of Commonwealth Productions, New York; Harry Ascher, of the Grand-Ascher Productions, New York; I. E. Chadwick, president of the I. M. P. D. A., New York; Jack Cohn, C. B. C. Film Company, New York; George Bennethun, of Philadelphia; Mr. Seamon and Mr. Sedgwick, of New York; Bobby North, of New York; William Steiner; Frank Durkee, of Baltimore; Vice President Johnson, Arrow Film Company, New York; former United States Senator Martine, of New Jersey; Major General John A. Lejeune, Charles A. Linkins and A. Julian Brylawski, local exhibitors. The trade press was represented by "Bob" Welsh, of Moving Picture World; Fred Beecroft, of the News, and John Spargo, of the Herald, among others.

Mr. Chadwick spoke of the wonderful opportunity for organized independent effort in the Washington-Maryland-Virginia territory. He pointed out the advances made by the independents, declaring that an independent was the first to start the Broadway craze. He also spoke of how the circusing of films began with the independents.

Messrs. Brylawski and Linkins, as Washington exhibitors, welcome the company to the territory. They said there was an opening there for them, and predicted that they would meet with success through carrying out the program of the company. The company's offices are located at New Jersey avenue and K streets, Northwest.

Big Harlem Campaign on Harold Bell Wright Film

ONE of the most pretentious and elaborate exploitation campaigns ever projected in the Harlem section of New York is that which was started this week for the engagement of "When a Man's a Man" at Loew's Victoria Theatre, beginning Thursday, March 27. In addition to the many tie-ups which were used effectively during the five weeks' engagement at the B. S. Moss Cameo Theatre recently, numerous other hook-ups have been devised for the Victoria run of the Wright film.

As a first step a series of short articles has been arranged with the Harlem Home News, the leading community newspaper. These articles are titled, "Men Who Are Men in Harlem," with an introduction denoting that they were suggested by the picture.

Another newspaper tie-up has been effected with the monthly magazine published by the Harlem Board of Commerce as to the community spirit exuded by Harlem's prominent citizens. Personal letters are also being sent to members of the Board of Commerce, which organization as a whole is displaying a keen interest in the forthcoming presentation of the picture.

Many of the leading merchants, including Koch & Co., along thriving West 125th Street are using elaborate window displays, and the billboard displays have been strongly played up. The "animated books" will be another prominent feature of the campaign, as will the colorful Texas ranger and the huge book on horseback which evoked such interest during the Cameo run.

Al Green to Direct It

Alfred E. Green has been engaged by Samuel Goldwyn to direct "Potash and Perlmutter in Hollywood." First National has just signed a new releasing contract with Mr. Goldwyn for this picture as a result of the tremendous success of "Potash and Perlmutter," the first Montague Glass story to be screened.

Broadcast Musical Score

"After Six Days," the biblical photoplay spectacle featuring Moses and the Ten Commandments, distributed by Weiss Brothers' Artclass Pictures Corporation, is now in its second successful week at the Tremont Temple in Boston. It holds the distinction of being the first photoplay showing in New England to have its musical program broadcasted over the radio.



Scenes from "The Good Bad Boy," a B. F. O. Zeidman production released through Principal Pictures Corporation

Audience Test Proves Big Aid in Editing "Wandering Husbands"

THE new Lila Lee-James Kirkwood production, "Wandering Husbands," has been completed at the Thomas H. Ince studio and put to a triple audience test in Los Angeles in the presence of Paul Mooney, vice-president of the Hodkinson Corporation, with such gratifying results that the negative will now be cut according to the print exhibited and shipped east at once.

The idea of showing the picture to an audience was prompted by the desire of the producers to have the production go to the distributers as a "tested" subject and so avoid any possible chance of errors in editing or cutting that would occasion the return of the subject for changes, and to prove its audience value well in advance of its release.

Prior to the arrival of Mr. Mooney in Los Angeles the picture was shown at the Granada Theatre in Hollywood and at the Paramount Theatre in Santa Monica where, according to advices to the Hodkinson Corporation, its welcome surpassed the fondest expectations of the producing officials. When Paul Mooney arrived it was again shown to an audience and the enthusiasm of the Hodkinson officials ran high.

"Wandering Husbands" is the second of the James Kirkwood-Lila Lee series to be released through Hodkinson Corporation. It has Margaret Livingston heading an all-star supporting cast. Its theme is that of a well-to-do married man entangled in an affair with a clever woman of doubtful social standing. The trickery of the "other woman" pitted against the scheme of the wife to win back her husband forms the basis of intense melodramtic action and the high lights of a comedy of errors.

State Right Exchanges Report Big Demand for Principal Films

STATES RIGHTS Exchanges handling Principal's Big Five for 1924, report a great demand for these strong productions, which are distributed through Principal Pictures Corporation. The first of the Big Five, "Daring Youth," starring Bebe Daniels, with Norman Kerry and Lee Moran, Lillian Langdon and Arthur Hoyt in the cast, is proving a tremendous box office attraction. The story is one with a strong love element and fine comedy situations. In it Miss Daniels is at her best and Kerry is seen with all his dramatic strength. "Daring Youth" is a B. F. Zeidman production.

The second picture, "The Good Bad Boy," has in it the strength of "Lightnin'" and "The Old Soak," with a powerful appeal to women and children. Joe Butterworth and Mary Jane Irving are in the cast, as well as Brownie, the remarkable screen dog, who does more amazing stunts than in any previous picture. It was directed by Edward F. Cline, who won laurels in his handling of Jackie Coogan in "Circus Days." "The Good Bad Boy" was produced by B. F. Zeidman.

"Listen Lester," the third production, is said to be a "screen cocktail." Adapted from John Cort's famous stage success which ran on Broadway for more than a year, this picture brings out all of the love interest and fun of the stage production and is balanced with a splendid cast consisting of Louise Fazenda, Eva Novak, Harry Myers, George O'Hara, Alec Francis and Dot Farley. It is a William A. Seiter production, presented by Sacramento Pictures Corporation.

One of the most powerful States Rights pictures of the year is "The Masked Dancer," the fourth of Principal's Big Five. Heading the cast are Helene Chadwick and Lowell Sherman, supported by Leslie Austin, Joseph King, Arthur Housman, Charles Craig, Mme. Andree, Dorothy Kingdon, Alyce Mills and Helen Ward. This picturization of Rodolph Lothar's "The Woman With the Mask," was produced by Eastern Productions and directed by Burton King.



Scenes from "True As Steel," a Goldwyn production

GREAT TITLE

It Gets Them in *Now* and Always

"RESTLESS WIVES"

will get 'em in—and keep them coming in.

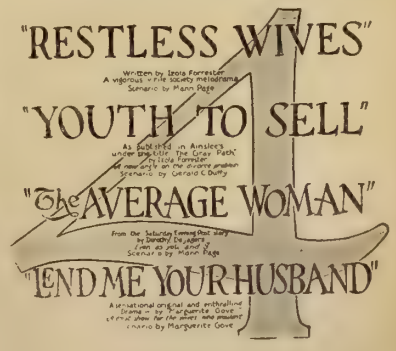
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Scenes from "The Beloved Vagabond," adapted from the book of the same name. The production stars Carlyle Blackwell and is distributed by F. B. O.

"Love's Whirlpool" Given High Praise by New York Critics

EXCERPTS from the New York City newspaper criticisms of the W. W. Hodkinson release, "Love's Whirlpool" presented at the Cameo Theatre the week of March 9, indicate that the production made very favorable impression upon its metropolitan audiences.

"It is to a certain extent mindful of 'The Miracle Man.'"—N. Y. Times.

"At times it is especially exciting and at others highly entertaining."—N. Y. Herald.

"An excellent 'crook drama,' held together by a fine cast. Well filmed and the thrills were all there."—Telegram and Evening Mail.

"The photography was excellent, the play was well directed and the continuous melodrama afforded many thrills."—N. Y. Tribune.

"There is much plot, much action and much that is diverting."—N. Y. American.

"Miss Lee gives a sympathetic performance as the young wife and James Kirkwood is altogether likeable."—Morning Telegraph.

"This picture is one of the few entertaining stories screened in the last six months. There is excellent acting by Lila Lee in the role of the crook's wife, and there is even better acting by James Kirkwood as the crook."

"It is fast, exciting, and wears no disguise. It is an extraordinarily good melodrama."—Morning World.

"'Love's Whirlpool' has about everything in it."—Evening World.

Arrow's Program for the New Season Promises Big Things

W. E. SHALLENBERGER, president, announces Arrow's line-up of new releases. This will consist of two serials, the first of which "Days of '49" is being made with the co-operation of the California Historical Society and is based upon the most dramatic period of the State. This was during 1847-48-49 and includes the discovery of gold at Sutter's Mill, the wresting of this great territory of 160,000 square miles from Mexican domination and its annexation to the United States.

Jacques Jaccard, whose fame as a serial director is firmly established, is handling the megaphone. Supervising the entire work is Ben Wilson, veteran of every branch of the production end.

Neva Gerber, Ed Cobb, Ruth Royce and Wilbur McGaugh carry the principal roles.

Following this will be another serial.

Six super-features commencing with "Gambling Wives," a Dell Henderson production, featuring Marjorie Daw, Ward Crane, Hedda Hopper, Edward Earle and Baby Dorothy Brock, which is just being released.

Twenty-six five-reel Westerns, one every two weeks are also scheduled. These are four starring Ben Wilson, whose return to the screen will be hailed with delight by fandom, four "Pinto Pete's" starring Ashton Dearholt, twelve Dick Hatton's, the first four with Marilyn Mills and her trained horses and six "Ranchland" pictures featuring every phase of Western Rodeo, thrills and spills.

Twenty-six two-reel comedies are also included in the line-up.

Release Retitled

"Beggars on Horseback," one of the five state right productions announced for immediate release through Principal Pictures Corporation, has been rechristened and will reach the screen as "Daughters of Pleasure."

Pronounced Sith-i-REE-aah
CYTHEREA
Thy Name Is Love

"Beau Brummel" Plans

Warners Sending Out Touring Units With Prints of Barrymore Film

Despite the fact that the Warner Bros. were unable to go through with their original plan of presenting John Barrymore in "Beau Brummell" for an extended run at one of New York's legitimate theatres, owing to legal obstacles in the way of a prior contract with the Mark Strand, the announcement is made this week from the Warner Home office that plans are under way for sending out several touring companies with the picture in territories where local conditions will warrant.

The initial company opens at the Lyceum Theatre, Baltimore, Md., on March 24, at a scale of prices running up to $1.65. This unit, which is complete in every detail and carries an advance man, company manager, scenic equipment, performers for an atmospheric prologue and orchestral score for twenty-two musicians, is being handled by L. Berman of the Independent Film Co. of Philadelphia. A second company will be sent by Mr. Berman to open simultaneously at the Lyric Theatre, Allentown, Pa.

Sam Morris, general sales manager of the Warner Bros. enterprises has already started on a transcontinental tour, during which he will make arrangements for other "Beau Brummel" companies. It is probable that thirty or more companies may be presenting "Beau Brummel" within the next few weeks.

Connecticut Convention Rousing Success

With pretty close to a hundred per cent. turn-out of exhibitors of the state, the Connecticut M. P. T. O. on Wednesday, March 19, registered the most successful convention in its history. The Hotel Taft was the scene of the business sessions and banquet. The completion of financing plans, and a decision to take united action on the music tax were the outstanding features. Resolutions were adopted praising Sydney Cohen, national president, and regretting his retirement. President Joseph Walsh acted as toastmaster at the banquet, the speakers including Louis Sagal, of the Poli enterprises; M. J. O'Toole, R. F. Woodhull, Sydney Cohen, William True and Robert E. Welsh, Editor of Moving Picture World. A complete story will appear in next week's Moving Picture World.



Scenes from Pathe's "The Dirty Little Half-Breed," one of a series of Indian frontier stories produced by the National Film Corporation of America.

Two Pictures Under Way

Brenon and Crosland Directing Productions at F. P. L. in Long Island

Two new Paramount pictures, "The Mountebank" and "Unguarded Women," were started this week at the Famous Players Long Island studio.

Herbert Brenon is producing the former with Ernest Torrence and Anna Q. Nilsson in the featured roles. Other members of the cast so far chosen are Louise Lagrange and Maurice Cannon. Mr. Torrence will have the role that Norman Trevor played in the stage production of William J. Locke's story. James Howe will photograph the picture and Arthur Cozine will act as Mr. Brenon's assistant. Julie Herne made the screen adaptation.

Richard Dix and Bebe Daniels play the leading roles in "Unguarded Women," which Alan Crosland will direct. The screen play was adapted by James A. Creelman from the "Saturday Evening Post" story, "Face," by Lucy Stone Terrill. Mary Astor will have one of the principal roles in the picture and other members of the cast will be Walter McGrail, Harry Mestayer, Helen Lindroth, Frank Losee and Sam Kim. Mr. Crosland's staff for this picture will include Lynn Shores, assistant director and Henry Cronjager, chief cameraman.

Get Title for Woods Film

Picked As Descriptive of the Domestic Problem Theme of the Story

Frank E. Woods announced through the Hodkinson Corporation this week that "What Shall I Do" has been selected as the title for his big feature production now nearing completion at the Fairbanks-Pickford studio.

This title was selected as being particularly descriptive of the distinctly novel dramatic situations and intensely human domestic problem about which the story revolves. Mr. Woods says that "in addition to fitting the story I believe the title selected holds that certain degree of alluring ambiguity that acts as a box office stimulant."

"What Shall I Do" is a story written around the problems of a child-wife left alone with an infant and confronted by the necessity for self-support complicated by a baby's care. Dorothy Mackaill is playing the stellar role supported by John Harron in the leading male role.

Laurette Taylor Scores in "Happiness" on Broadway

LAURETTE TAYLOR'S new Metro picture, "Happiness," a screen version of her great stage success, played at the Rialto Theatre, Broadway, New York, last week to big crowds of enthusiastic admirers. The critics praised Miss Taylor's performance.

"The writer of this review," said Don Allen in the Evening World, "met J. Hartley Manners a few days ago and asked him how 'Happiness,' his play, had acted during its transition to the screen. 'It's a bully good picture!' he had answered—'Really you know, it is!' So when we went to the Rialto yesterday, we carried along his description. And as far as we could see he was exactly right. We have never seen this star look better, either on or off the screen, and yesterday's crowds cried with her and laughed with her and felt sorry for her and came through with just the emotions she wished. We thought 'Peg o' My Heart' a wonderful picture with Miss Taylor in the title role, but go and see 'Happiness.' She's even better and that's saying a lot."

"She invests with glowing realism the character of Jenny Wreay," wrote Harriette Underhill in the Tribune. "There is a good deal of 'Peg' in Jenny; in fact, she has taken on much of that bewitching colleen's charm, and while she is distinctly a personality, the same profound eyes and beguiling smile that made 'Peg o' My Heart' world famous will find for Jenny a soft spot in the picture-goer's heart."

"'Happiness' is palpably a vehicle for Miss Taylor," wrote Robert Sherwood in the Herald. "As in the movie version of 'Peg o' My Heart' Miss Taylor manages to be excessively beautiful."

Warner Bros. to Release Eight Productions for Early Summer

EIGHT pictures, to be released during the course of the next few months, will complete the roster of the "big eighteen" productions scheduled by the Warner Brothers for 1923-1924. Two of these eight are now in work, one finished, and the other five are rapidly being whipped into shape.

Production Manager Jack L. Warner this week gave instructions to put through all the pictures without delay, so that the summer months would see the ground cleared and everything ready for the start of the twenty productions constituting the 1924-1925 schedule.

"Broadway After Dark," recently completed, is now on its way to New York, to be released following the premiere of "Beau Brummel," starring John Barrymore at the Mark Strand Theatre. "Broadway After Dark" was directed by Monta Bell, and is an adaptation from the Owen Davis melodrama.

"How to Educate a Wife," from the pen of Elinor Glyn, and "Babbitt," from the Sinclair Lewis novel, are now in production. To follow them are: "Lover's Lane," from the Clyde Fitch play; "Cornered," by Zelda Sears and Dodson Mitchell; "The Tenth Woman," by Harriet J. Comstock; "The Age of Innocence," by Edith Wharton," and "Being Respectable," by Grace Flandrau.

Powerful Modern Society Drama
CYTHEREA
Goddess of Love



Scenes from Pathe's "Shanghaied Lovers," a two-reel comedy starring Harry Langdon, produced by Mack Sennett.

Bennett to Star Alma Reubens in New Divorce Theme Picture

WHITMAN BENNETT and H. Clay Miner announce that they have engaged Alma Reubens to star in a modern divorce drama to be produced immediately at the Whitman Bennett Studios in Yonkers and to be released in May.

The production will be presented by Mr. Miner and directed by Mr. Bennett. Supporting artists already engaged for leading roles are Montague Love, Sigrid Holmquist and Marie Shotwell.

"The subject," says Mr. Bennett, "is a play adapted by E. C. Holland from a Russian original. The climax suggestion came from abroad but the change to American conditions has made a new story.

"I have had this idea on hand for more than two years and have been waiting until I should have the time to develop and direct it personally. It treats of a situation brought about through an interlocutory divorce decree—a situation which is amazingly sensational, an actual legal possibility, and dramatic to the last degree."

Many Productions in Work at F. B. O. Hollywood Studios

F. B. O. units in Hollywood are in action, with Al Santell directing Matt Moore and Patsy Ruth Miller in "Fools in the Dark" and Mal St. Clair directing Alberta Vaughan in "The Telephone Girl" series.

Ruth Roland, directed by Tod Browning, is making "Dollar Down" for Co-Artists Productions; Doug MacLean is producing another comedy along the lines of "Going Up" and "The Yankee Consul," called "Never Say Die"; Emory Johnson is completing his fifth attraction for F. B. O. tentatively titled "Swords and Plowshares" from his mother's story, featuring Mary Carr and Johnnie Walker; Chester Bennett is preparing to film a new production starring Jane Novak; Charles Seeling has just completed "Yankee Madness," starring Billie Dove, Walter Long, George Larkin and others.

Everyone is talking about
CYTHEREA
Goddess of Love

Select Title for Feature

"Hold Your Breath" Picked As Name for Al. Christie Production

In his search of a title for the big Al Christie feature comedy now under production for Hodkinson release Mr. Christie has hit upon the illuminating phrase "Hold Your Breath."

In announcing the selection of this title Mr. Christie says that he believes that it will prove to be a big ballyhoo all by itself. "I think," said Mr. Christie, "that 'Hold Your Breath' is concrete and concise, straightforward and direct in its promise of excitement and we are making a production that will live up to the promise that the title will make to the public."

"Hold Your Breath" will star Dorothy Devore supported by Walter Hiers, Tully Marshall, Jimmie Harrison, Priscilla Bonner, Patricia Palmer, Lincoln Plumer, Victor Rodman, Jimmie Adams, Rosa Gore, Jay Belasco, George Pearce and Earl Rodney, under the direction of Scott Sidney.

Fox Releases for Week

Fox to Market Special Production and One Educational for March 30

"The Plunderer," a special production with an all-star cast and "A New England Farm," an Educational Entertainment, will be released the week of March 30, by Fox Film Corporation.

"The Plunderer" is a story of pioneer gold mining days and is adapted from the widely read novel of the same name by Roy Norton. This latest Fox special, which is the last of the special productions to be released this Spring, is a George Archainbaud production.

Frank Mayo has the leading male part. Evelyn Brent, who has appeared in two other Fox pictures this year, has the chief feminine role. The other principals include the following well known screen players: Tom Santschi, James Mason, Peggy Shaw, Edward Phillips and Dan Mason.

The life of the residents on a typical New England farm from sunrise to sundown is presented in an interesting manner in the Fox Educational reel, "A New England Farm."

Reports Market Better

George West, a special representative for the Arrow Film Corporation, has just returned to the home office after a trip of several months in the Middle West. He reports the market improving, especially for Independent releases, the whole tendency of the exhibitors being to improve theatre conditions for patrons and a seeking for more and better angles for exploitation of pictures already booked. The effect of radio was not felt to any extent as far as he could learn.

Pauline Garon Signed

Pauline Garon has been signed by Goldwyn Pictures Corporation for an important role in Rachel Crothers' play, "Mary the Third" (to be retitled for the films) which will be King Vidor's third Goldwyn picture.

Miss Garon, after two years on the stage in "Buddies," "A Lonely Romeo," "Sonny" and "Lilies of the Field," went into pictures in "Adam's Rib."

Finishing "Desert Rose"

Stromberg Says Carey Feature Will Be in Final Stage This Week

Hunt Stromberg has advised the home office of the Hodkinson Corporation that "Desert Rose," the second picture in the Harry Carey series, will be on its final stage of its production this week with every chance of it being fully completed and ready for editing by the first of April.

"Desert Rose" is a story by Shannon Fife in which mental conflict replaces stage hokum in furnishing the melodramatic action, but according to the reports coming from the producers there will be plenty of the typical Harry Carey action, thrills and gun-fighting.

"The big crises are psychological rather than uppercuts from the hero's brawny fists," says Stromberg, "and the unusual situations worked out by will force are more vital and believable than coincidental solutions. This, I believe, will mark 'Desert Rose' as a new standard in Western dramas."

In "Desert Rose," Harry Carey is supported by Virginia Browne Faire, Thomas Lingham, Francis Ross and Leon Barry.

Hearing on Tax Appeals

Exhibitors located in Arkansas, Kansas, Missouri, Oklahoma, New Mexico or Texas who have income or excess profit tax appeals pending before the Treasury Department will be given an opportunity to discuss their respective cases with a field division of the Committee on Appeals and Review of the Treasury Department which will hold a series of hearings in Kansas City, Mo., beginning April 7.

The purpose of holding these hearings in Kansas City, according to an announcement of the Commissioner of Internal Revenue, is to assist the taxpayer to obtain a determination of his tax liability without the expense and loss of time involved in a trip to Washington. No cases can be considered by the field division, however, except those in which appeals have been perfected, following full consideration by the Income Tax Unit. Hearings are to be private. Further information can be had from the Committee on Appeals and Review, Room 3042, Interior Building, Washington, D. C.

Offer Censor Bill

A bill providing a state board for censoring moving pictures has recently been introduced in the Oklahoma State Senate at Oklahoma City, Okla. The board would be composed of three members to be appointed by the Governor. The chairman would receive $2,100 a year and the other members $1,800. A secretary would be paid $1,500. Members would serve three years with terms overlapping. The board would be empowered to censor immoral or cruel pictures.

Tent Show Decision

The Civil Appeal Court, sitting at Dallas, has rendered a decision against the Tent Show Bill. This case was appealed from Corsicana, Texas. The next line of action will be an appeal to the State Supreme Court, but in the meantime the law is in effect, as the decision in one district does not control in other districts, and the decision is not good even in the Fifth District while the appeal is pending. In the meantime the exhibitors can pay the tax before being ordered by a court to do so.



Scenes from "Big Moments from Little Pictures," Pathe's two-reel comedy produced by Hal Roach and featuring Will Rogers.

Critics Laud "Hill Billy" at Opening in New York

ONE of the most beautiful performances of recent times in the films is Jack Pickford's in 'The Hill Billy,'" said Quinn Martin, picture critic for the New York World, when this Allied Producers and Distributors Corporation release had its premiere showing at Moss' Broadway Theatre, New York, March 10.

Present at the evening performances were Mary Pickford and Douglas Fairbanks, who snatched time enough from preparations for New York openings of "Dorothy Vernon of Haddon Hall" and "The Thief of Bagdad" to see Jack's second independent production, in which he appears as both star and producer. Jack Pickford and his wife, Marilyn Miller, had returned to Los Angeles, the former to start work on a new picture. His mother and others of the Mary Pickford-Douglas Fairbanks organizations attended the opening.

"Mr. Pickford's work," Quinn Martin also said in his review, "is so finely timed and so wistfully appealing that we have decided there isn't another young man in pictures who has surpassed him this season in emotional pantomime. It seems rather improbable that a boy whose whole life has been so far removed from clod-hopping could step into the part of a long-haired mountain hick and act precisely like one. It is interesting to see a young man step out of a Stutz bearcat and straddle a plow-horse.

"It is a picture which holds you and carries you away. This is due largely to expert continuity and, as we have said, a very fine and genuine piece of acting by the star. This is a picture play which we recommend."

"'The Hill Billy' is very good entertainment and we might say better than some of the pictures which are heralded as 'superspecials,'" said Luella Parsons in the New York American. "It is about the best thing Jack Pickford has made for the screen. His likeness to his sister Mary is extraordinary in this film."

"'The Hill Billy' is thoroughly delightful and refreshing, polished, well done and intelligent," said Aileen St. John-Brennon in the Morning Telegraph. "It is a picture above the average. The photography is exceptionally fine. Its characterizations are apt and interesting, and they all keep you guessing. Jack Pickford is very much at home in his role, and is natural and unaffected."

100% Picture
CYTHEREA
Goddess of Love



Scenes from Pathe's "Hunters Bold," a two-reel Spat Family comedy production, made by Hal Roach.

"Hunchback" Box Office Tonic in Theatres All Over Country

THE HUNCHBACK OF NOTRE DAME," the super picture made by Universal from Victor Hugo's novel, and which stars Lon Chaney, supported by an exceptional cast, is proving itself a really remarkable picture judged from box office standards.

Hundreds of commendatory wires and letters which reach the Universal home office from exhibitors al over the country bear testimony to the success of the picture.

Following its recent run at the Strand Theatre, Syracuse, N. Y., Walter Hays, president of the Syracuse Strand Theatre Company, telegraphed as follows:

"Just finished first week of our engagement of 'The Hunchback of Notre Dame' at our Syracuse Strand Theatre. Although we were handicapped by very bad weather conditions all records for any picture that has ever played Syracuse either at a legitimate theatre at two dollars top or at a picture theatre have been broken with 'The Hunchback.' We are holding the picture over next week, a rare occurrence."

According to a telegram received from Donald Knapp of the Strand Theatre, San Bernardino, California:

"It took San Bernardino like Grant took Richmond. All attendance records surpassed. 'Hunchback' is a surefire winner."

O. D. Cloakey, manager of the Regent Theatre, Ottawa, Ontario, said, in a wire to Carl Laemmle:

"'The Hunchback of Notre Dame' opened its two weeks' engagement here today, smashing all attendance records. Crowds waited in a line a block long in bitter cold to reach box office. Special police necessary to keep crowd in order."

In New Haven, Conn., where it opened at Poli's Palace on Sunday, February 24th, Mr. Oliver Edwards, manager of the Palace, wired Mr. Laemmle:

"'Hunchback' enjoyed greatest opening performance Sunday night of any of the big features at advanced prices playing the Palace. Capacity in a house seating thirty-two hundred."

Mr. Alexander Frank, of the Plaza Theatre, Waterloo, Iowa:

"'Hunchback' opened at Paza today to complete sellout. Both matinee and evening. Turned away another capacity house but most bought tickets for the weekday performances."

Louis J. Santikos, of the Rialto Theatre, San Antonio, Texas, said:

"Packed house night and day. Receipts exceeded those of any day since we opened."

One of the "First National Twenty"
CYTHEREA
Goddess of Love

Received Honorable Mention

Palace Theatre,
Hamilton, Ohio, March 5.

Editor, Moving Picture World:

For more than four years this theatre has endeavored to build up a reputation for utmost reliability, good-will and truthful advertising. Therefore it was most gratifying indeed when our local newspapers yesterday came out with the following news story: AT THE ANNUAL AWARD OF THE ADVERTISING TROPHY, HONORABLE MENTION WAS GIVEN TO THE PALACE THEATRE FOR TRUTH IN ADVERTISING.

This is about the highest endorsement that it is possible for us to get from the local Advertising Club, which is affiliated with the Associated Advertising Clubs of the World.

This for your information.

Very truly yours,
F. S. MEYER.
Managing Director.

Mack Weinberger Resigns

Mack W. Weinberger, who has been representing Producers Security Corp. in the home office of W. W. Hodkinson, has resigned. Mr. Weinberger will shortly announce his new affiliation. Weinberger is one of the best known men in the field among special representatives and branch managers, previous affiliations having included the David W. Griffith and Associated Exhibitors organizations.

Gibson at Work

Hoot Gibson has started work in a new comedy feature at Universal City under the direction of Edward Sedgwick. The picture, tentatively titled "Broadway or Bust," will be filmed from an original story by Sedgwick and Raymond L. Schrock, a combination that has written many of Gibson's most successful productions. Ruth Dwyer will play the lead opposite Hoot. King Zany is the only other member of the supporting cast so far selected.

To Feature For Regal

Margaret Livingston has been signed by The Regal Pictures Corporation to appear as the featured player opposite James Kirkwood and Lila Lee in "Wandering Husbands" the second production in the series of Kirkwood-Lee pictures to be released by the Hodkinson Corporation.

Will Direct "Bread"

Metro has selected Victor Schertzinger to direct the screen version of Charles G. Norris' novel, "Bread," which Metro bought earlier in the season. Production will start this month as soon as Mr. Schertzinger has finished the editing of Jackie Coogan's second Metro picture, "A Boy of Flanders," direction of which he has just completed.

Jackie Coogan Aids Kids

To Head Near East Milk Fund and Go Abroad in Behalf of American Children

Now that Jackie has completed his second Metro picture, "A Boy of Flanders," he will desert the movies for ten weeks this summer in order to lead a modern "Children's Crusade" throughout the United States in an appeal to the children of America for a million dollar shipload of foodstuffs for the destitute children of the Near East, and then sail in person to deliver the gifts to the Near East orphans in Greece, Palestine and Syria. This became known here when Charles V. Vickrey, general secretary of the Near East Relief, made public a letter from Jack Coogan, Sr., giving his consent to Jackie's participation and overseas trip.

Jackie will start his campaign with a series of milk appeals in the Pacific Coast cities within the next several weeks. Similar campaigns for carload lots of milk, flour, clothing and quinine will then be held across the continent. Churches, Sunday schools, public schools, picture theatres, clubs and fraternal societies, together with children's organizations generally, will co-operate in the campaign.

The Boy Scouts of America, in addition to co-operating in the raising of the cargo, will greet Jackie in all of those cities through which he passes on his trip across the continent, just prior to his sailing. Both Mr. and Mrs. Coogan are to accompany Jackie on his trip to the Near East and all expenses will be paid by them. A print of Jackie's first Metro picture, "Long Live the King," and one of "A Boy of Flanders" will be taken over to entertain the kiddies during Jackie's stay abroad.

Dinner to Hochstim

Alan D. Marr, assistant general manager of Associated Exhibitors, staged a dinner and dance at the Ten Eyck Hotel, Albany, N. Y., Saturday, for Sam Hochstim, who was retiring from the Associated branch managership in that city to become manager of the Star Theatre in Hudson, N. Y. Nat Marcus was installed as the new branch manager, and Aaron Nacht, formerly in charge of the statistical department in the home office, joined the Albany sales staff.

Ince Acquires Hollywood Laboratory and Equipment

THE Hollywood Laboratory Corporation with its entire equipment has been purchased by Thomas H. Ince and will be reassembled and operated in conjunction with the big laboratory on the Ince lot in Culver City, according to an announcement by H. D. Lyman, builder of the Hollywood Laboratory.

The Hollywood Laboratory was completed one year ago, its assembly including the most modern machinery and paraphernalia in use in motion picture making. The amalgamation of the two laboratory units gives to the Ince plant one of the most complete motion picture manufacturing laboratories in the entire industry. It is reported that the deal, including reorganization of the Ince laboratory, involves approximately a quarter of a million dollars.

The Hollywood Laboratory was assembled and operated on a commercial basis to serve all producers of pictures in Southern California. Its holdings included many valuable patents and secret processes for the making of transparency titles, art backgrounds, life size still photographs and other photographic art features.

During the one year of its operation, the Hollywood Laboratory has made all the titles for many of the outstanding independent productions including Mary Pickford's "Rosita" and "Dorothy Vernon" and Charlie Chaplin's "A Woman of Paris." One of the most important features of the Ince Culver City plant has been the printing laboratories which the veteran producer has developed.

"Other producers are not to be excluded from the use of the remarkable and artistic titles and title backgrounds that have attracted universal attention during the last year as a result of my purchase of the Hollywood Laboratory Corporation," Ince makes known. "The arrangements of the transfer include the use of the transparency title service by all producers. The more completely artistic productions that are released, the greater is the permanent prestige of the motion picture screen."

"One important feature of my new laboratories will be a serious attempt to materially cut down the cost of motion picture prints. With from 90 to 115 prints made from the negative of each feature production, this item of saving to the industry will be an important one."

Shades of Barnum—
What a show—
Professional acts
Paul Whiteman's Jazz Orchestra,
Dancing
Eats
All the beautiful Stars and Great Magnates of the Screen
Hotel Astor, March 29.

MacGregor to Play Lead

Malcolm MacGregor will make his debut in Paramount pictures in William de Mille's production, "The Inside Story," Mr. de Mille having selected the young actor to play the leading role opposite May McAvoy, according to an announcement by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production. "The Inside Story" is an original comedy-drama by Clara Beranger.

Title Changed

The title of the Educational-Clyde Cook Comedy, previously announced as "Under Orders," has been changed to "The Misfit."

Kane Decorated

Robert T. Kane, general production manager of Famous Players-Lasky Corporation, has been notified by the War Department that he has been decorated by the Belgian Government with the Belgian Croix de Guerre, as of January 22, 1919. The citation reads: "He particularly distinguished himself by his courage during the victorious offensive in Flanders."

Mr. Kane served in A. E. F. with the 316th Train Headquarters and the Military Police.



Scenes from "Miami," starring Betty Compson. It is an Alan Crosland production and is distributed by W. W. Hodkinson Corporation



Scenes from Chapter Two of the new Pathe serial, "Leatherstocking," adapted from James Fenimore Cooper's classic, "Leatherstocking Tales." Edna Murphy and Harold Miller are cast in the featured roles. This chapter is released March 23.

"Three Weeks" Well Received by Washington Reviewers

GOLDWYN'S Elinor Glyn picture, "Three Weeks," directed by Alan Crosland, had its premiere at the Rialto Theatre in Washington, D. C., last week and did a tremendous business at that theatre. Ie received the highest kind of praise from the reviewers in the Washington newspapers and more than stood up to the great expectations which the producers had for this picture.

The reviewer for the Washington "Herald" wrote: "'Three Weeks' is another triumph for both director and producing organization. The famous love story has lost nothing in its change to film form. On the contrary, it is one of the most gorgeous romances ever screened. It is engrossing as to story, beautifully and lavishly mounted, exceptionally well acted and is sure to arouse unusual enthusiasm. It is dramatic and appealing and in picture form holds a great lesson for everyone who sees it."

The Washington Evening Star: "The picture follows the book fairly well—indeed, it does so more than film versions of novels generally do. The few liberties taken really enhance the story and are helpful to those who have not read the text. 'Three Weeks' is wonderfully staged . . . the acting of Aileen Pringle as the Queen is superb."

The Washington Post: "Bob Long, manager of the Rialto, says he expects to break all box office records with the picture and if the crowds which flocked to the theatre yesterday and last night mean anything, Bob's expectation is in a fair way to be realized. Aileen Pringle does a great piece of acting as the Queen; so does Conrad Nagel."

The Washington Times: "It follows the original Elinor Glyn novel both in letter and in spirit . . . . . good screen entertainment in this day and age—and, incidentally, splendid box office receipts. Aileen Pringle as the Queen presents an ever varying, ever fresh, always interesting interpretation. She makes a definite bid for stardom and she will probably get it."

Washington Daily News: "The thing is impressionistic, really . . . . . the director dressed it in shimmering fabric and electric moons and here it is. It has dignity! The cast is very good."



GRAB THIS PICTURE

—and boost it to the skies. Here's one that will make 'em want to see more of your theatre and your pictures. This second big PALMER PHOTOPLAY, following, as it does, on the heels of the first big Palmer Picture, "JUDGMENT OF THE STORM," makes more fans for you. With beautiful MADGE BELLAMY and big cast, you've got a genuine attraction that you can shout about. Take a slant at the press book. Ask your nearest F. B. O. exchange manager for play dates and DO IT NOW!

FILM BOOKING OFFICES

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Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W: I, England

May McAvoy on Coast

May McAvoy has arrived in Los Angeles from New York to play an important part in Mr. de Mille's newest Paramount production, "The Inside Story."

Starts "Enemy Sex"

James Cruze Begins Work on Vehicle Starring Betty Compson

"The Enemy Sex," James Cruze's current production, has been started, according to an announcement by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation.

"The Enemy Sex," which was adapted by Walter Woods and Harvey Thaw from a popular novel by Owen Johnson, features Betty Compson. Heading the cast are Percy Marmont, Kathlyn Williams, Huntly Gordon and De Witt Jennings.

Included in the cast are Sheldon Lewis, Dot Farley, Pauline Bush, Frank Bonner, Pauline French, Ed Squadrille, Kate Toncray, Will H. Turner, Ed Brady, John Roche, William Austin, J. Morris Foster and Walter Wills.

To Hold Conference on Censorship Repeal

Albany, N. Y., March 20.

(By wire to Moving Picture World)

There will be a conference at the State Capitol in Albany on Wednesday, March 26, of Republican members of the Assembly on the proposal to repeal the motion picture censorship law. Speaker H. Edmund Machold, of the Assembly, announced the conference.

This coming gathering will settle the question as to whether or not the bill will be reported out of Assembly Ways and Means Committee and go to a vote in the Lower House.

If the decision is against reporting the bill out of committee, it will not preclude the bill ultimately going to a vote in the Assembly, for it will be reported out by the Senate Committee, and passed in the Upper House, and then transmitted to the Assembly.



Scenes from Thomas H. Ince's new drama of the South Sea Isles, "The Marriage Cheat," a First National picture

T. N. T. Dinner Novelties

Celebrities Will Tell Bed Time Stories in Lieu of Speeches

Following the announcement that for the first time in banquet history there would be no speechmaking at The Naked Truth Dinner, annual gathering of the Associated Motion Picture Advertisers, the imposing line-up of those who will tell Bedtime Stories in place of lengthy dissertations at the Hotel Astor on the night of March 29 is announced by A. M. Botsford, chairman of the entertainment committee. They will include: Mary Pickford, Douglas Fairbanks, Will Hays, David Wark Griffith, Samuel Rothafel, Rupert Hughes, A. M. Botsford.

Station WEAF is to broadcast them along with the rest of the entertainment by wireless—to the W. A. M. P. A. S. in Hollywood, to every film club, to England and to all radio fans. These Bedtime Tales will be limited to five minutes each instead of ten as previously announced and each will deal with Naked Truths concerning the motion picture industry.

Thus will the program proceed apace smoothly and unruffled from the soup which begins at seven until the dancing that ends at dawn, with Paul Whiteman, the famous orchestra leader, there in person with two jazz bands, one playing where the other leaves off, providing continuous music in the interim between the story telling, the comedy sketch and the other entertainment features arranged for the evening.

To Make Adaptation

Raymond Griffith has been engaged to make the screen adaptation of the William Collier farce, "Never Say Die," which is to be Douglas MacLean's third independent starring production for Associated Exhibitors. Mr. Griffith is recognized as one of the most versatile screen artists in Hollywood.

Goldwyn Studios Busy with Two Companies at Work; 4 Preparing

ANOTHER season of activity has touched the Goldwyn studios, with two companies at work, four preparing to start work, and one picture in the cutting room.

Marshall Neilan is now in the midst of active work on his film version of Thomas Hardy's "Tess of the D'Urbervilles," after having been delayed a few days owing to an attack of appendicitis. Blanche Sweet and Conrad Nagel have the two leading roles with Joseph J. Dowling, Stuart Holmes and Raymond Griffith in other important parts.

Robert Bradberry is now directing a feature picture for Sunset Productions, a new producing corporation. The picture has not yet been titled.

King Vidor, having selected Rachel Crothers' stage success, "Mary the Third," as his next Goldwyn production, will begin camera operations within a few days. He is now selecting the players. Eleanor Boardman gets the leading part of Mary the Third, but no other members of the cast have been decided upon. A new title is being sought for this production, as the author's title is held unsuitable for a film version of her play.

Victor Seastrom is actively preparing to begin work on "The Tree of the Garden," his second Goldwyn picture, from the novel by Edwin C. Booth. The script has been prepared and the members of the cast are now being considered. It is believed at the studios that Mr. Seastrom has in this novel a theme that is even better suited to his directorial genius than was "Name the Man!" and that the result will be one of the best photoplays of the new season.

Roland West will soon begin work at the Goldwyn studios on a feature starring Elaine Hammerstein for Truart. This director's preceding production, "The Unknown Purple," was also made on the Goldwyn lot.

Charles Hutchinson, who has been the star of many serials, such as "Dare-Devil Hutch," has rented space at the studios and is directing himself in a feature production.

Robert Leonard is editing the latest starring vehicle for Mae Murray, "Mlle. Midnight." Work on the next Murray-Leonard picture will begin soon.

Ladies Too!
All aboard!
Nobody bored!
Fun and Frolic.
T. N. T.
Hotel Astor, March 29.
Soup at 7—be on time.

A Notable Cast

With James Kirkwood, Adolphe Menjou, Norma Shearer, Mae Busch, George Fawcett, Mary Carr, Winifred Bryson, Robert Agnew, Robert Frazer, Walter Hiers, Margaret Wade and Ruth Stonehouse filling the twelve principal roles in his new picture, "Broken Barriers," Reginald Barker plans to begin actual production within a few days on his next production for the Metro-Louis B. Mayer forces. It will follow "Women Who Give," which Metro releases this month.

"Broken Barriers" is the novel by Meredith Nicholson, which first appeared in serial form in Cosmopolitan Magazine some time ago.



Priscilla Dean in "The Storm Daughter," a Universal-Jewel production

N. Y. Projectionists Protest Against Murphy Film Bill

STRONG opposition to the so-called Murphy bill, seeking to amend the general business law of New York state, relative to the regulation of the manufacture, purchase, lease, use, sale or similar disposition of motion picture film, of a nitro-cellulose or similarly hazardous base, and removing existing restrictions, was made March 18 at Albany, at a hearing on the bill before the Assembly judiciary committee.

The protests were made by A. J. McCosker of New York City, representing Moving Picture Machine Operators' Union, Local 306, and Abraham Horowitz, secretary of the same Union, while Frank H. Richardson, of New York City, also filed a brief opposing the measure.

The bill is in committee at the present time, and even though it should be passed in both houses between now and the time of adjournment, those opposing the bill were open in declaring that the fight would be carried to a bitter finish, even to the extent of demanding a hearing before Governor Smith, as was the case a year ago.

In addressing the members of the committee, Mr. McCosker said: "I beileve that section 216 is especially iniquitous because it removes the safeguards at present existing on so-called slow burning film, making it unnecessary for a person to be licensed before he can operate a machine to project such film.

"My reasons are that such film designated as non-inflammable, or slow-burning, may easily precipitate a fire or panic where a number of persons are gathered to witness the film thus projected. Sensible procedure demands that every person be licensed who would project motion picture film of any description.

"An added reason is that most projectors or machines on which the law would permit an unlicensed projectionist to show slow-burning film, would also accommodate highly inflammable motion picture film, and there would be a natural desire and temptation to use highly inflammable film, because of the wider and perhaps more interesting variety of subjects which may be had and which are printed on highly inflammable motion picture film stock.

"It would be too much to expect that the unlicensed operator in possession of a machine which accommodated inflammable motion picture stock on which is printed both numerous and more entertaining motion picture productions, to confine himself to the use of slow-burning film, even if he knew the difference between them."



HELENE CHADWICK
Who has been signed to star in W. W. Hodkinson releases

Film Title for Song

Hepworth to Provide Popular Number for "Lily of the Alley"

In line with the announcement made that special exploitation would be given to all of its big productions, now scheduled for general release throughout the United States, Hepworth Productions, Inc., has arranged for a special song number entitled "Lily of the Alley" to be written by Berme Grossmand and William Donaldson, popular melody composers.

Hepworth will make special publication of the song at the same time that its big production, "Lily of the Alley," has its premiere in New York and other cities. The song, with words and music by Messrs. Grossman and Donaldson, will be placed on popular sale; its lyrics and melody expected to obtain an unprecedented sale irrespective of the picture play dates. The number is approved by Hepworth with the sole idea of helping popularize the film title and to make the general exploitation campaign for this particular production of a far-reaching extent.

The song will be used by exhibitors in prologues, special programs, orchestral presentations and as a special tie-up in all shops, stores and department establishments where popular music is offered for sale.

This is just one of the many exploitation angles that Hepworth Productions, Inc., has in mind for this big Hepworth film.

E. E. Shauer Returning

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, with Mrs. Shauer, sailed for New York on the Santa Teresa from Valparaiso, Chile, on Wednesday, March 5, according to cable advices received at the home office. They are expected reach New York on March 24. Mr. Shauer inspected the Paramount offices in Rio de Janerio and Sao Paulo.

"Confidence Man" Ready

Thomas Meighan has completed "The Confidence Man" at the Long Island studio of Famous Players. The picture was directed by Victor Heerman and the screen play was written by Paul Sloane from the story by L. Y. Erskine and Robert H. Davis.



M. J. MINTZ

Mintz to Go to Europe

Originator of Thematic Music Cue Sheet to Open Offices Abroad

M. J. Mintz, the man who originated the "Thematic Music Cue" sheet, will sail for Europe shortly to open branch offices in London, Paris and Berlin. The "Thematic Cue Sheet" has been universally adopted, as it gives every exhibitor, no matter what the size of his theatre or orchestra, the benefit of a complete musical accompaniment that he could not otherwise obtain unless he had a $5,000 musical library.

A testimonial dinner is being arranged in honor of Mr. Mintz by his many friends in the moving picture business.

Stern Goes to Coast

Abe Stern, vice-president of Century Comedies, accompanied by his wife, returned to Hollywood several days ago to assist in the supervising of Centuries scheduled for production during the remainder of the year.

While on the Coast Stern will make arrangements to strengthen present Century units. It is his intention to return to New York later in time for the third Baby Peggy feature.

Buys Two Westerns

Two stories which will be filmed as starring vehicles for Jack Hoxie have just been purchased by the Universal Pictures Corporation.

They are "Back Trail" and "Triple Cross for Danger," written by Walter J. Coburn, popular young writer of modern western short stories. Screen adaptation and continuities of the stories are now being prepared under the supervision of Isadore Bernstein.

Sign Louise Fazenda

Louise Fazenda has been signed by Jack White and will play the featured role in a coming Jack White Comedy. She will be surrounded by an all star cast. Fred Hibbard, who has just returned from New York after a month's vacation, will direct. This will be Miss Fazenda's third appearance on the Educational Film Exchanges, Inc., program.

Ince Forces Busy

With the current First National release of "Galloping Fish," Thomas H. Ince's new comedy special featuring Louise Fazenda, Syd Chaplin, Ford Sterling, Chester Conklin and "Freddie," the trained seal, in the title role, two pictures remain on Ince's present schedule. Shooting has been completed on both these features, "The Marriage Cheat" and "Those Who Dance," and they are being cut and edited.

Get Print of Hatton Film

The first print of "Two-Fisted Justice," Dick Hatton's first Arrow-Great-Western, has just reached the home office. Dr. Shallenberger and V. P. Johnston are more than delighted with this first of Hatton's new series. It is hair trigger double action all the way through, the work of Marilyn Mills and her trained horse "Star" add wonderfully to the action. "Star" lives up to his name. Goes into a room, kicks two men out of the windows and unties the rope binding Hatton's wrists as well as a few other stunts.

Estelle Taylor Chosen

Estelle Taylor has been signed by Paramount to play one of the two featured roles in George Melford's forthcoming production, "Tiger Love," according to an announcement from Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation.

Antonio Moreno and Miss Taylor will be co-featured in this adaptation by Madge Tyrone of Manuel Penella's Spanish opera, "The Wildcat."

Plan Another Novelty

Inspired by the success of their first novelty feature production, "The King of Wild Horses," which will be released by Pathe on April 13, Hal Roach and Fred Jackman, respectively producer and director of that picture, are busily engaged on a second story which will again present in the stellar role "Rex," the great black Morgan stallion, who was featured in the first production.

The script is now nearing completion, and it is expected that camera work will be started within the next few weeks. The working title of the new production will be "Man's Best Friend."

Biglow in Chicago

Charles Biglow of the Rothacker Aller Laboratory in Hollywood is spending his vacation in Chicago. He was assistant superintendent of the Chicago Rothacker plant before joining Joe Aller.

Weiss Bros.' "After Six Days" Has Many More Good Bookings

FOLLOWING the huge success attained by "After Six Days," the biblical photoplay spectacle featuring Moses and the Ten Commandments, at the Tremont Temple in Boston, where it is in for an indefinite run, Weiss Brothers, in conjunction with the Supreme Photoplay Company of Pittsburgh, have arranged to open this film at the Nixon Theatre in that city on March 31.

"After Six Days" was acclaimed by the Boston reviewers as one of the outstanding and most artistic photoplays to be presented in that city in many years.

The same extensive presentation given the film in Boston will be given it on its opening, and during its run, at the Nixon Theatre.

Among the territories so far disposed of by Weiss Brothers' Artclass Pictures Corporation on this super spectacle are: Greater New York and Northern New Jersey to Kerman Film Exchange; Eastern Pennsylvania and Southern New Jersey to Standard Film Attractions; Northern Illinois and Indiana to Epic Film Attractions; Dominion of Canada to Charles Lalumiere, and North and South Carolina to B. & W. Booking Office.

America Will Always Hold Lead, Says Vitagraph's London Head

FOREIGN picture production will never attain the height reached by the American film industry, in the opinion of George H. Smith, managing director of Vitagraph, Ltd., London, who is now visiting his brother, President Albert E. Smith, in Los Angeles.

Mr. Smith asserted upon his arrival in America that the British Film Week would react against English made films because of the failure of native producers to present pictures of the high grade of the American product. After a survey of the great studios in Hollywood he declared in a statement at Vitagraph headquarters that he did not believe that foreign producers would ever compete equally with American pictures.

"This is my first visit to the western center of the motion picture industry," Mr. Smith said, "and I am amazed at the progress and development in studios and studio equipment. Nothing abroad, in Great Britain or in the countries of the continent, approaches the vastness of our industry as demonstrated by this colony.

"The production of motion pictures requires exceptionally alert minds; for this it seems that the American is especially well equipped. American product will continue to hold its lead, a lead that it earned by the character of pictures, just so long as there is a market abroad."



Ladies Too!

Intimate Acts on the industry—
Acted by professional actors—
T. N. T.
Hotel Astor, March 29.
Soup at 7—be on time.



Scenes from "The Sea Hawk," a Frank Lloyd production for First National Release

Ohio Showmanship Wins in Argument Over Road Shows

ONE of the most interesting experiments in the industry was carried out by Metro recently to determine whether Rex Ingram's "Scaramouche" should be road-showed at advanced prices in a legitimate house or played at popular prices in a picture theatre in any given city. The scene of the experiment was Hamilton, Ohio, the Palace Theatre, the leading picture house, participating.

Metro officials had intended to road show "Scaramouche" in Hamilton at $1.65 top. The management of the Palace declared, however, that it could gross the same amount that was expected from the road showing by playing at popular prices but to a greater volume of business. They offered to test this out, putting the matter up squarely to the people of Hamilton and letting them make the choice. If they failed, it was understood that big productions in the future would necessarily have to play at advanced prices.

"Scaramouche" went into the Palace and did the biggest gross that Hamilton had ever seen. It became a matter of civic honor almost for the people of the city to prove that the Palace management had been right in saying that they would all support a big picture like "Scaramouche" right royally.

After Metro had agreed to play the Palace, the manager called a consultation of Hamilton editors and leading citizens. He urged them to get in back of him so that in the future all big pictures would play Hamilton the same way. He told them that the last big picture that had played Hamilton at advanced prices had carried away $5,000 from the city, twice as much as any spoken road show had ever got and $2,000 more than any picture had ever got at the regular theatres at popular prices. He had to break that record. His backing was immediate and enthusiastic.

That same afternoon the Hamilton Evening Journal came out with a big story in which the case was stated at length and emphasis laid upon the fact that the Palace manager was going against odds to keep faith with his public. Merchants co-operated in tie-ups and in innumerable other ways. The greatest force was the mouth-to-mouth advertising; in fact, the situation was the talk of the city.

Here's the 2nd PALMER Photodrama that will make big dough for you



EVERY poster, every lobby photo, every newspaper ad, every accessory shrieks ticket sales for you on "THE WHITE SIN." A great cast enacts this second big PALMER photoplay. Bank on it getting the dough for you. Take a slant at the press book.

FILM BOOKING OFFICES

723 Seventh Avenue, New York, N. Y.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W: 1, England

To Release This Month

"The Shooting of Dan McGrew," the Sawyer-Lubin picturization of Robert W. Service's famous poem, has been completed and is now in the process of cutting and editing. Metro will release it late this month.

Barbara La Marr has the part of the Lady Known as Lou. With Miss La Marr in pivotal roles are Lew Cody, Mae Busch, Percy Marmont, George Siegmann, Max Ascher, Fred Warren, Nelson McDowell, Bert Sprotte, Harry Lorraine, Eagle Eye, Millie Davenport, Ina Anson, William Eugene and Phillipe de Lacy.

Stars or Stunts?

Put out a poster, "So-and-so in The Great Question—Tonight." Do they bust the cash box, cramming in the quarters? Or do they stay home and listen for XQZ on the radio?

Tease 'em, please 'em, start 'em talking and wondering—and you've got 'em coming! Every week Sargent's "Selling the Picture to the Public" gives actually tried ways of getting the new twist into your exploitation.

Boost the stars who draw for you—but boost every other angle of the picture that will draw for you as it has drawn for others. Study Sargent's selling tips—spend and draw—or save and suffer.

Torrence in New York

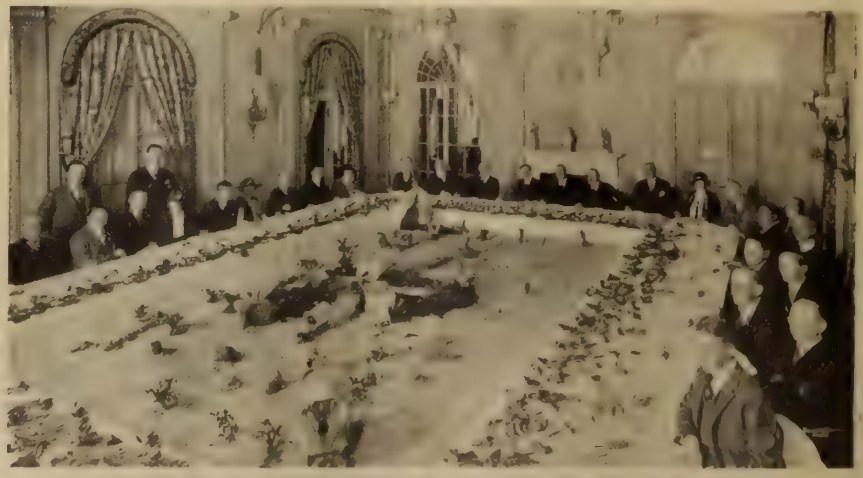
Ernest Torrence has arrived in New York from the coast to play the leading role in "The Mountebank," the Herbert Brenon production, which will be started at the Famous Players Long Island studio this week. This will be Mr. Torrence's second appearance in the East.

Ready American Market

American moving picture producers will find a ready market for their films in Latvia, Esthonia and Lithuania, where our films are rapidly supplanting the German variety in popularity, according to a report from Riga to the Department of Commerce. It is expected that approximately 50 per cent. of the requirements of those countries for moving pictures will be supplied from the United States during 1924, although last year we furnished only 30 per cent. of the total, while German films amounted to 65 per cent. and French films to five per cent.

"Cytherea" Subtitled

When the next Samuel Goldwyn-George Fitzmaurice production is released, it will carry the title "Cytherea" with the added sub-title "Goddess of Love." First National will release this photoplay in the spring.



FAMOUS PLAYERS BREAKS ALL LUNCHEON RECORDS

The customary procedure of giving a luncheon to the critics BEFORE the showing of a picture was reversed recently by Famous Players, who tendered an invitation to the reviewers of the New York, national and trade press to celebrate the first birthday of "The Covered Wagon." At the head of the table, from left to right, are: Dr. Hugo Reisenfeld, S. R. Kent, Adolph Zukor, A. M. Botsford, Jesse Lasky, E. Ludvigh, Ernest Torrence, and Robert Kane at the extreme right.

Gets Film Rights to 3

Vitagraph announces the purchase of picture rights to "The Road That Led Home," by Will E. Ingersoll, "In the Garden of Charity," by Basil King, and "The Range Boss," by Charles Alden Seltzer. "In the Garden of Charity" is the second novel by Mr. King which Vitagraph has purchased.

Editing Blackwell Film

John C. Brownell, scenario editor of the Film Booking Offices, is busy cutting and editing the Carlyle Blackwell production, "The Beloved Vagabond," adapted from the famous stage play and widely read novel by W. J. Locke.

"The Beloved Vagabond" as screen entertainment should be exceedingly interesting. The picture lends itself to prologue adaptation and sympathetic musical setting. F. B. O. will release the production April 21.

Holmes Herbert Signed

Holmes Herbert, who has distinguished himself in a long list of productions released by Paramount, Fox, Vitagraph, Selznick and First National, has been signed to appear in the leading role opposite Lois Wilson in the Cosmo Hamilton story, "Another Scandal," that will be released by the Hodkinson Corporation.

Dickinson Joins F. B. O.

Ashley Weed Dickinson, formerly one of the best known newspaper men of New York City and for a number of years a sports columnist on the Morning Telegraph of that city, has joined the press department of the F. B. O. Hollywood studio in association with Hy Daab, studio publicity manager. Dickinson is widely known in theatrical and magazine circles in New York.

T. N. T.

All the Big Stars Will Be There March 29

"Three Weeks" Held Over for Second Week in Washington

ELINOR GLYN'S "Three Weeks" was held over for a second week because of the great business it rolled up during its first seven days at Tom Moore's Rialto Theatre, Washington, D. C. It is one of the big hits of the season in the national capital.

An arrangement has been made by Goldwyn Cosmopolitan with the Saenger Amusement Company by which "Name the Man!" and "Reno" will play over the Saenger circuit after their first run in New Orleans, now in progress.

All available seventh year pictures have been sold to the Ohio Theatre, Indianapolis.

The Indiana Theatre in Terre Haute has booked all available releases of the season.

The Peerless Booking Co. has booked all seventh year pictures for showing in Amsterdam, N. Y.

An arrangement has been made with the Temple Theatre, Rochester, N. Y., for second run of all seventh year films available for second run.

A deal has been closed with the Leland Theatre, Albany, N. Y., by which all Goldwyn Cosmopolitan releases for the current season will be shown 100 per cent.

The Lincoln Theatre in Troy, N. Y., has booked all pictures on the distributing company's year's schedule.

A contract has been signed with the Phoenix Amusement Company by the terms of which all Goldwyn Cosmopolitan product for the season will be shown 100 per cent. in Lexington, Paris, Frankfort and Winchester, Ky.

"The Great White Way" has been sold to the Stanley Co. for first run in Philadelphia at the Arcadia Theatre following "The White Sister."

"Why Men Leave Home" Has Successful Chicago Opening

"WHY MEN LEAVE HOME," the Louis B. Mayer-John M. Stahl contribution to First National's "20," had its premiere at Balaban & Katz's Chicago Theatre last week, and reports are that it did exceptional business despite the advent of Lent. The picture is an adaptation of the drama by Avery Hopwood. Heading the cast are: Lewis Stone, Helene Chadwick and Mary Carr.

It will not be set for general release until the latter part of April. In the meantime it will be given a series of test runs in selected cities.

First National's exploitation division and the Mayer office have been co-operating for weeks in devising exploitation for national and local use. Two units for newspaper use are already under way. These are a symposium of expressions by public men and women, to be used as the nucleus of a men's "agony column" in newspapers all over the country. The other newspaper feature is a series of twelve comic strips.



Scenes from "The Great White Way," a Cosmopolitan production



Regal Pictures, Inc., presents James Kirkwood and Lila Lee in "Wandering Husbands," a W. W. Hodkinson Corporation release

Capitalize Radio and End Its Opposition, Says Bill Brandt

By TOM WALLER

NEVER, since its inception, has the industry faced such opposition as it does today in radio, maintains William Brandt, head of the Motion Picture Theatre Owners of New York State. Utilization of the aerial waves is only in its infancy, so combat it with bigger and better pictures until it is wholly perfected and then capitalize it. This is Brandt's message to exhibitors throughout the country.

Showmen have had a good season, due to a wonderful winter, and many have thus been lulled into a false sense of security regarding the magnitude of radio, he observes. But radio is only upon the threshold of its power—a power which is felt in houses throughout the entire country when a big international event is being broadcasted, Brandt states.

Ninety per cent. of the receiving sets today are home made affairs, whose costly bulbs easily burn out at the hands of novices. But improvements in this field are daily being made and talking machine companies are combining radio with their wares, so that in another year—and possibly even less than that—the price of an A1 set will be within the reach of every wage earner, he predicts.

When such a stage in radio is reached there will be twice and even three times the number of stay-at-home-listeners-in that there are today—and there are sufficient today to influence the box office, once infallible to nearly all inclemencies, at the slightest frown in the sky, he remarks.

Easily fifty per cent. of the theatrical business throughout the United States suffered a loss on the night when President Coolidge's address was broadcasted. Likewise when a big prize fight is being described blow for blow the average movie fan forgets his classification and tinkers around his set. Even though it may be of the home made brand and he gets but little of the broadcast yet the feature picture is over at the average neighborhood house before he is willing, and even if then, to abandon his futile adjustments, Brandt declares.

It takes just a few nights like this to eat up the exhibitor's profits for the entire year, he comments. Such is true of all classes of theatres, especially so in the case of the showman who depends upon a rural patronage.

"Make them come out by giving them what they want—bigger and better pictures," he urges.

Exhibitors, he says, should prepare for the time when the radio will be perfected to the superlative degree. Then, he suggests, they can capitalize it by having it provide them with orchestrations for their features at a cost less than that necessitated by a single piano player.

On this point Brandt has more or less futuristic ideas, the details of which now are purely theoretical. They are such which would, he admits, revolutionize a part of the present system of distribution. He would have 100 exhibitors in a territory use the same feature each week and have a station broadcast to them a suitable musical score over a special aerial wave. The cost of the orchestra broadcasting could be defrayed by these 100 exhibitors. He is confident that most of the discrepancies, which now would make impossible the putting into effect of such a plan, will be eliminated with the perfecting of the radio's loud speaker.

Mrs. J. B. Clark Dies

All Industry Mourns Passing of Wife of Pittsburgh Magnate

Gertrude Rowland Clark, wife of James B. Clark, head of the Rowland and Clark Theatres in Pittsburgh, passed away there on Friday, March 14, after a short illness, aged 45 years. All Rowland and Clark theatres were closed in respect to her memory from Friday to the following Monday evening.

Mrs. Clark's untimely passing was a distinct shock to all who knew her. Always a true friend of the movies and a real coworker with her husband, she was held in high esteem by all those who had known her.

The funeral took place on Monday, March 17. It was attended by many of the local film people. Richard A. Rowland of First National, brother of the deceased, was in the city, arriving the morning following her death.

The late Mrs. Clark is survived by her husband, two daughters, one brother and four sisters. To them the World extends its sincere sympathy in their great loss. And the picture industry has lost a real champion.

Charles Ray Signs for Series Under Old Director, Tom Ince

CHARLES RAY in his old character of the typical American youth and Thomas H. Ince, the producer, again have joined forces.

As the result of contracts closed recently Mr. Ray has returned to his old home, the Thos. H. Ince Studios in Culver City, to work under the guidance of his discoverer and mentor.

This announcement will come as a surprise not only to the motion picture industry but to the picture world as well, for Ray latterly has been a star-producer on his own responsibility.

Details of the new Charles Ray features have not been fully decided on, but both Ince and Ray declare that they will be made in accordance with public demand that Ray return to the type of happy, wholesome American youth first made popular by him.

No particulars of releasing arrangements are yet announced.

"I am mighty glad to see Charlie Ray back," says Mr. Ince, "and I feel, as I believe everyone else feels, that he alone is able to bring to the screen the most lovable type of American youth. Since he has been making his own productions he has given us some of the most artistic pictures the screen has known. Now he can cast aside the cares of business and distributing problems and devote his entire time to the portrayal of character. In this he is supreme."

It is expected that work on the first pictures will begin at once at the Ince Studios.

Special Trade Showing for Lloyd Company

A special trade showing of Harold Lloyd's latest comedy for Pathe titled "Girl Shy," will be given at Loew's New York roof on Friday, March 28, at 2 P. M.

A special program has been arranged, including music by Ernest Luz's Orchestra. The Pathe office advises there will be no other trade showings of the Lloyd comedy in New York territory.

Take Larger Quarters

The Oscar Buchheister Company, specialists in motion picture art titles, have, in the effort to keep up to demands for their work and to continue to improve their high quality work, been compelled to take larger quarters.

Through this move the Buchheister Company will occupy the entire twelfth floor at 245 W. 55th street, New York City, and will install every facility for the convenience of patrons, including the use of a projector for the viewing of work when desired by patrons.

Three hour service is promised on scratch titles and direct positives, and a welcome awaits those wishing to inspect the improved conditions under which the company will operate.

"Between Friends" Ready

J. Stuart Blackton has finished "Between Friends," a picturization of the novel by Robert W. Chambers, his third super-feature to be released by Vitagraph. Mr. Blackton produced the picture at the Hollywood studios and is now engaged in cutting and editing the film before the negative is shipped to the laboratories in Brooklyn. Lou Tellegen plays the principal male role, Anna Q. Nilsson and Alice Calhoun the principal feminine roles.

Gasnier Will Direct

Following the completion of "The Breath of Scandal," now in production as a Preferred Picture, Gasnier will direct "When a Woman Reaches Forty," B. P. Schulberg has announced. Royal A. Baker, motion picture censor for the city of Detroit, is the author of this original screen story. Olga Printzlau has lately completed the continuity.

Heads Albany Branch

F. L. Davie has been appointed manager of the Albany branch of the Film Booking Offices, according to an announcement made by Harry M. Berman, general manager of exchanges.

Davie is well known throughout the country, having been with Universal in various territories.

Powers' Durable Film Solves Print Situation, Says Briefer

By SUMNER SMITH

THOSE who hail with delight the news that a drive for more prints seems to be in progress since the Eastman Kodak Company announced a price reduction in positive film, and who believe the issuance of more prints a solution of the big exhibitor problem, should hear what M. Briefer of the research laboratory of Powers Film Products, Inc., has to say on the subject. It isn't really an economic solution, he believes, but simply a temporary and partial way out of the dilemma.

Mr. Briefer has followed with interest the editorials, articles and letters on the print situation in Moving Picture World which have proved such big guns in the battle for satisfactory prints, so he was very ready and willing to talk when we spoke about the price reduction on positive film and the promise of more prints.

"Will this solve the difficulty?" we asked.

"Far from satisfactorily," Mr. Briefer replied. "The exhibitor has suddenly come in for a large share of the blame for print deterioration and producers are asked to offset this deterioration with additional prints. Thus the price advantage, due to the recent cut, will be absorbed in greater consumption of raw material.

"E. V. Richards scores exhibitors for abusive handling of prints and concludes that the remedy lies in more prints. E. A. Eschmann declares that long runs are chiefly responsible for the demand for additional prints. L. A. Jones of the Eastman Kodak Company sums up the situation with the broad statement that 'whatever tends to give greater satisfaction to the ultimate consumer, even if it costs more money at the start, works for the general progress and prosperity of the business.'"

The point was made that more prints are bound to be an advantage.

"Of course," Mr. Briefer agreed readily. "But not a remedy. No thought is expressed as to the possibility of greater projection life of motion picture film and how this may be accomplished to the financial advantage of the industry in general. I believe that instead of stressing the obvious remedy of avoiding deterioration with a shorter number of runs, some thought should be given to the physical factors controlling the useful life of prints and we should seek to get the most out of the prints purchased.

"What I call the 'longer wear' idea carries its own appeal. It calls for no increased expenditure in direct outlay or the inevitable additional cost of handling more prints. The longer wear idea has an economic advantage; the more prints proposition only serves to increase the old extravagance from which we should attempt to recover. The more prints idea compels consideration of economic factors such as the additional expense of handling, examining, storing, shipping and other costs incident to the plan proposed. It is not quite as simple as it sounds.

"Two ways out are apparent, then," we said. "Either the more careful handling of film by exchanges and exhibitors, or more durable film."

"That's it," Mr. Briefer nodded. "And I can tell you about the latter solution. Technical details aren't suitable here for obvious reasons, but I want to say that a technical investigation of the durability of film has been in progress for more than two years in the research laboratory of the Powers Film Products.

"Exhaustive tests have clearly shown the possibility of improving the useful life of the present film from 25 to 50 per cent. Motion picture film embodying this feature has actually been and is being circulated and independently reported from separated territories as showing greatly increased projection life. It has been found that increasing the useful projection life of the sprocket holes eliminates many of the other objections to long runs, such as rain marks and unsteady pictures, and of course enormously reduces breaks in projection.

"By all means there should be a sufficient number of prints made to serve the needs of the exhibitor, but improvement along the lines indicated should not be forgotten. The saving on the price of raw stock alone might be better diverted to the making of better pictures."

Blaney's Second Ready

"One Law for the Woman," the second Charles E. Blaney production to be released by Vitagraph, is now being edited and prints will soon go to branch offices for release.



Scenes from "Daring Youth," a B. F. Zeidman presentation, distribu ted by Principal Pictures Corporation, and starring Bebe Daniels

Lauds Vitagraph Service

It Triples His Business, Georgian Exhibitor Writes

A tribute to the sales service of Vitagraph comes from Daniel T. Clary, owner and manager of the Amuzu Theatre, Lincolnton, Georgia. Mr. Clary is the chief business man of the town and his success as an exhibitor is an encouragement to theatre owners who have endured dull periods. Mr. Clary writes:

"It's a real pleasure to run a theatre with your pictures, the advertising accessories furnished, and the service rendered. Advertising will put life in any business and with the kind you furnish, clean, snappy, attract attention as far as can be seen. Whenever I put on one of your pictures I double and triple my average business.

"I am not writing this for personal gain but I have one of the best patronized theatres in the state of the town's size and it's due to your service and the advertising accessories you furnish with your pictures."

What was this beautiful girl's story?



see

Madge Bellamy

in

"THE WHITE SIN"

It's the 2nd Big

PALMER PHOTO PLAY

If you played the 1st PALMER picture it isn't necessary to tell you to play this 2nd picture—"THE WHITE SIN." It's a box office attraction with a crashing title that gets em in and once in you can bank on the picture going over great. See it at your nearest F. B. O. exchange.

FILM BOOKING OFFICES

723 SEVENTH AVENUE, NEW YORK, N. Y.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W: I, England



Scenes from "True As Steel," a Goldwyn production

C. H. Christie Again Signs with Educational to Handle Product

THAT there will be no dearth of short comedies this year from the Christie organization was indicated recently by Charles H. Christie, general manager, who has just returned from the East, having signed contracts with Educational Film Exchanges for the exclusive distribution of all the Christie two-reel product for the fifth consecutive year.

"When it was announced some time ago," said Mr. Christie, "that our organization is to make a certain number of A1 Christie Special Features to be released through Hodkinson, many of our friends in the trade took this to mean that our short-subject production was to be curtailed. But this is not the case. The fact is that the short comedy program from us will probably be augmented rather than lessened. And Educational Exchanges will have the exclusive distribution in the United States and Canada of the entire Christie product of short subjects, while the pictures which Hodkinson will issue will be feature-length pictures of the comedy type.

"We have gradually been enlarging our organization to take care of this increased production. Two new directors are now at work on the two-reel comedies. Archie Mayo is at work producing one with Neal Burns, while Gil Pratt is directing Bobby Vernon in a new comedy; Harold Beaudine will direct Jimmie Adams next, while Scott Sidney is directing the first of the feature productions.

"Al Christie, with the addition of these and other directors, writers and gag-men, will have more time for the supervision of the enlarged activities, in providing stories, and in the important work of cutting and editing.

"There is really some indication that feature productions this year will be shorter than before, giving the exhibitor a chance to balance his show and include the comedies which audiences demand for completely entertaining bills. And by the way, any features which our organization will produce will not be more than six reels long. It is our firm belief that the average entertaining story can be told in six reels, with plenty of room to spare for the incident and gags which enliven a good plot."

"Extra Girl" Scores Hit

Mabel Normand's First Feature for Associated Exhibitors Wins Praise

Mabel Normand in "The Extra Girl," the first of her features for Associated Exhibitors distribution, scored a hit in its recent run at the Palace Theatre, Washington. The Washington News reviewer, who signs himself "J. I.," said of the star and the production:

"Mabel Normand is there. Yes, siree. Nobody can loosen this little star's grip on fame. To see her in 'The Extra Girl' this week at the Palace is to believe it. We honestly say this is the best picture of her career."

The Washington Star said: "Mabel Normand's methods in comedy are decidedly individual and effective." The reviewer of the Times exclaimed enthusiastically: "The Extra Girl' is recommended as a cure for blues."

Finishes Work

Lionel Barrymore has finished work in "Meddling Women," a Chadwick independent production. Dagmar Godowsky is the feminine lead.



Scenes from "Barnum Junior," an Educational Juvenile Comedy featuring Johnnie Fox, Jr. The production was directed my Arvid Gillstrom and is distributed by Educational Film Exchanges, Inc.

High Praise in New York for James Cruze's Latest

JAMES CRUZE, in his latest Paramount production, "The Fighting Coward," has added another to his long list of box-office hits, judging from the reception the picture is being accorded on the occasion of its New York premiere at the Rivoli Theatre. Capacity crowds are the rule at every performance and the picture has been given a big boost by all the New York newspaper critics.

Characterizing it as "one of the most delightful and gratifying travesties we have ever seen on the screen," Harriette Underhill in The Tribune says: "Never has James Cruze done a more delightful bit of directing, and Walter Woods is to be congratulated on his perfect adaptation. Ernest Torrence is an absolute joy. So is Noah Beery . . . It seems as though every one in the cast does the best work of his career, and surely this is true of Cullen Landis, who plays the fighting hero. We are unselfish enough to want everybody to see 'The Fighting Coward.'"

"'The Fighting Coward' seemed to me to be awfully funny," said McElliott in the Daily News, while the Times critic pronounced it "a hilariously funny entertainment." The Herald said: "James Cruze is the possessor of the keenest sense of humor in the cinema directorial field, and he is at his best in 'The Fighting Coward.'"

"It is fine film entertainment," said the Evening World, "and thousands seemed to enjoy it greatly yesterday. James Cruze, responsible for the direction of 'The Covered Wagon,' has scored again."

"The chef who cooked it up is none other than James Cruze," said The Sun's critic, "the same James Cruze whose masterly hand has pushed a covered wagon around the world. The views of the old Southern mansions, the ramshackle gambling halls of Natchez and the lumbering Mississippi River boats would alone make the picture worth while. 'The Fighting Coward' will provide a wholly diverting evening—even for professional Southerners and professional anti-Southerners."

Buys "Cheechakos"

Associated Exhibitors Take Over Alaskan Feature for Distribution

Announcement has been made by J. S. Woody, general manager of Associated Exhibitors, of the purchase of all rights to "The Cheechakos," the first motion picture ever made in Alaska. More than two years were required for the work and it really is a history of the great northwestern country.

Captain Austin E. Lathrop and Lewis E. Moomaw have been in New York for two months negotiating with Paramount, First National and the Associated Exhibitors. Associated plans a national advertising campaign before the first showing of the production.

President Harding was a guest on "location" with the company filming the picture during his Alaskan trip and the production was endorsed by him. The few persons permitted to see the negative claim that "The Cheechakos" is a production that will take the country by storm.

Secures Foreign Rights

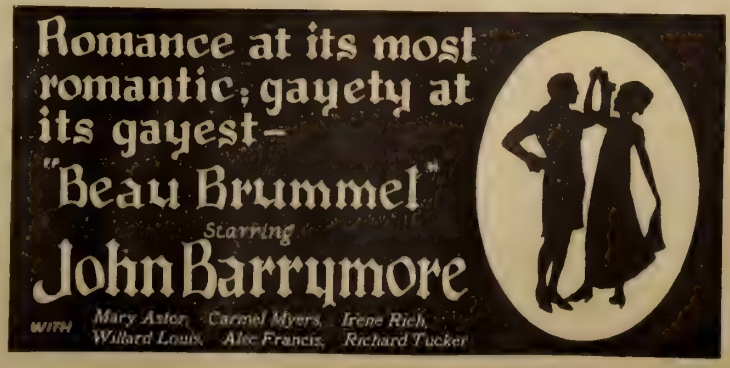
The C. B. C. Film Sales Corporation have sold the Apollo Trading Corp. the foreign rights to several of their feature pictures for all of continental Europe with the exception of Holland and the Scandinavian countries. The pictures are: "Yesterday's Wife," "Forgive and Forget," "Innocence," "The Marriage Market," "Discontented Husbands" and "The Barefoot Boy."

Engages Millhauser

Bertram Millhauser has been engaged by Cecil B. De Mille to work in collaboration with Beulah Marie Dix on the next big special production from the hands of this director. Millhauser has already begun work at the Famous Players Studio on the adaptation of "Feet of Clay," the Marguerite Tuttle novel, recently announced as the basis of the forthcoming De Mille special. The engagement of Millhauser followed directly upon his completion of the continuity of "The Code of the Sea," now in production by Famous Players with Victor Fleming directing.

How Etching Is Done

One of the finest and most interesting of the Educational entertainments to be released by Fox this season will be "The Magic Needle," which is now being produced at the New York Fox studios. This short subject presents the magic story of the etching from the first work on the plate to the final artistic triumph.



First National Promises More Prints

THERE will be more prints issued on First National pictures as a result of the reduction of the price of raw stock recently announced by Eastman. This new policy is announced by E. A. Eschmann, who calls it "reciprocity to the small exhibitors of the country whose whole-hearted support of First National has given that company's product such wide distribution."

This action marks the first definite step toward the alleviation of the evil of poor prints, on the subject of which MOVING PICTURE WORLD took up the cudgels over a year ago and which it has consistently agitated since. The First National plan, as described by Mr. Eschmann, is to issue additional prints on part of the money saved on raw stock instead of taking full advantage of the price cut.

"The print problem," stated First National's general manager of distribution, "is to the motion picture industry what the bollweevil is to the cotton grower. The small exhibitor has been the sufferer, and despite the most meticulous care the print which reached him after extended first-runs was not always in proper condition. With the reduction of the price of raw stock, an opportunity was offered and First National is the first distributor to take advantage of it.

"The effects of this policy will be many. In the first place there will be more prints in circulation and consequently the subsequent run exhibitor will be assured of prints in better condition. Again, our exchanges will be able to assign playdates closer to released dates, so that the exhibitor may obtain the greatest benefits from advance publicity and national advertising."

Law Changes Asked

Canadian Exhibitors Wait Upon Premier Seeking Tax Repeal

A strong deputation of moving picture exhibitors of the Province of Quebec, headed by officials of the Motion Picture Theatre Owners of Canada, waited upon Premier L. A. Taschereau, of Quebec, and Hon. Jacob Nicol, Provincial Treasurer, to ask for several important changes in existing laws. The exhibitors were accompanied by Col. John Cooper, of Toronto, representing the Canadian Moving Picture Distributors Association, while the Montreal Theatre Managers Association was also officially represented.

The delegation asked the Provincial Government to reduce the admission tax, which is imposed by certain cities of the Province, from ten to seven per cent; repeal of the seat tax entirely and a reorganization of the Quebec Board of Moving Picture Censors. The seat tax ranges at present as follows: Villages, 20 cents per seat per annum; towns, 30 cents, and cities, Montreal and Quebec, 50 cents. The exhibitors wanted legislation which provides that at least one member of the Quebec Censor Board should be a moving picture theatre owner.

The moving picture men were introduced by T. D. Bouchard, member of the Provincial Legislature for Ste. Hyacinthe, who is a director of the M. P. T. O. of Canada. Others from that association included A. D. Denis, of Montreal, Canadian president; Maurice West, Montreal, secretary, and A. Sperdakos, Montreal, treasurer. The Montreal association was represented by B. M. Garfield, of the Gayety; Howard Conover, of the Imperial, and G. A. Coughlin, legal representative.

Third for McCoy

Number three for Harry McCoy. That he has made the grade as a Century Comedy star is evidenced from the fact that he will make his third appearance as a star for this company in "Traffic Jams," the title the picture bears at this printing.

Noel Smith is directing it from a story written by himself. Hillard Karr, Bessie Welsh, Joe Bonner and Ernie Adams are playing leading comedy roles in support of McCoy.

Phonofilm to Incorporate Music with Prints of "Covered Wagon"

LEE DE FOREST, inventor of the Audion, which makes possible long distance telephone, radio broadcasting and talking motion pictures, states, in regard to the Phonofilm, recently shown in the Rivoli Theatre:

"Arrangements have already been made with Dr. Hugo Reisenfeld, the talented musician and director of Famous Players' Broadway presentations, to imprint on that greatest of all American pictures, 'The Covered Wagon,' the stirring music which he composed and arranged, and which unquestionably is largely responsible for the unprecedented run of that film classic in a Broadway theatre.

Music Will Travel With Picture

"Thus next fall this film will go out into the smaller cities and 'the sticks' carrying with it into every theatre, no matter how small, the well trained orchestra which has thrilled countless thousands here.

"Upon the success of this initial venture depends the entire future policy of the motion picture theatre, as regards the sort of music which their millions of patrons will enjoy in the future. Personally I have not the slightest doubt as to the outcome.



DR. LEE DE FOREST

"I have been quoted as having said 'the Phonofilm is perfected.' This is a mistake. It is not perfected. Nothing which man has ever undertaken is perfected. But the Phonofilm is much nearer practical perfection than the motion picture was ten years ago; than itself was six months ago.

"The Phonofilm will never be perfected in the sense that its builders will be fully satisfied with its fidelity of recording and reproducing voice, music and all manner of acoustic effects, which can add art, beauty and similitude to the silver screen. But already we have worked out refinements of recording and reproducing which give a clearness and fidelity of sound reproduction equaling those of the finest phonograph records, and totally lacking that inevitable and unmistakable 'phonograph quality.'

"Already the 'ground noise' has been reduced to a practically unobservable minimum, far less proportionally than the surface scratch of the phonograph needle. The Phonofilm, it must be remembered, is NOT a phonograph. It is sound photography, with the sound waves photographed on the same strip of film with the scenes."

Enters Producing Field

A new producer has entered the motion picture field. Tom J. Geraghty, well known scenarist and film supervisor, will soon begin production at the Pickford-Fairbanks studio, while Mary Pickford and Douglas Fairbanks are vacationing in Europe, and Jack Pickford will be the star of his first feature.

As yet Geraghty has not named the forthcoming production, but he says it will be on the order of the comedy-dramas he wrote as the first Fairbanks features for United Artists release. After the first Jack Pickford production is well under way, Geraghty plans to start a new feature, probably with a feminine star.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

New England Theatres Using Prologues More Extensively

The use of prologues, effective and at the same time inexpensive, are on the increase in picture theatres throughout the New England section and exhibitors apparently are giving more time and thought to the matter of "atmospheric presentations" for the feature picture.

Cheap vaudeville along with the best of features has spelled failure to more than one manager in the past year, and in his search for something to serve as an added attraction for his film programs the manager apparently has found that the prologue is filling a long-felt need. To be sure, some houses are using vaudeville one half of the week and some are using one, two or three acts, changed twice or thrice weekly. But with the high prices of films, cost of advertising them and all other items of operating a house, there is very little left for the payment of a good vaudeville bill. If prologues solve the problem they will mean money in the pockets of Mr. Exhibitor.

One of the main arguments of the exhibitor against prologues has been the fact that a stage crew is necessary in order to light up the stage and operate such curtains as are necessary. But those exhibitors who haven't a great deal of money for prologues have hit upon the plan of using a drop or folding curtain in front of their screens, leaving the latter stationary, and placing the special scenery, if any is used in the prologue, to one side of the stage—pushed out sufficiently far from the wings so that it is visible from all parts of the house. In this way only one stagehand is necessary to operate the one curtain and the lights, and in some cases only a spotlight is used.

The prologues in the main consist of a vocal soloist, who sings a selection that may be the music theme of the feature. In most cases the soloist is appropriately costumed, following closely details of the picture.

Some other houses, notably those with an admission of 50 cents or more, are using a dancer along with a vocal soloist, presenting them either together or separately and with greater scenic effect.

An example of an effective and at the same time inexpensive prologue was that conceived by John W. Hawkins, general manager of the State Theatre in New Bedford, Mass., and presented in conjunction with "The White Sister" the week of March 9. The setting was composed of wood wings on one side of the stage and on the other there was a set piece representing an altar with rail in front. At the top was an opening in which was set a crucifix. Upon the appearance of the soloist, who was garbed in the costume of a nun, like "The White Sister," a concealed light illuminated the crucifix. She stood just inside the altar rail. The soloist first sang "Ave Maria" and then "The Rosary." Chimes from the organ added to the effectiveness of the "atmospheric presentation."

The only mechanical operation necessary to present Mr. Hawkins' prologue was the lowering of a drop curtain depicting a forest; in other words, a drop of standard house scenery, in front of the picture screen. The cost of the prologue was for the singer and the building and painting of the small set piece.

Another added attraction which is finding its way into many of the picture theatres is the illustrated song—furnished free of charge. But in this case Mr. Exhibitor is taking a chance. The song publishing concerns furnish him attractive slides bearing the words of the song, but the singer that they send often is apt to have virtually no singing voice whatever.

The writer was in a theatre recently where an exceedingly high-class film program was presented. It was a beautiful theatre. One of these cheap "ulcerated" songs was an added attraction. It was of no sense whatsoever and the soloist, if he possibly could be called such, essayed the part of a cheap vaudeville "single" and with his rasping voice, swaying of shoulders and "swell headedness" succeeded in lowering the general plane of the program. It is the old story of getting something extra just because it doesn't cost anything. But such an attraction serves merely to induce unfavorable comment from the patrons, who, without a doubt, do not know but what the theatre management is paying the "singer" a salary to appear before them.

Until something new makes its appearance the prologue will serve as a medium for boosting programs, but it must be indicative of the general character of the house if it is to make a hit with patrons. Such is the view of a number of exhibitors whose opinions have been sought on the matter.

With Charles G. Branham out as general manager of the Gordon circuit of New England theatres and the reported deal for the houses involving Famous Players-Lasky off, Nathan Gordon, head of the Gordon Theatres, apparently is going to retain a firm hand on his properties. Mr. Gordon is said to have made arrangements for a new general manager and a new director of publicity.

Mr. Gordon is one of the original First National franchise holders and his theatres are their principal outlet in New England. He also controls the First National Exchange in Boston.

The Fenway Theatre in Boston, under the control of the Famous-Players Lasky Theatre Department, now has a specialist in picture presentations as its managing director. Lawrence ("Buddy") Stuart is the man. Giving a feature film the proper "atmosphere" is one of his professional hobbies. He is an enthusiast for musical scores which really mean something—which blend with the keynote of each photoplay. Mr. Stuart devises prologues and the accompaniments to the additional films of his programs. He well succeeds in striking a general mood and increases the effectiveness of the feature. Manager Stuart has introduced some new and attractive "atmospheric" features in conjunction with the programs offered at the Fenway in the short time that he has been in charge of the theatre.

Mr. Stuart formerly was New England press representative for Goldwyn-Cosmopolitan. He succeeded Charles Raymond as manager of the Fenway.



PAULINE GARON
Who plays an important role in "The Turmoil," one of Universal's big next season's releases now nearing completion.

David Dow, J. J. Ford and David F. Perkins, of the Gray circuit of Famous-Players Lasky theatres throughout New England, attended the recent conference of the Paramount managers in New York city.

Gene Shea, manager of the Worcester Theatre in Worcester, whose usual job is handling the presentation of legitimate attractions, always is on the lookout for something that is different in the realm of the screen. For four days, starting March 20 he presented "The Lost Tribe," featuring Captain Frank Hurley, the explorer, who also appeared in person. When Gene goes after business with a film he makes Worcester picture fans sit up and take notice of what he has to offer. He's a strong advertiser.

Loew's State Theatre in Boston observed its third anniversary the week of March 9. The program consisted of "Icebound," "Fair Week" and, as an added attraction, there was the noted violinist, Jan Rubini.

Alterations are to be made on the Temple Theatre in Roxbury. The Temple Theatre Company of Boston plans to expend $30,000 on the work.

A picture policy has been installed in the State Theatre in Springfield by the Goldstein Brothers. "The Extra Girl" was advertised strongly for the week of March 16.

James M. Carney, manager of the Broadway Theatre in Lawrence, knows how to get talk about his show around the town. He co-operated with one of the city paper's circulation department and had all of the newsboys as his guests. Manager Carney plays all of the "big ones" at the Broadway.

Maine

Joseph Dondis of Rockland, Me., who purchased a lot in Belfast last summer and built the foundations for a picture theatre, expects to complete the project this spring. Mr. Dondis plans to have an attractive theatre with stores in front of the building. Work was stopped suddenly last fall. Mr. Dandis now is the owner and manager of the Strand Theatre in Rockland.

Kewpie Dolls as gifts are given away one night a week at the Elm Theatre in Portland, of which William S. Wolf is manager.

City Manager Brinkerhoff of Portland is not to make any recommendation that a fee of $100 be charged churches which apply for licenses for the exhibition of pictures. Fees exacted of theatres for the privilege of conducting motion picture exhibitions have been fixed at $100 a year. There has been no statute or ordinance amending that sum.

Kansas City Exhibitors Name New Joint Arbitration Board

The Motion Picture Theatre Owners of Kansas City, Missouri, held their regular meeting March 12, at which new members were appointed to represent the exhibitors on the Joint Board of Arbitration. Those appointed to the committee are: A. M. Eisner, Broadmour Theatre; Julius Blender, New Centre Theatre; Jay Means, Murray Theatre. Every three months one of these men will be replaced.

The association also will co-operate with the Woman's City Club in the $50,000 campaign fund for the Girls' Hotel. Tickets to be sold for 25 cents and accepted by any theatre which is a member of the association, are being distributed throughout the city. Half of this money will go the exhibitors and the other half to the Girls' Hotel.

It is interesting to know that Frank L. Newman of Kansas City has personally recommended only six pictures to his patrons during the last ten years. When a picture carrying his indorsement is to run at one of his theatres, the fact is announced through the newspapers by means of a letter written by Mr. Newman. For the first time in over a year and a half Mr. Newman sent a personal message to the public giving his opinion of "Shadows of Paris," starring Pola Negri. The picture recommended preceeding this one was "Manslaughter."

The Mainstreet Theatre, Kansas City's junior Orpheum circuit house, has inaugurated a new policy of playing big first-run feature pictures with the signing of a contract with First National to play their pictures exclusively. Frank L. Newman formerly played First National pictures, and it has been a matter of speculation as to what pictures Newman will run in his two Kansas City houses. The Mainstreet will continue to play vaudeville, but the photoplay presentation will be featured above the vaudeville. Admission prices will remain the same.

Earl S. Nesbitt, well-known exploitationist and exhibitor in this territory, has been put in charge of publicity and advertising for the Mainstreet Theatre, Kansas City. Mr. Nesbitt was formerly of the Linwood Theatre at Tarkio, Mo., and more recently with the Liberty Theatre of Kansas City and Capitol Enterprises of Kansas, Missouri and Nebraska.

Clarence Rehm of Baxter Springs, Kas., was also doing some booking last week.

J. T. Salmons has sold his Strand Theatre at Arkansas City, Kas., to M. L. Smith, who has taken immediate possession.

Mountain Grove, Mo., will soon have a new theatre when the remodeling of one of the buildings is finished. The first floor of the office building is being made suitable for a theatre, which will be modern in every respect. Dr. F. H. Riley, who has owned and managed the Nugget Theatre at Mansfield, Mo., for a number of years, will be owner of the new house.

Jack Moore, an exhibitor from St. Joseph, Mo., was making the rounds of the exchanges the other day.

R. E. Nicholas is to open a new vaudeville and picture house at Osage City, Kas., April 1. William Goding, who formerly owned and operated a theatre in Osage City for several years, will be assistant manager of the new theatre.

Mrs. Charles Bull of Wichita, Kas., was a Kansas City visitor last week.

H. L. Gees has sold his Mystic Theatre at Mulberry, Kas., to his competitor, John Willey. Mr. Gees will devote all of his time to dentistry. He will be missed by the film men, as he was prominent in association activities and was one of the most popular men in Kansas.

The O. K. Theatre at Hill City, Kas., has been closed.

Ira Cooley, manager of the Peoples Theatre at Spickard, Mo., has sold his interests to L. M. Silvers of the Grand Theatre, Princeton, Mo. Mr. Silvers has taken immediate charge of the Peoples.



Scene from "The Beloved Vagabond," an F. B. O. Production starring Carlyle Blackwell.

Buffalo, N. Y.

In connection with a pre-release showing of John Barrymore in "Beau Brummel," Manager Herman Lorence of the Bellevue Theatre, Niagara Falls, N. Y., put on a "Men's Fashion Show." Some novelty, eh, what? And it sure did cause much comment as well as attract business to the box office. Herman had male living models show the latest word in spring styles for the beau brummels of Niagara Falls.

Manager Vincent R. McFaul of Shea's Hippodrome, Buffalo, has arranged to put on a big spring fashion show in connection with the presentation next week of Gloria Swanson in "A Society Scandal." The Hengerer department store is co-operating and will supply the living models and $150,000 worth of new gowns and sports attire for spring.

Rumor has it that M. Shea has abandoned his present site on Main street for the new picture theatre and will erect the house on a site further north on the main stem. Announcement as to the new location is expected this week on Mr. Shea's return from New York.

It is reported that Marcus Loew is seeking a community theatre in Buffalo and that his representative has approached Frederick Ullman, president of the Elmwood Theatre Company, with a proposal to buy the Elmwood. The offer was turned down, it is said. The Elmwood is one of Buffalo's finest neighborhood houses and is located in the heart of a high class residential section at Elmwood avenue and West Utica street.

A Syracuse exhibitor was fined $140 last week when found guilty by the Film Board of Trade of Buffalo of "bicycling" films.

Police Chief Zimmerman has issued an order to all captains to put a stop to the practice of some exhibitors who admit children under 16 years of age, unaccompanied.

Earl Arnold, formerly manager of the Sesonski houses in Watertown, N. Y., is back in the exchange business in Buffalo as an F. B. O. salesman in the Southern Tier.

The Film Board of Trade of Buffalo had a dinner in the new Como restaurant on March 10 at which J. H. Michael, chairman of the executive committee of the M. P. T. O. of N. Y., Inc., was a guest.

Connecticut

The Strand Theatre in Hartford, Conn., formerly owned by W. A. True, will be reopened on March 20. Many alterations have been made including the installation of an elevated orchestra pit, electrical fixtures, massive center chandelier and lighting effects.

S. Z. Poli has installed a film policy in the Plaza Theatre in Bridgeport with three changes of program weekly. Louis Cohen has been appointed manager.

The Canaan Amusement Company of North Canaan has been incorporated with a capital of $55,000. Herbert E. Blanchard and others, all of Norfolk, are the incorporators.

Vermont

The interior finish is being worked on for the new picture theatre being erected by the Playhouse Corporation in Windsor, Vt. The building will be of wood and stucco and brick. The cost will be from $50,000 to $75,000.

New Hampshire

The new Colonial Theatre in Keene, N. H., will be opened. Charles C. Baldwin is manager.

Police Called to Untangle Sunday Crowds in Troy, N. Y.

One of the oddest jams ever witnessed at a picture theatre in this section of the state occurred at the Troy Theatre, Troy, N. Y., last Sunday night in connection with the second day's showing of "Daughters of Today." Sunday night is the biggest in the point of attendance of any evening during the week, and as a result the managers are always equipped for handling big crowds that night. But the crowd at the Troy became unmanageable about 9 o'clock, when some 1,400 persons, leaving the theatre, encountered an almost equally large number who had been standing in line for the second performance. The two became wedged in the doors and it was necessary for Manager Walter Roberts to hurriedly summon a couple of officers and untangle the jam. While hundreds struggled to get out, and hundreds struggled to get in, without either getting anywhere in particular, the cashier at the box office, for perhaps five or ten minutes, did not take in so much as a dollar, as no one could get near enough to buy a ticket.

Isaac Manheimer of New York City, father of Sol Manheimer, manager of the Robins' theatres in Watertown, died last week, aged 81 years.

Troy is to get a three days' run of "The Covered Wagon," which will be shown in early April at Music Hall. So far as can be learned, no pictures have ever been shown before at the Hall. The picture ran for a week in Albany some little time ago at the Capitol Theatre to good business.

Ben Apple, owner of the American in Troy, announces that he intends to give his theatre a thorough overhauling this spring, and that the entire house will be redecorated and a new electric sign will adorn the front.

Albany's Film Row extended the hand of welcome this past week to a number of outside exhibitors, including R. V. Erk of the Big Ben in Ilion; Earl Kelly, of Millbrook; Mr. and Mrs. McAllister of the Rex in Middleburgh, and that veteran, Charles McCarthy of Hoosick Falls. It must be that Mr. McCarthy is doing more than fairly well these days, for he is contemplating a trip abroad or to South America during the coming months.

The Star Theatre in Hudson will now be handled by the two Hochstim boys, for Sam resigned last week as branch sales manager for Associated Exhibitors, with headquarters in Albany. He was tendered a big dinner by the Pathe sales force at the Kenmore Hotel in Albany.

Al Bothner will become owner of the Capitol Theatre in Troy on April 1. The theatre is a 10-cent residential house seating about 500 and one of the Barhydt chain of houses that came into existence some five or six years ago. Mr. Bothner has been managing the theatre for some time past. He will continue to look after the affairs of the Colonial.

Jacob Golden, former newspaperman, has made so good at the Griswold in Troy that the Proctor interests have promoted him to become resident-manager of Harmanus-Bleecker Hall in Albany. Virgil N. Lappeus has been transferred from the Hall to the Griswold. Mr. Golden will continue to look after the Griswold's exploitation.

The Lincoln in Troy in an effort to hold up business during Holy Week, gave away free passes last Saturday and Monday, good during any matinee between April 14 and 18. The idea is to compel holders to retain the passes for about a month, and as the passes carry announcements of March attractions, Manager Symansky figures out that they will help business throughout the entire period.

After eating here, there and elsewhere for ten days or more, Oscar Perrin, wearing a broad grin, and with every manifestation of happiness on his countenance, returned to his home last Thursday and once more enjoyed Mrs. Perrin's cooking. Incidentally, the quarantine was that day declared off and son Jack is once more running about, entirely recovered from diphtheria.

It may be that after all the old Strand in Troy will cease to function and will be replaced by a store. The theatre, which was badly damaged by fire several weeks ago, was the oldest picture house in the Collar City. The work of repairing the damage is being held up and it is now said that the theatre may never again open.

Looking around for a picture that would fit the day, Harry Symansky of the Lincoln in Troy booked "April Showers" for St. Patrick's Day.

Albany and Troy are not experiencing the same results from a box office standpoint by reason of the Lenten Season. While exhibitors in Troy are complaining that business has taken a slump during the last week, those in Albany declare that there is no evidence of any let-up.

Harry Symansky, Walter Roberts and Benjamin Apple constitute a committee from the Troy picture theatre interests who will appear before the common council in opposition to the adoption of daylight saving. There is little hope, however, for the Chamber of Commerce has approved the ordinance.

No admission prices to prevail at the coming showing of "The Hunchback of Notre Dame" in Troy, at the Troy Theatre, have yet been definitely fixed. The Lincoln theatre is preparing to offer competition to the Troy that week with "The Great White Way," and a campaign of newspaper advertising and throwaways will be staged.



JACKIE IN DISGUISE

Jackie Coogan, starring in "A Boy of Flanders," his second Metro production, attempted to disguise himself one day in girls' clothes, but his twinkly brown eyes gave him away.

There is nothing like having the police with you, and particularly if the police attract the crowds and the dollars. At least, such is the opinion of Jacob Golden, manager of the Griswold in Troy, who found himself unable to accommodate all those who desired to see and hear Steve Harrington, member of the Troy police force and a singer of no mean ability. Mr. Golden booked the policeman for one night and found him so big a hit that now the policeman is singing for seven straight nights at the theatre and going over big.

Ben Apple, veteran exhibitor of Troy, had the surprise of his life one day last week at the King Theatre, which he owns, as well as the American. The theatre had advertised a seven-reel feature, and six of the reels had been run when the seventh started only to reveal that it was some comedy, absolutely unconnected in any way with the picture being shown. A howl went up from the audience and a louder howl went up from Mr. Apple to the exchange that had been responsible, through its inspection department, for the mix-up.

Al Bothner has decided to take out no insurance whatever on the car he drives around Troy and to Albany's Film Row. But he has an excellent reason, for, as he explains, without paint and in its present condition no thief would attempt to make away with the Detroit product. Meanwhile Manager Berinstein of the Palace in Troy is sporting a brand new Buick.

It has been definitely decided to substitute stock for pictures and burlesque at Harmanus Bleecker Hall in Albany from May 3 on.



Paramount presents "The Fighting Coward," a James Cruze production, with Ernest Torrence, Mary Astor, Noah Beery, Phyllis Haver and Cullen Landis. Adapted by Walter Woods from the stage play, "Magnolia," by Booth Tarkington.

Fox Sells Liberty Lease in St. Louis to Burlesque Man

William Fox has sold his lease on the William Fox Liberty Theatre, Delmar boulevard just west of Grand boulevard, St. Louis, to Oscar Dane, well known burlesque show exhibitor, and beginning about April 1 the Liberty will enter upon a new policy of a combination girl show with pictures.

The price paid for the Fox lease has not been revealed but it is said to have been very attractive to the Fox interests. While the Liberty under the Fox regime has been used almost exclusively for the presentation of Fox features, short subjects and comedies, under the new arrangement it is said that Fox will have sufficient outlet in St. Louis, especially on the bigger pictures, and that the eventual result over a period of years will be highly more satisfactory than the old plan.

The lease on the Liberty expires the close of 1925, but Dane has an arrangement whereby he can secure an extension of from two to five years beyond that limit.

The Koplar interests are said to have prepared plans for the construction of a modern film exchange building on Locust Boulevard just east of Compton avenue, St. Louis. Many exchanges now on the south side of Olive street will be forced to find new quarters when Olive street is widened to a 100-foot thoroughfare by adding forty feet to the south side of the roadway.

Exhibitors and film men are extending their heartfelt sympathy to Mrs. William H. Young, owner of the Easton-Taylor and Euclid theatres, in the recent death of her husband. Young was very well known throughout the St. Louis territory.

Ira D. Cooley has tendered his resignation as manager of the Peoples Theatre, Spickard, Mo. He has not announced his new connections.

Ray Atkins of Elkville, Ill., is a candidate for the state legislature from his district. Atkins is a staunch advocate of good roads and was instrumental in obtaining several concrete roads in the vicinity of Elkville and Dowell, Ill.

The Empress Theatre, formerly the Electric, at Conway, Mo., has reopened. Other theatres in this territory that reopened recently were: Star, Clinton, Ky.; Kosy, Dresden, Tenn.; Empire, Laddonia, Mo.; Playhouse, Shelbyville, Ill.

Jack Truitt of the Sedalia, Mo., theatre is just back from a trip to California.

Recent visitors to St. Louis included Mr. and Mrs. C. W. McCutcheon, Sikeston, Mo.; Ray Adkins, Elkville, Ill.; Albert Richard, Witte, Ill.; Tom Reed, Duquoin, Ill.; Curley Lawson, Mount Olive, Ill.; John Reese, Wellsville, Mo.; Sam Boyd, Louisiana, Mo.; Leon Bernstein, Springfield, Ill., and C. C. Calvin, Washington, Mo.

Work on Dr. F. M. Riely's new picture house at Mountain Grove, Mo., is being pushed so that it can open about April 1. The house will be equipped with a stage large enough to accommodate road shows and vaudeville.

The Lenten Season had little effect on box office receipts at the leading St. Louis movie houses the week of March 10. At the Grand Central thousands who desired to see "The Greatest Love of All" were turned away. The exact number will never be known. The Missouri on the opposite corner with "Singer Jim McKee" as the attraction also did splendid business.

Work on the Tivoli Theatre on Delmar Boulevard near the dividing line between St. Louis and University City is being rushed to completion. It will be operated by the St. Louis Amusement Company, headed by Spyres Skouras. At present University City, a city of approximately 25,000 inhabitants is without a first-class picture show.

Harry Brown of Portageville, Mo., en route to Canada to visit with relatives stopped off in St. Louis long enough to book the first six features to be released by Barney Rosenthal of Columbia Pictures Corporation, namely: "Forgive and Forget," "The Barefoot Boy," "Innocence," "Broken Hearts of Broadway," "Discontented Husbands," and "The Marriage Market."

Lou Stahl, well known film peddler, is said to be figuring seriously on entering the exhibition end of the business. He has his eyes on a West End house.

Maurice Stahl is the new manager of the Pageant Theatre, operated by the St. Louis Amusement Company, while Cullen Espy now is in charge of the West End Lyric controlled by Skouras Brothers. Stahl had charge of the Pershing Theatre during its season of superspecials. He understands the clientele of the Pagent and should get splendid results with that house.

Oscar Lehr, owner of the Broadway, Peerless and Family Theatres, has opened law offices in the Arcade Building. They will not affect his theatre interests.

Dr. J. L. Price, popular owner of the Liberty and Star theatres, East St. Louis, and the White Way, St. Louis, has recovered from his recent attack of ptomaine poisoning. Dr. Price also is a member of the arbitration board of the St. Louis Film Board of Trade, representing the exhibitors on that tribunal.

Out-of-town exhibitors in St. Louis the past week included: Phil Cohn, Lyric and Avenue theatres, East St. Louis, Ill.; Green Luttrell, Majestic Theatre, Jacksonville, Ill.; Jim Reilly, Princess Theatre, Alton, Ill.; Oscar Wesley, Gillespie, Ill.; Chester Gruber, Miners Temple, Collinsville, Ill.; Tom Ronan, Shelbyville, Ill.; Charles Van Preter, East Alton, Ill.; Howard Brown, Portageville, Mo.



Scenes from F. B. O.'s "The Beloved Vagabond."

Indiana

The St. Clair Theatre, Ft. Wayne avenue and St. Clair street, and the Oriental Theatre, 1105 South Meridian street, Indianapolis, have been sold by Michael J. Duffecy to Joseph F. Smith, manager of Bair's South Side Theatre in Fountain Square, Indianapolis. Mr. Duffecy has operated the Oriental for the last six years and built the St. Clair about six months ago.

Mr. Smith has announced that he will continue his connection with Bair's South Side Theatre and will supervise the direction of the three establishments. New lighting fixtures are being installed in the Oriental, the interior is being redecorated and other improvements are being made.

Fred E. LeComte, general manager of the Indiana theatres of the Consolidated Realty and Theatres Corporation, now in the hands of a receiver, and directing manager of the Liberty Theatre in Terre Haute, has resigned to become manager of the Majestic Theatre in Springfield, Ill. He will be succeeded by Allen Carter, manager of the Capitol Theatre, Clinton, one of the theatres owned by the Consolidated company.

A recent strike of musicians, operators and state employes at the Lincoln Square Theatre, Indianapolis, which also involved the Manhattan, Gem, Irving, Lenwood and Gayety theatres, all under the management of F. J. Rembusch, has been settled and the men have been returned to work. The strike resulted from a dispute in regard to the number of musicians employed at the Lincoln Square.

The Central Amusement Company of Indianapolis, which operates the Lyric Theatre in the Hoosier capital, has leased the north half of the Crystal Theatre, adjoining it on the south, and will convert the additional space into lobby room for the Lyric, according to an announcement a few days ago by Charles M. Olson, president of the Central company. The obtaining of the lease on the property is understood to mean that the Crystal probably will seek another location. The Crystal is owned and operated by Gustave G. Schmidt.

Texas

W. H. Kindred has leased the ground floor of the C. B. Gardner Building at 1711 Live Oak avenue, Dallas, Texas, to the Rex Theatre Company for a period of ten years with a total consideration of $66,000. The Rex Theatre Company, owned by Mrs. Adeine Matthews and W. D. Crowell, has purchased the old Rex Theatre, formerly located at 1510 Elm street, and will open in their new location in the near future. Extensive improvements are being made and a new model front will be erected on Pacific avenue, giving an entrance on both streets.

W. J. Lytle of San Antonio, Texas, in association with G. C. Bruks, has taken a lease on the Princess Theatre at Houston, Texas, and will show musical comedy and feature pictures.

Mr. Wheeler has purchased the Ozark Theatre at Berryville, Ark., from Hugh Wall.

Iowa

George W. Latenser, son of an Omaha architect, it is reported here, has taken over the Empress Theatre at Sioux City, Iowa, from M. H. Gavin.

B. J. Sallows is the new owner of the Imperial Theatre at Alliance, Neb. He bought it of Dewey Donovan.

Chicago Boasts More New Picture Theatres; Stern and Myers Open $500,000 Marquette

Marquette Park and Chicago Lawn on the southwest side, two of the fastest growing sections of Chicago, will soon have a de luxe picture house, as the new $500,000 Marquette Theatre will open this week under the management of Joseph Stern and Samuel C. Myers. The policy will be feature pictures with plenty of good music. For the present no stage presentations will be attempted. The pipe organ of the new theatre is the latest in that line and Mrs. Arthur Gutow will be in charge of this part of the program, which will be featured. "The Eternal City" will be the opening feature and an elaborate musical program will be another feature of the opening week of the new house.

Here is another movie house opening right in the midst of Film Row on South Wabash avenue, Chicago, with the announcement by Harry R. Moore of the Central Trust Company that he has sublet the Aryan Grotto buliding at Wabash and Eighth Street, formerly a legitimate house, to the Eighth Street Theatre Company, which plans a daily movie change of program. The house will be renamed the Eighth Street Theatre, it is reported and will feature popular priced programs.

The State Lake Theatre celebrates its fifth anniversary this week with a big vaudeville and picture bill. Paramount's "Fair Week" will be the feature picture.

J. A. Meininger, manager of the Calo Theatre on North Clark Street, Chicago, has introduced the ladies guest matinee on Thursday of each week to the patrons of the house, and every lady may bring a guest with her on the payment of one admission. Needless to say, "Happy" is filling the house with his guest matinees. The kids also come in for attention. Meininger had a matinee for them last Saturday with juvenile acts and plenty of candy.

Clyde Elliott has added the Hoyburn Theatre, Chicago, to his circuit and will continue the policy of feature pictures for the house, the same as he now runs at the new Evanston Theatre.

Samuel Cohen, Thomas Whitson and A. L. Siegler have formed the Unity Amusement Corporation, with a capital stock of $10,000, to operate movie theatres. The office of the company is located at 3143 Sheffield avenue, Chicago.

Isaac Siskin, Ben Nathan and Leo Bernstein have organized the Orchard Theatre Company with offices at 659 and 661 North Avenue, Chicago. The company will operate the Orchard Theatre at that address. Morris Bauber, formerly of the Milford Theatre, is manager of the Orchard and has the direction of the Janet Theatre at 617 West North avenue. He also does the booking for the Ideal Theatre at 1622 Larabee Street, which is under the management of Benjamin Nathan.

Powers Theatre on West Randolph Street, Chicago, for many years a landmark in this city, will be torn down this summer to make way for a big addition to the Sherman Hotel.

The Douglas Theatre, a 900-seat house and four stores at 3234 West 22nd street, Chicago, has been sold by the Brunhild and Young Circuit to Goodman and Harrison for a reported $150,000. The new owners will make improvements.

Frank A. P. Gazzalo, manager of the Studebaker Theatre, Chicago, has bought the property at 7-11 West Randolph street for $100,000 for an investment.

The Vernon Theatre at 61st Street and Vernon Avenue, Chicago, and adjoining stores have been sold to Abraham M. Liebling for $132,000 subject to a mortgage of $70,000. The new owner bought the property for investment.

Edward Shieble of the Plumb Theatre at Strator, Ill., and Jack Hoeffler of the Orpheum Theatre of Quincy were business visitors along Film Row. Both report business as on the up-grade.

Charley Faulhaber of the Pastime Theatre at 79th and Halsted Street, Chicago, had a fire picture and folks didn't seem to come in. Then a fire broke out across the street and the Pastime just naturally got a lot of good business.

The boys along Film Row are sending congratulations to Harry Greenman, for some time manager of the New Monroe Theatre, Chicago and now in charge of the Liberty Theatre at St. Louis, as he is the father of a bouncing baby boy.

Another new movie house for this part of the country is the Illinois Theatre at Sterling, Ill., under the management of Greenough and Weeks. The new house seats 11,000 and is the last word in theatre construction. It is modern in every way and has opened to big business, according to reports from that city. Greenough and Weeks formerly conducted the Grand Theatre at Sterling and are well known along Film Row in Chicago. The boys wish them the best of luck.

H. D. Barnes has been made manager of the Rialto Theatre at Burlington, coming from the Rialto Theatre at Clinton, Iowa. Both houses are under the Blank management.

W. C. Wench, J. Oheron and M. F. Oheron have formed the Channel Lake Co. to operate theatres and other places of amusement, with a capital of $35,000. The office of the new company is at 548 North Laramie Avenue.

Harry Tanner has taken over the management of the Frisina Amusement Co. houses at Pana, Ill., and the Palace Theatre at Nokomis, Ill., and will fix up the houses and improve the programs.

Hurley B. Gould Company has opened a new movie theatre at Lawrenceville, Ill., and will feature pictures with big musical programs.

The Newark Theatre, Chicago, is being redecorated for the spring season and new equipment will be installed under the Joseph Anderson management.

Earl Johnson of the Auditorium Theatre at Berwyn, Ill., has added the Campus Theatre of Evanston, Ill., to his circuit and will book for both houses.

Jack dePoynster has sold his interest in the Palace Theatre at Johnson City, Ill., to Lennie Arnett, who will improve the house.

The boys of the Balaban & Katz organization Chicago, are still talking about the big dinner and dance pulled off by that organization at Hotel Sherman last week. More than 800 were on hand for the festivities and it was in the small hours of the morning when the folks went home.

Carl Cookson, well known exhibitor of Lowell, Mass., expects to be located at East St. Louis, Ill., soon and will take over one of the largest houses in that city.

The boys at the New Tiffin Theatre at 4045 North avenue, Chicago, are getting the business these days. One reason is that Paul Sternberg and sixteen solo musicians have been added to the musical program.

Manager Glenn Swayze of the Auditorium Theatre, Chicago, is playing in hard luck. Here "The Birth of a Nation" has been packing them in for three weeks, and along comes a teachers' convention that has leased the house for a week and the feature is moved over to the Illinois Theatre for an extended run.

Fitzpatrick & McElroy plan to build a movie house in Morgan Park. They expect to complete their house on the southwest side this spring and with the opening of their new house in Traverse City, Mich., the circuit plans a busy year for expansion.

Indiana Harbor will have another movie house soon, as plans are being made for the opening of another house on Guthrie street in that city, which, when ready, will give this bustling little city nine theatres.

Andy Easton plans to open a picture theatre at Belleville, Ill., and is at work on the plans.

The new Palace Theatre at Pana, Ill., has been sold to Harry Tanner, who will improve the house and the programs.

Harry Pace, Jack Bouma and Will McGraw have taken over the Princess Theatre at Traer, Iowa. Their circuit also embraces theatres at Pocahontas and Herrington. The firm will fix up the Princess for the spring and summer business.

Ben Van Borssum, proprietor of the Crescent, Majestic and Savoy theatres, Terre Haute, is anxiously awaiting the coming of spring so he can indulge in his two favorite outdoor recreations—baseball and golf. During the winter months, Van Borssum has been one of the leading volley ball players of Terre Haute.

Mrs. Maurice Fox, wife of the assistant manager of the Indiana Theatre in Terre Haute, who has been in a hospital for several weeks on account of illness, has recovered sufficiently to return to her home.

Announcement was made this week of the sale of the Dunick Theatre, 1320 East Sixteenth street, Indianapolis, to Samuel Lebowitz. The Dunick has been owned and operated by J. E. Nicholson.



Scenes from Pathe's "The Dirty Little Half-Breed," one of a series of Indian frontier stories produced by National Film Corporation of America.

San Francisco Company Buys Daly's Properties in Chico

Henry Daly, owner of the Majestic, Broadway and Lyric theatres of Chico, Cal., as well as the Airdome of that city, has disposed of these houses to the National Theatres Syndicate of California, with headquarters at San Francisco. The new owners took possession March 8, the leases having already been transferred to the new management through J. R. Saul, theatre broker, who represented Mr. Daly in the transaction. The improvements in the Majestic Theatre planned by the former owner, which include new seating facilities on the ground floor, will be carried out at an early date. The management of the Chico theatres will be placed in the hands of E. V. Clover, formerly manager of the Tivoli Theatre, San Francisco, and later connected with Valley theatres. The new owners have a chain of houses in Modesto, Woodland, Madera, Marysville and Porterville.

George Mann, who maintains offices at San Francisco, and who conducts theatres at Eureka and Ukiah, Cal., has stepped across the Oregon line and purchased the Pine Tree Theatre at Klamath Falls from Ted White.

The new policy of the Strand Theatre, San Francisco, in showing Goldwyn-Cosmopolitan attractions has proved a great success and M. L. Markowitz is highly pleased with the showing made by the initial offering, "The Great White Way," which has closed a run of three weeks. This picture made way for "Wild Oranges," which will be followed by "Three Weeks," booked for an indefinite run.

The management of the New Santa Cruz Theatre at Santa Cruz, Cal., recently sent word to San Francisco that it had broken all former house records with "The White Sister," and the same week a report came in from the Vallejo Theatre at Vallejo to the same effect.

The T. & D. Theatre at Stockton, Cal., operated by West Coast Theatres, Inc., of Northern California, is to be remodeled shortly and the name changed to that of the California Theatre.

The Richmond Theatre at Richmond, Cal., will be re-opened by West Coast Theatres, Inc., on April 20.

The California Theatre, one of the leading houses of the Herbert L. Rothchild Entertainment, Inc., has come to the front with a rush under the management of Nat Holt and is making an enviable showing among San Francisco's downtown theatres. He recently secured the services of an Oriental string band, which made a decidedly novel act, presenting it with gorgeous stage settings.

Joel C. Cohen, president of the Consolidated Amusement Company, Honolulu, T. H., has returned to San Francisco from a business trip to New York and has booked passage for his Island home on a steamer sailing March 19.

T. Thompson, formerly connected with San Francisco film exchanges, has been made manager of the Rialto Theatre, Oakland, Cal.

Nick Ayer, formerly manager of the Coliseum Theatre, San Francisco, has resigned and will give his attention in the future to the management of a show printing business he has purchased.

F. A. Flader, general manager of Universal Theatres, was a recent visitor at San Francisco on a tour of the territory. From here he will go to Los Angeles and will then visit Portland and Seattle. R. R. Boomer, manager of the Cameo Theatre had a good report to make, the last production shown, "The Man From Wyoming," having been particularly successful.

The Tivoli Theatre, San Francisco, is going to pictures again for a short run, having booked "Temptation" and "Flashes of Action," an official United States signal corps war picture.

Manager Maurice F. Lowery is making many changes at the U. C. Theatre, Berkeley, Cal., including the installation of usherettes to replace the staff of boys. The girls have been furnished with very becoming costumes and have been thoroughly drilled in their duties.

T. Ito has opened a picture house at Walnut Grove, Cal.

A picture theatre is being erected at Prather, Cal., by A. Elliott.

Los Angeles

Sid Grauman will stage a big special program in honor of the long run of "The Ten Commandments" at his Hollywood Egyptian Theatre, with many of the film celebrities and civic officials present at the affair.

Abe Gore says he is well satisfied with the splendid business done with "Scaramouche" at the Criterion Theatre, which comes to the end of a ten-week run next week.

After having a long run at his California Theatre, Roy Miller took "The Great White Way" down to his Main Street Theatre for an extended run, where it is still hitting on all six on its fourth week, with no let-up in attendance.



Scenes from Pathe's "The Fraidy Cat," a one-reel comedy starring Charles Chase and produced by Hal Roach.

Seattle

Ray Grombacher of the Liberty Theatre, Spokane, Wash., is out with a "Spokane made" product that is literally packing his house during its opening week. He calls it "Ray Robinson's Liberty Orchestra." Mr. Robinson is the conductor and prepares the music, while Mr. Grombacher prepares the settings. The effect is something new in Spokane and the people like it. Mr. Grombacher spares no expense or artifice to obtain effects that bring out the full possibilities of the music, and provide an atmosphere that is unmistakable. The originality of his ideas proves this exhibitor qualified in more ways than one to the title of an A-1 showman. Some splendid musical numbers are in process of preparation now. The orchestra is composed of nine men, who play thirty instruments.

According to a report, local interests are planning to erect a new picture theatre in Sedro Woolley, Wash.

Information considered authentic states that Jensen & Von Herberg have leased the Stewart Theatre, Puyallup, Wash., now operated by N. Constanti, whose lease expires shortly, and will operate the house when Mr. Constanti's time is up. Constanti is reported to have a site for a new house there under serious consideration.

Manager C. W. McKee of the Heilig Theatre ran a good advance campaign of teaser type in the papers, reading: "I want every theatregoer in Seattle to see 'The Lullaby.'" This was followed by a "Mother's Matinee" coupon, entitling the first 300 mothers who presented the coupons to be the guests of the Star, at the first Saturday performance.

The Southeast

It's gossip, pure and simple, without any chance to prove its truth, but interesting nevertheless, this story going the rounds in Atlanta that certain interests identified with the exchange end of the game throughout the Southeastern states will soon launch an intensive theatre-buying and building campaign; that money—big money—variously mentioned all the way from ten to sixteen million—will be put behind this circuit by one who has it—unquestionably—to make it the greatest chain of theatres ever under one management in the history of the business. If there is any basis for the rumor, those in on the "know" consider it so confidential that not a word is being spilled. So that's that—there isn't any more!

Carl Kettler's magnificent new Kettler Theatre at West Palm Beach, Fla., last week opened with one of the most brilliant formal affairs ever seen in the South. It is an imposing theatre structure rivaling in beauty and splendor many of the more costly theatres in the larger cities of the country. The cost of building and equipping ran around a half million dollars. It seats 1,400, of which 800 are in the orchestra, 120 in the loges and the remainder in the balcony.

Harry Somerville, manager of the Orpheum and Imperial theatres in Greensboro, N. C., has leased for five years the Orpheum Theatre at Madison, N. C., and will conduct it as a combination picture and vaudeville house.

Enrico Leide, director of the large orchestra of the Howard Theatre, Atlanta, since that theatre first opened, has been requisitioned by "Pat" Patterson for his Metropolitan Theatre.

R. G. Allen, formerly owner of the Superba Theatre, Raleigh, N. C., has acquired a long lease on the magnificent new Temple Theatre, Birmingham, Ala. The Temple was built by the Masonic fraternity of Birmingham, but has not been operated since its completion last fall.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Ringing the Changes on Exploitation Will Give Old Ideas New Pulling Power

MANAGERS who complain that there is nothing new in exploitation confess their lack of imagination. There are few new basic stunts being originated, but every week develops new kinks in old ideas, and the new twist is often more useful than would be a brand new idea.

To offer a couple of concrete examples, the free admission to mothers may be recalled. This was worked on a number of Mother plays, and was worked on other titles in the form of matinees to gold star mothers. It looked as though the stunt had been worked out.

Then Dr. Frank Crane, in one of his syndicate stories, advanced the argument that the state should pension all mothers, the sum increasing in proportion to the number of children until the mother of ten should be entitled to a decoration of honor and to various concessions including free admission to all theatres.

Saw the Point

It was just another rave to most readers, but Harry Yost, a Universal exploiteer, who was trying to get extra interest in The Hunchback of Notre Dame at the Hamilton Theatre, Lancaster, Pa., grabbed at it.

He took up the idea and announced that all mothers of ten children were to be the guests of the Hamilton management, with all the children, during the run of the Hunchback. The newspapers took up the news angle and gave more space than the best written blurb could have brought.

Not a single ten-child mother came forward to claim the hospitality, so the stunt and the free space it brought cost absolutely nothing, and it not only won a lot of interest-making space for the Hamilton but other paper throughout the state took up this practical application of the Crane doctrine, and the picture was helped all through a wide radius of territory.

Specified Pennies

Another Universalist, W. P. Allen, working with A. J. Sonosky, of an unnamed house, was putting over Around the World in 80 Days, an old serial.

He picked on the penny matinee to put the first chapter over, but it was not merely a penny matinee. It was stipulated that the coin should bear the date of 1919, and every boy in town was hustling for a 1919 penny. And he explained to all whom he asked why he wanted it, and the old Verne classic was given a tremendous verbal advertisement.

And the odd part is that the stunt worked better than the out and out free matinee. The house seats 360 and 615 pennies were collected. The odd kink put a new kick in a threadbare idea.

Lots of Others

This list might be extended indefinitely and applied to other companies, as well, for some of the best stunts are not novelties, but new versions of established and time-proven attention getters.

Lent is here. Business may have slumped a little, but you can more than bring it back by getting out the old stunts, putting them into new dress and driving on them.

You can work over most of the old stunts every six months, and like old jokes, they seem to take hold the best. Give them a tryout.

You cannot sell what you do not yourself believe in. Don't try to put over a weak sister with half hearted argument. It only makes things worse. Save up for the good ones.



A Metro Release

A STUNT PULLED DOWN IN DES MOINES FOR SCARAMOUCHE. WONDER WHAT IT WAS

There is a bunch of pretty girls. And a bunch of cops. And a crowd of men, also a ladder and a 24-sheet. All in front of the Rialto Theatre. The Metro exploitation man forgot to tell what it was all about. Maybe it was a ladder climbing contest, or perhaps an Alice Terry impersonation or perhaps if you could lick the cops and climb the ladder you got a girl. We've written Dan Burgum for the dope.

Desormeaux Denies

A. P. Desormeaux, of the Strand Theatre Company, Madison, Wisconsin, asks that correction be made of the story in this department for March 1, which referred to the fact that when a local campaign for better pictures was staged he submitted his coming attraction, Boy o' Mine, as a sample of what he was offering, and gained additional standing from the campaign.

It appears that the local societies are disposed to blame Mr. Desormeaux for the tenor of the story. The item was sent into First National by one of its correspondents without the knowledge of the manager. It was elaborated from this item because we believed that Mr. Desormeaux was doing sound, constructive work. We regret that our appreciation should have caused him any embarrassment, and desire to state emphatically that he had nothing whatever to do with the forwarding or publication of the story in question.

Mr. Desormeaux writes: "I want to place myself on record as being opposed to any picture that contains anything having a tendency to corrupt the morals of the younger generation, and I have always endeavored to co-operate with the civic and women's organizations."

Good business during Lent is merely a matter of presenting good pictures so attractively they cannot be resisted. That's all.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

As programs no longer than two hours are used at the Brooklyn Mark Strand, all musical incidents with the exception of a brief overture were eliminated the week of The Hunchback of Notre Dame. The picture took up one hour and fifty-five minutes, leaving five minutes for the preliminary music.

The Mark Strand Chorus, composed of twelve women singers of exceptional voice, were used for interpolated songs in the score, fitting in nicely with the story as it progressed upon the screen. These singers were costumed in white surplices, and were arranged in semi-circle formation in the orchestra directly in front of the leader. At the climax of the overture the chorus arose, and their notes died away as the permit number of the film, following the title and list of characters, hit the screen. They were seated thereafter for the additional numbers.

Among the selections sung were Buzzi-Peccia's "Gloria," "Melody of Peace," and an old French song by Rameau which was used as the love theme of the musical score.

The front lighting consisted of the following: Two booth Mestrums, one deep violet and one deep blue, on the side fabrics and on the orchestra. There was a Mestrum 150 ampere color blend flood from the dome on the antique gold draw curtains which were closed over the small production stage. A deep violet Mestrum flood from the dome augmented the other violet from the booth which covered the musicians of the orchestra. There were red cove lights, blue borders, blue inside stage strips, and the transparent windows at either side of the stage were medium green from open box lamps behind.

As the impressive overture, with plenty of brass, led into "Gloria" and the curtains parted for the picture, the color blend which lighted the draw curtains dimmed off. Other lights were dimmed off in the following order: Deep violet from dome, red coves, deep blue, violet from booth, transparent windows and the blue borders. No lights used further through the picture, either on orchestra or singers.

During the brief respite from stage presentations, the seven days back-stage is being utilized in remodeling the presentation stage and making it over to improve the handling of the numbers. This will improve the incidents greatly.

Mental Arithmetic

More than twenty bushels of potatoes were part of the receipts of a recent potato matinee at Moose Jaw, Canada. The Children's Home had asked for spuds and the Capitol Theatre jumped at the publicity chance and put on Ladies to Board, with Tom Mix for a special showing at a cost of one nickel and one potato. Find out how many potatoes there are to the bushel, multiply by twenty and you can tell what the business was—if you are interested. E. P. Fields, who manages the house, has worked several stunts for the home through the season and has certainly lost nothing in good will.

Here's E. M. O.

Eli M. Orowitz writes that he will not be among those present when Claud Saunders reassembles his exploitation staff. When that very efficient organization was disbanded, Orowitz opened an independent office in Philadelphia, and the exhibitors in that territory were so used to having him help out that he had no trouble at all in building up a large clientele including three exchanges. He wants to stick on and see how much more he can do. He says if he ever goes back to a salaried job he hopes it will be with Paramount, but he is having too much fun where he is to want to make a switch just now.



Universal Releases

INSIDE, OUTSIDE AND ALL AROUND THE TOWN THE DYCKMAN TOLD OF LAEMMLE MONTH

The Laemmle Month was made the standing attraction on the marquise of this New York City theatre, with banners to indicate the change of the displays for Hunchback, Lady of Quality and Darling of New York, with Baby Peggy dolls dangling from the cross lobby banners, but the others were shown opposite.



A Universal Release

THUNDERING DAWN HAD REAL ELECTRICAL LIGHTNING

James Travers, of Proctor's 125th Street Theatre, made a two way tableau for this release with real lightning. The artist has painted in the bolts on the photograph, but it really was a flasher affair that was sufficiently vivid.

Played Up Comedy

Putting a Christie comedy above a feature brought good business to the Broadway Theatre, Los Angeles, lately. Navy Blues was the comedy and this was used on all three sides of the marquise with the five-reel for a trailer. And the newspapers fell into step and gave the comedy first place in the reviews. There are many occasions where a comedy will draw better than even a good dramatic feature without a star, but few managers have the nerve to cast off conventions and boom the shorter feature.

The Simple Life

Because he felt that Norma Talmadge did not need superlatives to put her over, George Schade slid on his copy for Ashes of Vengeance. He merely announced play and star with the statement that it would be the best attraction in town the week it played Sandusky. Each day's display was prefaced with "Only three more days to" or whatever the number of days might be.

And as a by-product he drove on Kenneth Gibson, who hails from that town, telling Kenneth's real name and playing to local pride.

A Novelty Herald

Adapting the once-popular society idea for use as a herald gave Leonard Bishop, of the Orpheum Theatre, Fort Williams, Canada, a nice working novelty.

On an official-looking blue sheet about 9 by 11 inches, he printed within a tasteful border a pledge of The Woman Proof Society of Canada, "formed for the purpose of safeguarding innocent and unsuspecting young men from the snares and pitfalls laid by erstwhile vamps and dizzy flappers."

The signer promised to follow "as closely as possible" the example set by Thomas Meighan as shown in the picture which was to be displayed on specified dates at the Orpheum. The initiation fee was forty cents, payable at the box office for an admission ticket. A cut from the plan book supplied the illustration.

It cost very little more than a straight herald and produced vastly better results.

Cutout Letters Made Fine Foyer Display

Getting advertising in the foyer without spoiling the effect of the decorations is more or less a problem with managers of the big theatres. The Allen Theatre, Cleveland, solved the problem for Name the Man by using coutout letters and a figure from the 24-sheet.

The latter was the crouching form of the accused girl, who faced the pointing fist and the title, the letters of the latter being hung on a loose wire so that a curved effect was given the line, breaking the rigid severity of the straight lines. This did not seem out of place in its environment and presumably was used the following week for the lobby work.

Foyer advertising is useful since it appeals to persons who are 100 per cent theatre-goers, but in a handsome foyer the usual lithographic material is more or less out of keeping, and still frames are generally too much alike to get attention. At best they require a stop, and the best advertising for the foyer is one which appeals as the patron enters. Sometimes it is good psychology to make a reader come to a full pause, but this does not generally apply to foyer work.

Mighty Good

One of the best advertising stunts worked on The Hunchback of Notre Dame comes from Boston, where the opry house run was extended for two weeks "at the request of the Mayor." The main feature of the advertising was a letter in which the Mayor asked Universal to extend the run in courtesy to the many requests received by him from educators and others interested along these lines.



A Goldwyn Release

AN UNUSUAL FOYER DECORATION FROM THE ALLEN, CLEVELAND

The combination of cutout letters with a figure from the poster gave a decoration which was not in the least out of place in the foyer of this handsome theatre. Generally cutout letters are reserved for the lobby. They are even better inside the house.

Had Humming Birds on Merry-go-round

Stuffed humming birds, attached to a revolving wheel by invisible wires, seemed to flutter around the box office of the Olympic theatre, Pittsburgh, during the engagement of Gloria Swanson in The Humming Bird. The wheel was covered with tinsel, which sparkled in the light, and a concealed bird whistle, which operated by a motor on the roof of the box office, gave the noise factor.

The outfit was suspended just above a large cutout of the star with the lettering cut out where it extended beyond the panel, which gave a capital effect.

It helped to bring the largest Monday business the house has enjoyed for a long time and the Monday crowds drove in business in increasing volume the remainder of the week because word got around that the picture was one of Miss Swanson's best.

If you try this stunt, gear the wheel down until it runs at a speed which will permit the birds to be clearly seen, and use wires long enough to avoid the suggestion of a too intimate connection with the wheel.



A Paramount Release

PITTSBURGH USED STUFFED HUMMING BIRDS THAT SANG

The Olympic Theatre had a number of stuffed birds which were attached to a revolving wheel by invisible wires just above the cutout of the star. A bird whistle blown by a motor supplied the song and the stunt helped a wonderful business.

Newspaper Teasers to Sell the Books

For some unknown reason, Atlanta, Ga., had not read West of the Water Tower, at least the sales of the two dollar edition had been surprisingly small.

For this reason Howard Price Kingsmore, of the Howard Theatre, felt that it would help business if he first advanced the sale of the book, and he ran a series of teasers for a week, taking a small space for some snappy interrogation such as "What happened West of the Water Tower." The last of the series told the reader to call a specified telephone number, which was one of the house numbers. For several days a special operator with the voice with a smile was kept busy replying to the innumerable calls. The questioners were told that the story was shortly to be seen at the Howard.

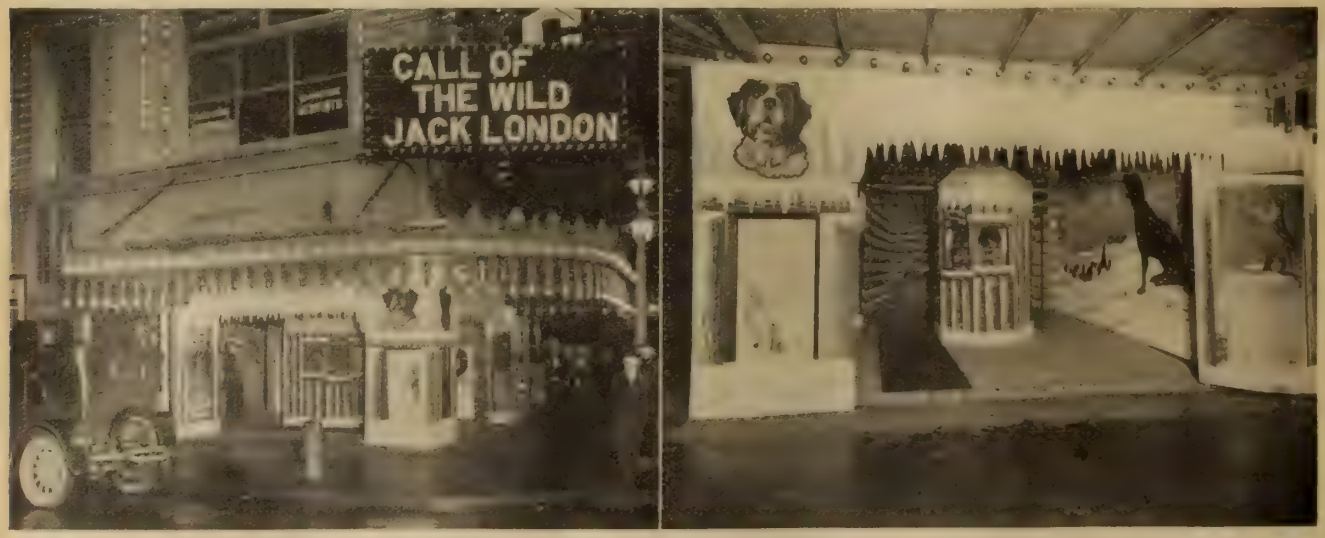
Meantime the book stores united in a drive on the photoplay edition, encouraged to extra efforts through the free advertising the book was receiving, and within the week the Croy story was as well known as though it had been properly pushed when it first came out, and the Howard as well as the booksellers, profited largely at a ridiculously small cost.

Backed by a foyer and then a lobby display, special circularization and a special showing on Sunday before the opening, the picture drew close to the record, though the initial outlook had been the reverse of encouraging.

Smoked Up

Balban & Katz tied a certain brand of cigarettes to Name the Man when that production came to their Chicago Theatre.

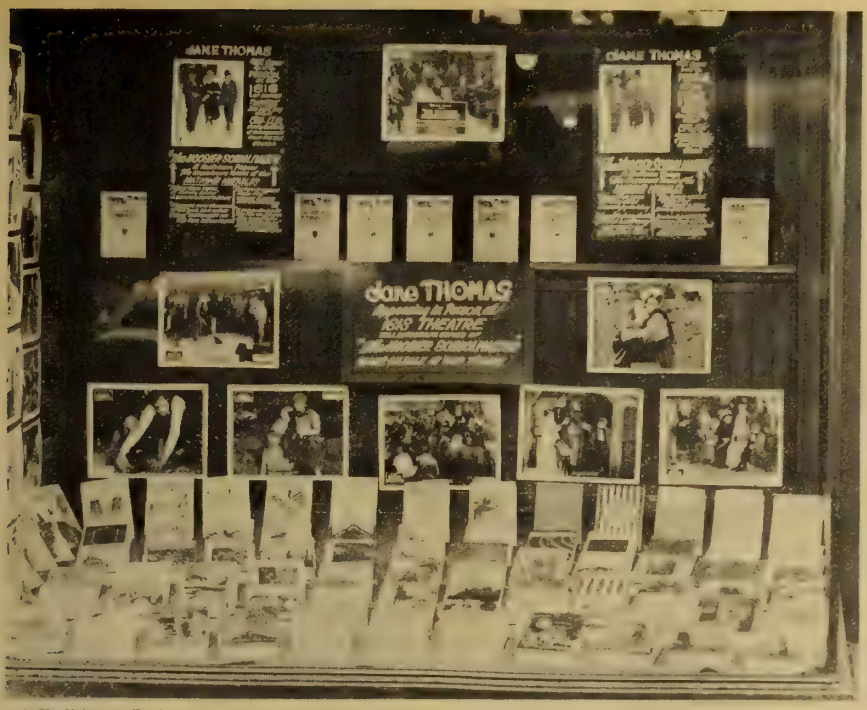
All of the United stores were supplied with cards showing stills of Mae Busch and of Conrad Nagel, the latter smoking a cigarette. The text ran to the effect that the girl who always wins his heart is a carton of the cigarettes named and adds "Name the man to the clerk at this store and he will do the rest." The usual data for the play and theatre was imprinted at the bottom.



A Pathe Release

HOW THE MAJESTIC THEATRE, PORTLAND, OREGON, HANDLED THE CALL OF THE WILD

On the left is shown a general view with the electric sign above. On the right is the portion of the lobby not clearly shown in the other picture of this corner house. The most striking feature is the painting on the blank wall, which is a production of the house artist and not a supplied accessory. These Majestic lobbies are always above the average.



A Hodkinson Release

TYING THE STAR TO A PERSONAL APPEARANCE IN A STORE

Because the Isis Theatre, Grand Rapids, was first to show The Hoosier Schoolmaster, the star, Jane Thomas, was sent up to help. She authographed copies of the book in the rest room of the department store, making this display in its window.

Hoosier Schoolmaster Sold by Star Stunts

Getting the world's premiere on The Hoosier Schoolmaster, the Isis Theatre, Grand Rapids, Mich., was loaned Jane Thomas, the star, for exploitation work.

She not only made personal appearances, but she put in a couple of busy hours each day autographing copies of the photoplay edition of the book in the rest room of the largest department store, which paid for this trade-bringer by devoting a window to the picture and granting an advertising box in the space used by the store for daily displays. Just to get it in right, William Wehle arranged to have Miss Thomas present the mayor with a copy of the book, selecting the front steps of the city hall as the scene of the presentation.

With Flaming Youth and The Hunchback of Notre Dame supplying pretty hefty opposition, Jane and the Mayor helped the schoolmaster get over to regular figures where they might otherwise have had to dip into the red ink.

Perambulating books and old time schoolmasters added to the interest.

Has a Treat Week to Put Over Steve

Because his patrons did not know Doug Fairbanks, Jr., and might not be appealed to, Arthur E. Weld, of the Strand Theatre, Waterloo, Ia., trimmed his top to 35 cents and announced it as a "treat week" in appreciation of the generous patronage. He figured they might kick less at 35 cents than they would at 50, providing, of course, they kicked at all. He added Jamestown, from the Yale historical series, and dropped in a box which read:

SHOW ME AND
I'LL SHOW YOU

A cordial invitation is extended all those who want "cleaner pictures," to see this program. Let me know your desires by your patronage. The box office tells the tale.

Between the cut and the dare, Stephen Step Out played to better than normal business.

Mr. Weld, in commenting on the "cleaner pictures" cranks says a volume when he writes: "I am of the opinion that those who squawk the loudest do not attend the theatres."

Positively, Mr. Weld. The less they know about the theatre, the easier they find it to invent their lying utterances. They don't want cleaner pictures for themselves because they never go to pictures. They read the occasional flamboyant advertisement and decide that the pictures must be cleaned up for the good of the people.

Ten or twelve years ago a then prominent agitator admitted to this writer that he did not go to see the pictures and had not been in any theatre for more than a year. He knew they needed cleaning up because he saw the posters.

Goldwyn has prepared a Cross Word Puzzle for Name the Man. All you have to do to win a ticket prize is to fill in the blanks with 139 words and turn it in before fifty others have beaten you to it. It seemed to work when the picture played the Capitol, in New York.

Revivals

Digging up a couple of old timers sold Potash and Perlmutter for Dewey Mousson, of the Knickerbocker Theatre, Nashville, Tenn. He coppered the sob story stunt by giving out small handkerchiefs printed up with the statement that you would laugh until you cried.

Keeping this company was a display of a broken belt and a pair of busted suspenders in the lobby, a sign explaining that they had been worn by a man who had seen the play. The better form of this idea is the display of a quart or so of suspender buttons.



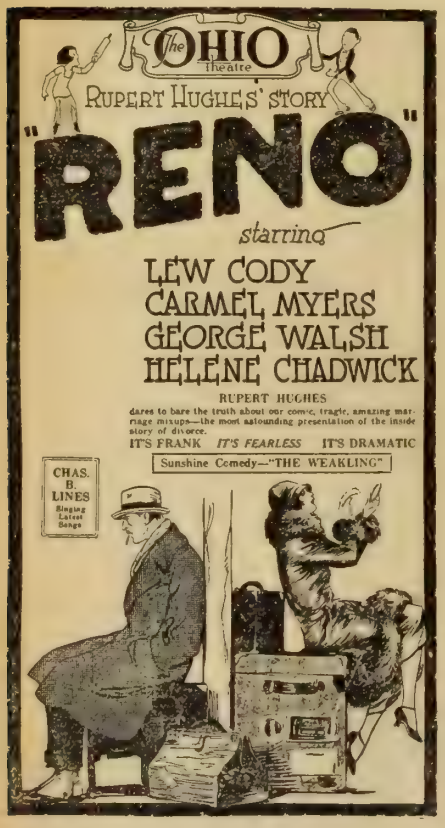
A Fox Release

A NOVEL STILL FRAME FROM H. C. C. FARLEY OF MONTGOMERY

The Alabama manager covered a round foundation with green baize, to suggest a card table top, and outlined the pictures with a layout of cards to advertise Hell's Hole at the Strand Theatre. It makes a good attractor at a small cost for material.

Clever Cut Backs a Simple Layout

This is not precisely a hundred percent layout from the Ohio Theatre, Indianapolis, on "Reno," but it comes pretty close to it, because it sells the story through both type and cut and sells it very completely. There is a large lettered Reno at the top of the space, and the cut at the bottom spells "Reno" as surely as though it had those four letters. The moment your eye hits the space you are about eighty percent sold, if you are at all inclined toward the theatre, and you get the remainder of the sale



A Goldwyn-Cosmopolitan Release

VERY EXPLANATORY

from the cast and the remarks about the trick divorce laws. The only things we do not like about the layout is the rather involved lettering of the player's names, though this is offset by their size, and the panel for a singer so close to the picture of Cody that for a moment you feel that the cut relates to Lines and not to Cody. Unless the singer is very important to the ticket sales, it would have been better to have left him out, otherwise this is our idea of a good advertisement—if you feel like spending a lot of money. This is 165 by 3, which is more space than is needed to sell, but not more space than the other first run houses take. This 495 lines will not sell a single ticket more than 300 lines, but the additional space is required to meet the spaces of the other houses, which take the space to offset this drop.

Captioned Stills

Joe Weil, Universal exploiteer, has a new one. A drug store had a sale of alarm clocks, and the stills on Sporting Youth were captioned to work into the sale. A sample had Laura La Plante asking Reginald Denny how he happened to be on time, and his reply was to the effect that he had purchased a clock and expected always to be on time.

The store was so appreciative of the punch that it gave the top of the window to a streamer reading "Young blood. Young love. Young ideas. Sporting Youth needs an alarm clock to wake 'em up in the morning."

Originally set in for a week, the display stuck for three.

Cartoon Style Cut Forms an Attractor

For Her Temporary Husband, the Circle Theatre, Indianapolis, which is trying out a new style of display, used a cartoon style head to get over the comedy idea and backs this up with some very simple type talk, which would have been better in upper and lower case. The portrait in the lower cor-



A First National Release

WITH A CARTOON LADY

ner is that of a guest conductor. The design is unusual, and gets this suggestion of novelty over to the picture. The small panel on the left advertises a special performance for the Elks, but adds that the public is invited, which probably built up the attendance at that showing, which was the last Monday night show, when it would do the most good. There is a good idea here. If you have a special night for the Elks or any similar fraternal organization, you could not well get a better attraction than this fast moving farce. Working with an organization of 12,000 membership, we find that we can sell better and faster with a comedy than with a more serious offering. The only time in the last six or eight years that we beat a comedy with a serious play was on Morris Gest's wonderful production of Mecca. Generally the farce will sell two to one against the serious drama. You can land a special night easier and get a better comeback if you pick the right attraction.

Contrasty Cuts Help This Effect

Most of the strength of this display from Loew's Columbia Theatre, Washington, comes from the use of two figures, one in a



A Metro Release

CONTRASTY FIGURES

light and the other in a dark dress. Two light or two dark figures would not have done as well. It is the contrast which gets the attention. The rest is all done with the type talk, which is mostly displayed in an open eight point so that it can be read

Told by Corinne

Corinne Griffith has been selected by the Florists' Telegraph Delivery Association to decorate the first of a series of window cards to be used by the 3,200 members in various parts of the country to spread the idea of flowers by wire. These cards will be supplied all members of the association, and the text will not overlook the fact that she is a First National star. All the theatres have to do is to accept this free publicity. They do not have to work for it.

Neighborhood House Uses Largest Space

Although the Fulton Theatre, Jersey City, is a neighborhood house, it uses much larger spaces than the "downtown" theatres; if Jersey City may be said to have a downtown this side of New York's Broadway. A. S. Rittenberg, who plans the displays, finds it easy to kill the rest of the spaces with a larger investment, plus intelligent use of the space. It would be possible to take a larger space and then kill it with a poor handling, but after he buys an area he plans to make it work to the fullest

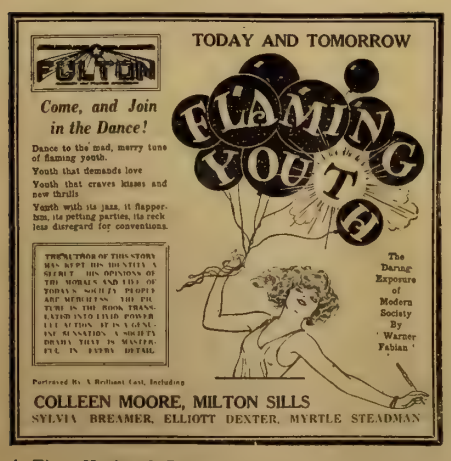
advantage, partly through the use of white space, sometimes through the cut and at others with the display. An example of the first use is found in this advertisement for Ponjola. Were this advertisement to be set in without the white space frame, the chances are that the advertisement would be lost in the paper, even though it took several times the area of the others. It would be so full of type that it would merge with the remainder of the crowded displays and be no more prominent. With a white



A First National Release

A NICE OPEN FRAME

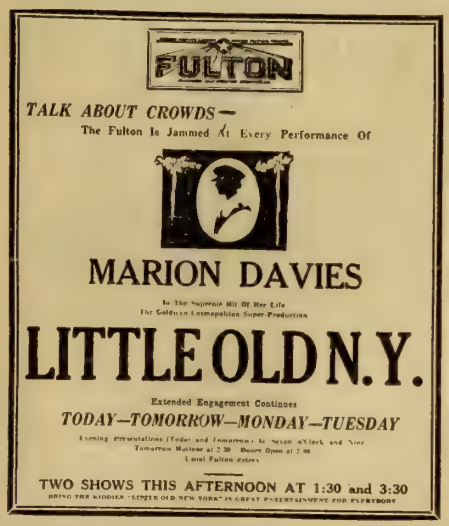
border of one inch, working to a double rule frame, the inner space looks better set solidly, since in this form it has a more even appearance. To put more white space within the panel would be to destroy the symmetry of the enclosure and pull the display out of shape. The space is built up around one of the press book cuts. An example of domination through the use of a cut is found in another First National, one



A First National Release

THE CUT'S THE THING

for Flaming Youth. Here the smash is made with the title lettered on the balloons plus the appeal of the figure. We don't know who does the art work for First National, but we do know that the average single figures worked into the displays have greater vigor and appeal than the product of any other company. This is no exception, and the cut does more than half the selling and gets attention for the sales talk which does the remainder of the selling, once attention has been gained for it. We do not like that all caps panel. It would be better set in italic both because it would be easier to read and because it would be in stronger contrast to the open bank above. And the printer has made an error which was not caught in the revise when he refers to "livid" instead of "vivid" action. Livid has but two meanings, a black and blue contusion and the pallor of death, neither of which applies to action. An example of the third style is found in this appeal for Little Old New York. White space is resorted to for emphasis and small type is used for most of the lines to give the star and title the best chance. The silhouette cut ranks more as display than



A Goldwyn-Cosmopolitan Release

GOOD DISPLAY

illustration and helps materially to get attention. It would lose most of its value were it hemmed in on either side with a bank of more or less meaningless type, or even good copy, for that matter. Here the white space is more important than the best possible copy. This is a continuation of the run and it does not need to be sold. The idea is merely to announce the extension and capitalize the crowds which have already attended. These three displays are characteristic of a number offered by Mr. Rittenberg, perhaps no better than the others, but typical of the three varieties, which prove his ability to change pace and to take advantage of the fact that a different looking display suggests a different style of performance and not the same old thing. It may be argued that with the other houses taking so much less space, it is wasteful to hit up these advertisements, but they are not over large, running from six to eight inches over three, and they bring a return in better business. They stamp the Fulton as a leader and bring people over from the territory of other houses. In other words, they pay for themselves, as all good advertising should .

An Editorial Ad.

Because an editorial in the Chicago Journal told about Anna Christie in appreciative vein, Ace Berry, of the Circle Theatre, Indianapolis, merely reproduced the space and let it run without comment as his opening shot when the picture played the Circle.

He did not make the mistake of trying to drive it home with a lot more language. He let it speak for itself, and thereby got a stronger impression.

Takes Special Ad Besides the Serial

Shea's Hippodrome Theatre, Buffalo, took a three elevens on the same page with the serial publication of Black Oxen in the Evening Times. No effort was made to sell the story through talk of the novel. That was left to the serial version. The copy was all directed to telling that the picture version was to be seen at the Hippodrome the following week. This is a stunt to be recom-



A First National Release

TYING TO THE SERIAL

mended wherever the serial form of any story is about to be shown. It should not be necessary to go to so large a space. A single two inch advertisement would be sufficient, and more of these could be used. Where the date is assured, it would be well to let the serial publication run for a week or ten days and then start to cut in with an inch or two telling that the picture will be seen "presently" at the theatre, working up to the "next week" announcement about six days ahead. Don't start even with the commencement of publication. Most readers will know that there is a picture of the same title. Let them wonder for a few dalys if they will be able to see it on the screen. Give them a chance to get interested in the story first, or they may decide to wait and see it in screen form instead of wading through the somewhat short instalments that daily publication provides.

List in good exploitation, good music, good projection and courteous ushers. They all count. count.

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

Odds and Ends

WE have just cleaned our desk and thrown out some dozens of photographs showing crowds in front of theatres. And only a very few of the photographs really showed a line of folks at the box office. Which means that only those few had any real advertising value. The others were merely photographs of the nightly passers-by who had stopped to gape at the cameraman. And we counted as many as seven different photos of the same subject—pictures shot from this side and that side; from the front, middle and back. And not one of the pictures showed anybody spending a nickel. Of course, the electric sign showed the theatre name and the production title. And that's about all.

It's merely our passing idea that that's no way to spend money.

Lawyers

BILL YEARSLEY'S article on "per cent. size of type" has created some little discussion in advertising circles. If only ONE lawyer who draws up contracts for talent in this business takes intelligent heed of what the article sets forth Bill Yearsley and many others, ourselves included, will think a miracle has been performed.

Anyhow, do YOUR bit in trying to get rid of unessential names on advertising matter.

Samples

WARNER BROTHERS have issued another one of those "de luxe" books. This time it is "Beau Brummel" which is favored with promotion in the form of an elaborate and luxurious album of photographs. These de luxe books, even if they are expensive, certainly must save a lot of the exchange managers' time. Little explanation is necessary regarding any picture when the exchange manager can show the exhibitor one of these books. The finest "samples" possible to show a prospect.



Publishers of the "Miami" waltz have put out a new edition with the above cover to tie-up with the Hodkinson release of the same title.

Expensive

PRESS sheets are not considered seriously enough by the majority of exhibitors. It is a fact that only a small percentage of exhibitors do any advertising outside of posters, slides, etc. But you never yet saw an exhibitor who had booked a picture leave the exchange without one or more press books. If for nothing else he uses them to pick out his posters. Strikes us that if proportionately as many dealer helps were given a retailer in any other line he'd regard them much more highly than does the average exhibitor his press book. Press books are expensive but, rightly used, they are worth much more than their cost.

Independents

A SPEAKER at a gathering of independent picture men recently said that what the independents should do was to exploit their pictures more.

Right back at him came I. E. Chadwick, who stated that all exploitation as at present known is the outgrowth of the work started by independents "out in the sticks."

And we're inclined to agree with Mr. Chadwick.

Idea

THE press book on Goldwyn-Cosmopolitan's "Three Weeks" has just been issued. As usual, the cover is a reproduction of the window card, and can be used as such. The ad. cuts are good. In many instances the same ad. is used twice, but with different treatment. In one is a black background with white letters while the other, made of the same subject, has black letters on a white background. As we said before, this is a darned good idea.

Art

UNIVERSAL'S press book newspaper ads. on "The Fool's Highway" are excellent, especially as regards art work. The



The Lady of the Tiger Skin

The famous "Lady of the Tiger Skin" forms the keynote of the advertising campaign on Goldwyn-Cosmopolitan's "Three Weeks." She is seen, in some pose or other, in every piece of advertising material. More power to her!

same can be said of the ads. on "The Storm Daughter," and virtually every other Universal release.

Daters

JUST a thought to the planners of posters: An exhibitor friend of ours complains that the average twenty-four gives him no room for a date strip. He says that no matter how small he makes his strip, without sacrificing readability, or what shape he makes it, it covers some part of the poster that should not be covered. He mentioned that he thought artists and others could keep this in mind and so adjust their layout that a date strip could be pasted on without spoiling the poster.

Shelved

ADVERTISING men believe in advertising, but do they believe in advertising advertising? We think that a lot of accessories now lying on the shelves of exchanges could be moved if the right advertising effort were put behind the idea.

Coming

NAT ROTHSTEIN, of F. B. O., has some big things up his sleeve that he is going to use on the next Emory Johnson special. They're worth watching for, say we.

Captions

DRAMATIC captions on lobby cards, oil paintings and other media designed for lobby use add immeasurably to their value. That's why we do not understand why more companies do not write captions for lobby advertising. Often it is the caption that makes the picture—it puts real drama into a photograph that before was merely a still. Of course, a poorly written caption is worse than none. But when they are properly and well written they carry a wallop.

Colors

We have been endeavoring to learn just what combination of two colors is considered strongest for advertising display. We got almost as many different answers as requests were made. Each man seems to have his pet combination. We would like to hear from advertising layout men and artists as to what they consider the best all-around two-color combination for advertising purposes.

Danger

SOME of the advertising material on one or two recent pictures has been so "snappy" as to be almost explosive. We're no prudes, and we love showmanship. But showmanship is one thing, and the danger line is another thing.

'Nuff sed.

Oh, Boy!
The Naked Truth Dinner
Hotel Astor
March 29th

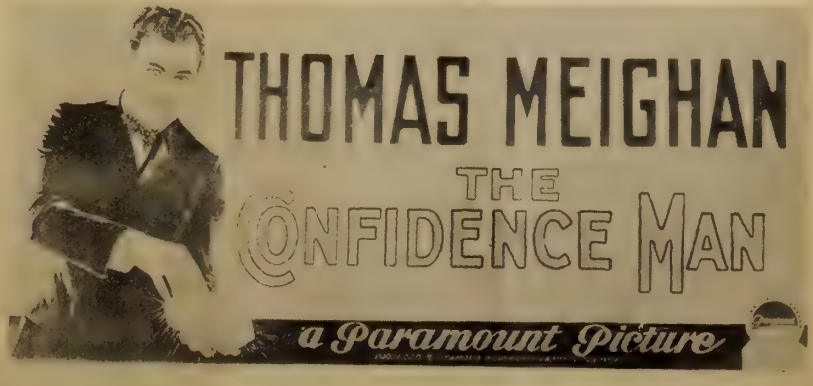


Every poster on the Pathe Serial, "Leatherstocking," is adaptable for cutout use. Above is a reproduction of cutout made from the twenty-four-sheet. In the press book the exhibitor is shown how simple it is to make a moving display with the canoe rocking up and down.

A Trio of the Week's New Twenty-Fours







STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

ALICE ADAMS. Star, Florence Vidor. A splendid example of simple, forceful, intelligent photoplay construction. Florence Vidor looks lovely and acts capably. The title is poor and the picture failed to draw but it pleased most of those who did come. Moral tone very good and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas

MAN BETWEEN. (5,176 feet). Star, Allan Forest. Good program offering that pleased fully ninety per cent. Average business. Moral tone good. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

F. B. O.

BROADWAY MADONNA. (5,602 feet). Was very well liked here, not all there, too old. Came on six reels but only two-thirds full. Film no good. Had bad moral tone and it is not suitable for Sunday. Had good attendance. Draw all types in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CHARGE IT. (6,900 feet). Star cast. Good light stuff, that's all. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw country class in town of 100. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

DANCER OF THE NILE. (5,787 feet). Star, Carmel Myers. If this is a picture and they call it acting then I am going to start making pictures myself. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DAYTIME WIVES. (6,651 feet). Star cast. Good picture though not up to advance notices. F. B. O. is like the donkey and the lion. They advertise but don't always have the goods. Not suitable for Sunday. Had fair attendance. Draw country class in town of 100. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

DIVORCE. (5,900 feet). Star, Jane Novak. Good picture of its kind. Too flabby for our patronage. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw country class in town of 100. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

DIVORCE. (5,900 feet). Star, Jane Novak. Well produced society drama that pulled for us almost equal to "Rosita," and pleased better. Rental about one-fifth as much. Moral tone fine and suitable for Sunday. Step on the advertising for this picture will back it up. We did not know what we had and spent less than a dollar advertising it, and came within a few dollars of house records. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

FAIR CHEAT. (5,800 feet). Star cast. A fair love story with a little of everything in it. Not much of anything. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Run this one if for no other reason than the moral effect it will have on the neighborhood and consider you have done some good in your town. Moral tone great and it is suitable for Sunday. Had capacity attendance. Draw mixed class in city of 100,000. Admission ten cents. Art Phillips, Cozy Theatre (388 seats) Tulsa, Oklahoma.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Good average picture but nothing to rave over. Blinn does some good work. T. H. Whittemore, Newcastle, California.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. Fine picture but a little too racy for Sunday. Story altogether unreasonable but it will please is our guess. Paid too much for it was our only failing. However, it came in a new can. That helped out a little. Draw best class in town of 8,000, Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. A real box office attraction. Vine Theatre, Mt, Vernon, Ohio.

BLACK OXEN. (7,437 feet). Star, Corinne Griffith. They talked about this picture before it came and they are talking yet. I interviewed all of the doctors in town on rejuvenation and the paper printed it with some further remarks. This started the talk. A big lobby and extra advertising helped to get the crowds. They liked the picture. It is not sensational or a world beater but it holds a person's interest from start to finish. I would call it a good picture. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

DADDY. (5,738 feet). Star, Jackie Coogan. Viewed from the angle of "performance," this probably is Jackie's best work to date, but from an entertainment standpoint our people did not think it compared with his earlier releases. The death bed scene was too long drawn out, and made patrons squirm in their seats. All in all, though it made a good show, for it is sprinkled with several good laughs. Moral tone O. K. and it is suitable for Sunday. Had good attendance two nights. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

DULCY. (6,859 feet). Star, Constance Talmadge. A fifty-fifty picture, the better class liked it and the "Gang" didn't. The last two reels helped it over. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw family class and students in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Docorah, Iowa.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. An artistic oriental feature which breaks the motonony of the usual line up. Exploitation possibilities big. Moral tone fair and is suitable for Sunday. Had good attendance. Draw mixed class in city of 100,000. Admission ten cents. Art Phillips, Cozy Theatre (388 seats), Tulsa, Oklahoma.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. It hardly seems necessary to report on Dick's pictures, he has never made a failure. You can always depend upon his being truly high-class productions. This is the best one that he has appeared in for some time and that's saying a "Helluva" lot. Moral tone O. K. and it is O. K. for Sunday. T. H. Whittemore, Newcastle, California.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. If there ever was a picture that was released at the right time this is it. It proved to be the best box office bet of the season here. It is crammed with entertainment. Has lots of pep, snap and jazz. It has pretty women, dashing heroes, wonderfully gorgeous settings and plenty of thrill. Colleen Moore and Milton Sills make a reputation for themselves that help in later pictures. It will go over without advertising but advertise and clean up. Moral tone good but I would not use it for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

FLOWING GOLD. (8,005 feet). Star, Anna Q. Nillson. This is one of the best pictures that First National has heretofore produced. The heroine is seen diving into a seething flood of blazing oil to save the man who had scorned her but whom she loved more than life. An oil field tale that will knock you off of your seat. After seeing other pictures see "Flowing Gold" in order to be entertained. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FOOLS FIRST. (5,773 feet). Star cast. A Marshall Neilan crook and problem play that should interest anyone very much. Quite out of the ordinary and well produced. Moral tone O. K. but it is hardly suitable for Sunday. Had good attendance. Draw rural class in town of 400. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

FURY. (8,709 feet). Star, Richard Barthelmess. A dramatic masterpiece, with action, thrills and suspense with romantic highlights that pleased more people, per reel than usual. Moral tone not so good and it is a little rough for Sunday. Had capacity attendance. Draw mixed class in city of 100,000. Admission ten cents. Art Phillips, Cozy Theatre (388 seats), Tulsa, Oklahoma.

HER REPUTATION. (7 reels). Star, May McAvoy. A good show. Plenty of action and well produced flood and forest fire in natural color. Advertising matter does not show any of big scenes. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. One of the most satisfying pictures I have used in a long time. The people just sat and chuckled from start to finish. It's a great comedy, there's nothing offensive or rough about it and people go out and recommend it to their friends. What more could a showman want? Moral tone fair and it is O. K. for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

SMILING THROUGH. (8 reels). Star, Norma Talmadge. Although old it drew and pleased. Buy it and play it. You won't be sorry. They will like Norma better after they have seen her best. Don't be afraid of its age. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farming class in town of 1,800. Admission 10-30. J. A. Harvey,

Jr., Strand Theatre (300 seats), Vacaville, California.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Followed "Flaming Youth" with this picture the next week. It went fine. Has excellent comedy situation and the star is great. It is a good picture for advertising and exploitation. It is not a big picture but it will please. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. Good; but I'm like many Mix fans, it's an effort to enjoy Mix in other than westerns or northwesterns. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 400. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. You could hardly call this a program picture. Poorest Gilbert picture we ever had. Had poor attendance. Draw all classes in town of 3,500. Admission 10-20-35. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. Not as good as other Fox super pictures; not a bad one. The fire scenes on the boat were very good. We feature Friday night as our super special night. Draw transient patronage. M. Oppenheimer, Lafayette, Theatre, New Orleans, Louisana.

MONTE CRISTO. (8 reels). Star, John Gilbert. Intensely interesting, well-acted and pleased entire audience. Rather long but action does not drag. Pleases one hundred per cent. Draw American and Cuban audience from small town. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. Love, youth, romance, thrill, suspense. Excitement all crowded into "Six Cylinder Love." Every character in this picture is to be found in your home town, and in this one, will be found the same complications and intricate and pleasing problems. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

SKID PROOF. (5,585 feet). Star, Charles "Buck" Jones. A thriller if there ever was one; kept audience on their toes at all times wondering what was going to happen next; if you have a Jones audience give them this. Moral tone good, but it is not suitable for Sunday. Print good. Had good attendance. Draw all types in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy (250 seats), Mt. Joy, Pennsylvania.

ST. ELMO. (6 reels). Star cast. Just an ordinary program picture but enjoyed by all who saw it. Moral tone good and it is suitable for Sunday. Had good attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

STEPPING FAST. 4,608 feet). Star, Tom Mix. This one is real fast, fine. Our people liked Mix, and although the weather was fierce, having snowed for three or four days and was blowing a blizzard then, we had a real good crowd. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all types in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Goldwyn

BROKEN CHAINS. (6,190 feet). Star cast. I know that this is an old one, but for me was one of the best pictures of the week. Read a lot of kicks on this, but don't think they were justified. Acting was away above par, especially the work of Malcom McGregor. Ernest Torrence, Colleen Moore. Good directing and photography. Advertised with everything to good attendance. Moral tone good. Suitable for Sunday. Draw all classes in town of 2,000. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

DAY OF FAITH. (6,577 feet). Star cast. All panned it. Not one good report. Good cast, but story is hopeless. Bought this before released, and what a trimming I got! Moral tone fair and is suitable for Sunday. Had poor attendance. Draw family class and students in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HUNGRY HEARTS. (6,544 feet). Star cast. Very good. Worth showing. Don't be afraid to run it if you must. Film good. Moral tone good and it is suitable for Sunday. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A very good audience picture but too long. Two death scenes, fight, etc., could be cut. Would be a whiz on eight reels. Used "Little Old Decorah" in connection. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SLAVE OF DESIRE. (6,675 feet). Star cast. This picture is not what it is cracked up to be. Did good business first day but second poor. Town of 4,500. Admission, 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

THREE WISE FOOLS. (6,946 feet). Star cast. An excellent production which greatly pleased the patrons. Think any audience would be satisfied. Draw farmers in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THRE EWISE FOOLS. (6,946 feet). Star cast. Was surprised at drawing power this one possessed. A great audience picture. Three days of capacity business during quiet time. C. B. Hartwig, Antlers Theatre, Helena, Montana.

WONDERS OF THE SEA. (4,500 feet). Star cast. A novelty picture that I class as a dandy. While it failed to draw here, it was not the picture's fault. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw general patronage in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

Hodkinson

DESERT GOLD. Star cast. Fine picture. Pleased everyone. Book it if you can secure a good print. Admission, 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pa.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. An honest to goodness real picture, not big or lavish, but one hundred percent. entertainment. If the costume pictures would go over like this one I would think I was in the seventh heaven. One of the few that they all like. They came and saw and went home pleased. Had good attendance. Moral tone good, and it is suitable for Sunday. E. N. Prescott, Prescott Theatres (250-700 seats), Union, Maine.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. A picture full of thrills, suspense and romance. The speediest picture of the year. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. An exact replica of Wallace Reid's "Across the Continent," and pleases quite as well, though some will condemn the similarity. Not a riot, but gets by nicely. Moral tone okay and it is suitable for Sunday. Had or-

Says They're Old But Good as Gold

Says Ernest D. Gruppe, whose Fausto Theatre in Santa Fe, Isle of Pines, West Indies, isn't too far away to come into the Straight From the Shoulder tip exchange:

"Exhibitors may laugh at some of the programs we report on, because they are so old; but there is many a masterpiece that is tucked away that will talk at the box office, and after all that's the only thing that counts at the box office.

"We have only been subscribers a short time, but immediately recognized the value of your Straight From the Shoulder and have benefitted from it. Enclosing a few reports as above."



IT'S A PALMER PHOTOPLAY

Millions of people will want to know this beautiful girl's story when they see the posters, lobbies, newspaper ads and other material. This is the second PALMER photoplay. It is as good, some say better, than "JUDGMENT OF THE STORM." Ask the manager of your nearest F. B. O. exchange to screen it for you, then pass your own opinion. Get busy NOW!

FILM BOOKING OFFICES

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dinary attendance. Draw merchants, clerks, etc., in city of 14,000. Admission, 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. Cleaned up on this one. They all liked it; the close ups of the whales made it exciting, and the photography of the whole thing was fine. Prints which are as good as this make it a pleasure to be a projectionist. Moral tone fine and it is suitable for Sunday. Had fine attendance. Draw family and student class. Admission 10-20. George W. Pettengill, Jr., High School Theatre, St. Petersburg, Florida.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. My first one of this star. I think it gives pretty good satisfaction, especially to the fair sex. Attendance, rained out. Draw general class in town of 3,720. Admission varies. C. F Kreighbaum, Paramount Theatre (296 seats), Rochester, Indiana.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. One of the best western features ever shown in this house. It is of the better sort and will go over anywhere. Liked to the fullest here. Moral tone good and it is suitable for Sunday. Had good attendance. Draw better class in town of 7,000. Admission, 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

ETERNAL STRUGGLE. (7,374 feet). Star cast. Splendid acting. Wonderful scenery. Nerve tingling action from start to finish. Shooting the six-mile rapids makes audience hold to their seats. Book it and boost it. You can't lose. Moral tone good. Suitable for Sunday. Good for any house, any town, any time Had good attendance. Draw mixed class. Admission, 10-22. William F. Meeks, Murray Theatre (740 seats), Milwaukee, Wisconsin.

FOG. (6,500 feet). Star cast. They liked it fine at this house where melodrama is the favored diet. Quite a satisfactory offering if you don't pay too much for it. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw workers, farmers, clerks, in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Good. A crook story. As in "Dangerous To Men," Milton Sills is leading man for Viola. Moral tone good. Draw general class in town of 3,720. Admission varies. C. F. Kreighbaum, Paramount Theatre (296 seats), Rochester, Indiana.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. If you want luxury, fine clothes, flirting, forbidden things, petting parties, night life, dancing with strangers, playing with fire, having a good time, go with Viola Dana "In Search of a Thrill" and you'll find it. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. Viola's worst. Title misapplied. No thrill, no plot, no amusement. A good two-reel comedy and Hodge Podge redeemed the program. This picture will not increase your attendance or receipts. Moral tone fair. Not suitable for Sunday. Had average Saturday attendance. Draw middle class. Admission 10-22. William T. Meeks, Murray Theatre (740 seats), Milwaukee, Wisconsin.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. A very good program picture. Viola Dana, Cullen Landis and Baby Bruce Guerin are real good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 3,720. Admission varies. C. F. Kreighbaum. Paramount Theatre (296 seats), Rochester, Indiana.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. This could be cut down some although as it is I liked it very well. Buster is a clever comedian, and is assisted, among others, by his wife, his father and his son. Had fair attendance. Draw good class in town of 500. Admission 15-35. H. G. Bradin, Little Red School Theatre (175 seats), Avery, Idaho.

PLEASURE MAD. (7,547 feet). Star cast. Here is a picture that you can get behind and boost to the skies and you will find that your patrons will agree with you after seeing it. It sure is a fine picture. It did not cost a fortune to produce, still it shows the present generation as they are. Moral tone excellent. You bet it is suitable for Sunday. Had fair attendance. Draw all classes in town of 4,200. Admission 10-15-25-30, vaudeville 55-75. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Here is a picture that is very good, still it did not draw here. The name does not mean anything. If they had left the same name as the stage play I honestly believe that an exhibitor would do more business. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 4,200. Admission 10-15-25-30, vaudeville 55-75. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

THREE AGES. (5,500 feet). Star, Buster Keaton. Not as good as some of Keaton's two reelers still it pleased all who saw it. Had a High School basket ball game against me with the result that business was not what it should have been. Moral tone good and it is suitable for Sunday. Attendance, not so good. Draw all classes in town of 4,200. Admission 10-15-25, balcony 30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

TRIFLING WOMEN. (9 reels). Star, Barbara La Marr. A super lover story helped quite a bit by Barbara La Marr, Ramon Novarro and Lewis Stone. Entire cast good, direction very good. Had good attendance. Draw general class in town of 3,720. Admission varies. C. F. Kreighbaum, Paramount Theatre (296 seats), Rochester, Indiana.

Between Ourselves

A get-together place where we can talk things over

Still working for the ten pages!

This week isn't a growth on account of the Index to Reports which has to run.

But next week, and the week after, and the week following that—three of 'em—are all we have left, fellows, to win in.

The cigars don't count—but when an exhibitor bets that five pages can't be doubled in two months, he's impeaching your generosity and good faith.

One picture or seven—shoot in the tips every week. Let's put it over—big!

VAN.

Paramount

ADAM AND EVA. (7,153 feet). Star. Marion Davies. A good comedy type of program offering. Cannot judge much about the pulling power of this, as I used it on a very stormy night. Those who came seemed pleased, said they enjoyed it, and asked for more like it. Used slide, boards and heralds. Attendance only fair. Suitable for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BEYOND. (6 reels). Star, Ethel Clayton. Liked and commented on by large number of fans. Moral tone fine and is suitable for Sunday. Had good attendance. Draw farm and oil class in town of 600. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Very good. Men do not like Valentino. Moral tone good and it is suitable for Sunday. Had good attendance. Draw good class in town of 500. Admission 15-35. H. G. Bradin, Little Red School (175 seats), Avery, Idaho.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Best Swanson to date; everyone went home satisfied on this one. If you haven't booked it yet don't fail to do so, for it will get the money. Good direction, good acting and everything in the picture handled in wonderful style. Moral tone good and is suitable for Sunday. Had very good attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

BURNING SANDS. (6,909 feet). Star, Milton Sills. Good picture. Good business. Moral tone good and it is suitable for Sunday. Had good attendance. Draw good class in town of 500. Admission 15-35. H. G. Bradin, Little Red School (175 seats), Avery, Idaho.

LEOPARDESS. (5,621 feet). Star, Alice



Scenes from the William Fox Production, "The Arizona Express," a melodrama by Lincoln J. Carter



Scenes from "The Marriage Cheat," a Thomas H. Ince production, distributed by First National Pictures

Brady. A very good picture which is well worth seeing. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

LIGHT THAT FAILED. (7,013 feet). Star, Percy Marmont. Not worth what is asked for it, and a picture that will not universally please. Used everything for advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LITTLE MINISTER. (6 reels). Star, Betty Compson. Very good. A very interesting feature from start to finish. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MISS LULU BETT. (5,904 feet). Star, Lois Wilson. This was a fair picture. Theodore Roberts is well liked in our theatre. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MORAN OF THE LADY LETTY. (6,360 feet). Star, Dorothy Dalton. It was more of a fighting picture than a plot, but it sure went good in our theatre. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

ONLY 38. (6,175 feet). Star cast. Paramount attraction that is very, very good. The all-star cast, including Lois Wilson, May McAvoy, Elliot Dexter and Bobby Agnew, is an excellent selling point, and their work will satisfactorily back up any of the splendid things you can say about them. Good clean stories of this type are great boosts for the National pastime, movies. Excellent for Sunday. Used slide, boards, heralds and drew a good attendance at a slightly increased admission. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. One of Theodore Roberts' best pictures, and one especially pleasing "To The Ladies." William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Preferred

ARE YOU A FAILURE? (5,700 feet). Star cast. A fair comedy drama. Has good moral tone and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. A splendid picture with plenty of action that pleased all. Moral tone okay and it is suitable for Sunday. Had good attendance. Frank G. Leal, Leal Theatre, Irvington, California.

Selznick

ROMANCE AND ARABELLA. (5,000 feet). Star, Constance Talmadge. A re-issue. Picture and plot is alright. Moral tone good and is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

SAVAGE WOMAN. (6,000 feet). Star, Clara K. Young. A re-issue and a fairly good one. Photography alright. Patrons did not enthuse over it, but several told me they enjoyed it. Moral tone alright and it is hardly suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

Universal

CROOKED ALLEY. (4,900 feet). Star, Laura LaPlante. Laura was evidently elevated from the role of Hoot Gibson's leading lady to stardom to fill a gap occasioned by Gladys Walton's enforced absence from the screen. Her first vehicle is weak and unsatisfactory, and my patrons told me so. "A Boston Blackie" story poorly done. Let it slide if you have it on your contract, but don't promise anything. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

FLIRT. (8 reels). Star Eileen Percy. Another very pleasing picture with good moral. Pleased one hundred per cent. Has clever comedy touches. Draw American and Cuban audience with admissions at 20-30-40. Fausto Theatre, Santa Fe, Isles of Pines, West Indies.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Hoot is doing better here each time I play him. While this was not a special it is a good program picture. Everyone seems to like Hoot, as he does not pose as much as the rest, his acting is natural. It will please ninety per cent. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Good picture; one that pleased them all. Auto race very exciting. Would recommend this to all exhibitors, as it will please the most critical. Good moral tone and it is suitable to run any time. Advertised with everything to good attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A whale of a picture; simply a knockout. If anyone did not like this one we failed to see them. Believe it pleased one hundred per cent. Can't go wrong on this one; boost it to the sky. It will stand anything you can do for it. Moral tone good and it is suitable for Sunday. Had big attendance. Draw best class in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TRIFLING WITH HONOR. (7,785 feet). Star cast. Went over great. Good, clean drama, with fine comedy touches. Exciting baseball climax. Plased entire audience. Good moral tone and would consider suitable for Sunday. Draw American and Cuban audience. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

UNTAMABLE. (4,776 feet). Star, Gladys Walton. Poorest Walton for ages. Drew well first day, but flopped the second. If Universal does not give this talented young lady better stories, she's a goner. Moral tone, not much. Not suitable for Sunday and scarcely any other day. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

Vitagraph

MAN NEXT DOOR. (6,937 feet). Star, Alice Calhoun. A good program comedy drama which we bought as a special combination society and western. A flop at the box office; fair first day, poor second. Pleased eighty-five per cent. of those viewing it. Rather weak for Sunday, but moral tone okay. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

MASTERS OF MEN. (6,800 feet). Star cast. Some picture. A real American drama with just enough comedy and thrills to balance it. Patrons remarked, it was one of the best pictures they had ever seen. And it sure don't show any bunk here. Moral tone good and it is suitable for Sunday. Had good attendance. Ed Muchow, Hub Theatre, Gaylord, Minnesota.

MIDNIGHT ALARM. (6,000 feet). Star, Alice Calhoun. Good old fashioned melodrama filled with hokum, but it pulled them in and sent them away satisfied. Priced reasonable. Moral tone all okay and suitable for Sunday. Attendance above average. Olive Theatre, St. Joseph, Missouri.

MIDNIGHT ALARM. (4,795 feet). Star cast. Can't give this one much. Some few kicks and no enthusiastic praise. Got by all

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right and registered average Monday and Tuesday at box office. Buy it right and step lightly. A little wild for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

PIONEER TRAILS. (6,290 feet). Star, Cullen Landis. Good story. The first third of picture very realistic and interesting, the other two-thirds a bit draggy and not enough attention paid to details. It is worth playing anyway and will get by as it has many good points. Could have been made a super attraction if more attention were given to last two-thirds of film. Moral tone good and it is suitable for Sunday. Draw farmers in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. A western murder story with a few covered wagons tacked on to the front end to enable them to call it a "Special." However, it is a well constructed film; did about average Sunday business for us and seemed to please a big majority. Will go well where westerns are popular. Don't stress "Covered Wagon" angle in your advertising. Easy to over advertise this one. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

Warner Bros.

GEORGE WASHINGTON, JR. .Star, Wesley Barry. We played this on Washington's Birthday with gratifying results. It is a clean-cut, pleasing comedy that gave excellent satisfaction and has some exploitation possibilities. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. A picture that everyone liked; lots of comment on this one. The print was in fine shape. The race track scenes were the best. Used lots of posters. Don't be afraid to book this one. Has very good moral tone and is positively suitable for Sunday. Had fine attendance. Draw family and student class. Admission 10-20. George W. Pettengill, Jr., High School Theatre, St. Petersburg, Florida.

Comedies

EDUCATIONAL ONE REEL COMEDIES. There are no one reelers on the market that I can use as fillers to any better advantage than these very funny comedies. Prints are usually good, too. Draw better class in town of 6,000. Admission 25-30. Lester F. Husted, Hastings Theatre (660 seats), Hastings-On-Hudson, New York.

HAMLET. (Hodkinson). Good as are all the Murray comedies. The prints are always good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

MESSENGER. (Vitagraph). Star, Jimmy Aubrey. One of Jimmy's best. It is the best we have run so far. There are a lot of good hearty laughs. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

OUR GANG COMEDIES. (Pathe). These kids are hard to beat when it comes to real enjoyable comedies. Moral tone good and it is suitable for Sunday. Had extra good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

State Rights

BROKEN HEARTS OF BROADWAY. (Irving Cummings). Star, Colleen Moore. This was a good production from an independent producer. It had a fine cast and we also received a good print. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

ISOBEL. (State Right). Star cast. (5,600 feet). A northwest Canadian mounted police story which pleased about fifty per cent. Quite a bit of it was cut out to make the print fit for projection purposes. Not suitable for Sunday. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

KING CREEK LAW. (Steiner Production). Star, Leo Maloney. A real shoot 'em up western. Plenty of action. Maloney does some very good stunts in this one. Print good. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

LIFE'S GREATEST QUESTION. (State Right). Star, Roy Stewart. Same old northwest formula treated in the usual way. About as good as the average of the type and no better. Moral tone all right. Suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thompson. Good western that drew and pleased on Saturday. Moral tone like most westerns. Rather rough for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkanssa.

MOVIE STAR STAMPEDE. (State Right). Star cast. Nothing to it for me. Should fool them in transient trade houses. Stars may be in this picture but you cannot recognize them. Stock paper. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SECRETS OF THE PUEBLO. (Steiner Production). Star, Neal Hart. A very poor story for this star. Will disappoint Neal Hart followers. Action very slow. Print new. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SPIDER AND THE ROSE. (Principal Pictures). Star, Alice Lake. This was a nice little program picture for us and pleased about seventy-five per cent. of our audience. We received a good print. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

TEMPORARY MARRIAGE. (Principal Pictures). Star cast. (7 reels). This show drew fairly good. Picture theme proved interesting to our audience. Did not have any complaints on it. We received a fairly good print. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Metro Prints

"I have yet to draw a poor print from Metro. In as many starts as I have made, not made stop." J. B. Stanton, Movies Theatre, Onamia, Minnesota.

With the bad print thing becoming such a real menace—as we have always maintained it to be—there's a tip for exhibitors, and reason for one exchange manager to feel proud of his contribution to a better feeling between exchange and exhibitor.

Straight From the Shoulder Index

For January, February and March

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A

Abysmal Brute (Universal). Feb. 9-Feb. 23-Mar. 22.
Ace of Hearts (Goldwyn). Jan 12.
Acquittal (Universal). Jan. 12-Feb. 16.
Across the Continent (Paramount). Jan. 5-Jan 19.
Action (Universal). Jan. 12.
Adam and Eva (Paramount). Jan. 5.
Adam's Rib (Paramount). Jan. 19-Feb. 16.
Affinities (Hodkinson). Mar. 1.
Age of Desire (First National). Feb. 16-Feb. 23.
Alias The Night Wind (Fox). Jan. 19-Mar. 1.
Alice Adams (Associated Exhibitors). Mar. 1.
All the Brothers Were Valiant (Metro). Jan. 5-Feb. 2-Feb. 9-Feb. 23.
Anna Christie (First National). Jan. 12, page 121-Jan. 19-Feb. 2.
An Old Sweetheart of Mine (Metro). Mar. 8-Mar. 15.
Are You a Failure? (Preferred). Mar. 22.
Argyle Case (Hodkinson). Feb. 16.
As A Man Lives (Selznick). Jan. 5.
Ashes of Vengeance (First National). Feb. 9-Feb. 23.
At The End of the World (Paramount). Jan. 5-Feb. 23-Mar. 15.

B

Bachelor Daddy (Paramount). Jan. 5.
Back Home and Broke (Paramount). Jan. 26-Feb. 23-Mar. 1-Mar. 22.
Backbone (Goldwyn). Jan. 26-Feb. 9.
Bad Man (First National). Jan. 5-Feb. 9-Feb. 16-Mar. 1.
Beautiful and Damned (Warner Bros). Jan. 26-Mar. 22.
Beauty's Worth (Paramount). Feb. 2.
Behold My Wife (Paramount). Jan. 19.
Bella Donna (First National). Jan. 19.
Bellboy 13 (First National). Feb. 2-Feb. 9-Mar. 8.
Below the Rio Grande (Crescent). Jan. 19.
Beyond (Paramount). Jan. 5.
Beyond the Rainbow (F. B. O.). Mar. 22.
Big Brother (Paramount). Feb. 2-Mar. 15.
Big Dan (Fox). Jan. 12-Feb. 16-Mar. 15.
Birth of A Nation (United Artists). Jan. 26-Feb. 2.
Bishop of the Ozarks (F. B. O.) Jan. 12-Feb. 16.
Black Oxen (First National). Feb. 9-Mar. 8-Mar. 15-Mar. 22.
Blind Bargain (Goldwyn). Jan. 12-Jan. 19-Mar. 22.
Blind Hearts (First National). Jan. 19.
Blinky (Universal). Feb. 2-Mar. 15-Mar. 22
Blow Your Own Horn (F. B. O.) Mar. 1.
Bluebeard's Eighth Wife (Paramount). Jan. 5-Feb. 2-Feb. 9-Feb. 23-Mar. 22.
Bohemian Girl (Selznick). Feb. 2-Mar. 15.
Boomerang Bill (Paramount). Jan. 19.
Borderland (Paramount). Jan. 19.
Boston Blackie (Fox). Mar. 8.

Boy of Mine (First National). Feb. 9.
Brass (Warner Bros.) Jan. 12-Jan. 19-Feb. 2-Feb. 9.
Brass Bottle (First National). Jan. 6-Jan. 12-Feb. 9-Mar. 1.
Brawn of the North (First National). Mar. 8.
Breaking Into Society (F. B. O.) Jan. 12-Mar. 15.
Bright Lights of Broadway (Principal). Jan. 12.
Bright Shawl (First National). Jan. 5-Jan. 19-Feb. 9-Mar. 8-Mar. 22.
Broadway Broke (Selznick). Jan. 19.
Broadway Gold (Truart). Jan. 26-Feb. 9-Feb. 23.
Broken Chains (Goldwyn). Feb. 9.
Broken Wing (Preferred). Jan. 5-Jan.26-Feb. 23-Mar. 1.
Brothers Under the Skin (Goldwyn). Jan. 12-Feb. 2-Feb. 9.
Bucking the Barrer (Fox). Mar. 8.
Bulldog Drummond (Hodkinson). Feb. 23.
Burning Sands (Paramount). Feb. 9.
Burning Words (Universal). Mar. 8-Mar. 22.
Buster (Fox). Feb. 9-Mar. 22.

C

Call of the Canyon (Paramount). Jan. 26-Feb. 23-Mar. 22.
Call of The Wild (Pathe). Jan. 19-Jan. 26-Feb. 2-Feb. 23-Mar. 15-Mar. 22.
Cameo Kirby (Fox). Jan. 19-Feb. 12-Mar. 15-Mar. 22.
Cameron of the Royal Mounted (Hodkinson). Feb. 2.
Can A Woman Love Twice? (F. O. B.) Feb. 9-Mar. 15-Mar. 22.
Canyon of the Fools (F. B. O.) Jan. 19-Mar. 15.
Cappy Ricks (Paramount). Feb. 9-Mar. 22.
Captain Fly-By-Night (F. B. O.) Jan. 12-Mar. 1.
Cheat (Paramount). Jan. 5-Jan. 26-Feb. 2-Mar. 22.
Chicago Sal (Principal). Jan. 19.
Chicken In the Case (Selznick). Feb. 23.
Children of Jazz (Paramount). Jan. 5-Feb. 23-Mar. 15.
Children of the Dust (First National). Jan. 5-Mar. 8.
Christian (Goldwyn). Jan. 12-Feb. 16-Mar. 15-Mar. 22.
Circus Days (First National). Jan. 5-Jan. 26-Feb. 9-Mar. 1-Mar. 8-Mar. 15.
Cleanup (Universal). Jan. 5-Mar. 15.
Code of the Yukon (Selznick). Mar. 15.
Colleen of the Pines (F. B. O.). Jan. 12.
Common Law (Selznick). Jan. 26-Feb. 9-Feb. 16-Mar. 15-Mar. 22.
Conductor 1492 (Warner Bros.) Mar. 22.
Conquering Power (Metro). Jan. 12.
Cordelia the Magnificent (Metro). Jan. 12.
Country Kid (Warner Bros.) Jan. 12-Jan. 26-Feb. 16-Mar. 22.
Cowboy and the Lady (Paramount). Jan. 19-Feb. 2.
Crinoline and Romance (Metro) Jan 12-Mar. 22.
Critical Age (Hodkinson). Jan. 26.
Crooked Alley (Universal). Jan. 5.
Crossed Wires (Universal) Jan. 26-Feb. 23.
Cupid's Fireman (Fox). Feb. 23-Mar. 1-Mar. 22.
Custard Cup (Fox). Mar. 22.
Cyclone Jones (Aywon). Jan. 12.

D

Daddy (First National). Jan. 12-Jan. 26-Mar. 1-Mar. 22.
Danger Ahead (Universal). Jan. 5.
Dangerous Adventure (Warner Bros.) Jan. 12-Feb. 23.
Dangerous Age (First National). Jan. 5-Feb. 9-Mar. 22.
Dangerous Maid (First National). Jan. 12-Feb. 2—Mar. 1-Mar. 8-Mar. 22.
Daring Danger (Selznick). Jan. 26-Mar. 22.
Dark Secrets (Paramount). Jan. 5-Mar. 22.
Darling of New York (Universal). Feb. 23.
Danger Trail (Exclusive). Mar. 8.
Daughters of Luxury (Paramount). Feb. 2-Feb. 23-Mar. 22.
Daughters of the Rich (Preferred). Jan. 12-Jan. 19-Mar. 8-Mar. 15.
David Copperfield (Associated Exhibitors). Feb. 23.
Day of Faith (Goldwyn). Jan. 26-Feb. 16-Mar. 1.
Daytime Wives (F. B. O.) Jan. 12-Feb. 2-Feb. 16-Mar. 8-Mar. 15.
Dead Game (Universal). Jan. 5-Jan. 12.
Desert Blossoms (Fox). Jan. 5.
Desert Driven (F. B. O.) Jan. 19.
Deserted at the Altar (Goldstone). Mar. 15.
Desire (Metro). Jan. 12-Feb. 2-Mar. 22.

Don't hold off sending tips until you see all you've sent in print.
It takes time to get the reports in type and time for your letters to get here.
Send every week if you please. Keep 'em coming!

Destroying Angel (Assoc. Exhib.). Jan. 5.
Dictator (Paramount). Feb. 23.
Divorce (F. B. O.). Mar. 1.
Divorce Coupons (Vitagraph). Feb. 2.
Do and Dare (Fox). Mar. 22.
Dr. Jack (Pathe). Feb. 23-Mar. 15.
Does It Pay? (Fox). Jan. 19.
Dollar Devils (Hodkinson). Jan. 5.
Don Quickshot of the Rio Grande (Universal). Jan. 5-Mar. 8.
Doubling for Romeo (Goldwyn). Jan. 12-Feb. 16.
Down to the Sea in Ships (Hodkinson). Jan. 5-Jan. 12-Jan. 19-Jan. 26-Mar. 1.
Driven (Universal). Jan. 5-Mar. 8.
Drivin' Fool (Hodkinson). Feb. 16-Mar. 22.
Drums of Fate (Paramount). Feb. 23.
Dulcy (First National). Feb. 9-Mar. 8-Mar. 15-Mar. 22.

E

Eagle's Feather (Metro). Jan. 12-Feb. 23.
East Is West (First National). Jan. 12-Jan. 19-Mar. 1.
East Side, West Side (Principal). Jan. 26-Feb. 2.
Ebb Tide (Paramount). Jan. 5-Feb. 23.
Eleventh Hour (Fox). Jan. 12-Feb. 2-Mar. 15-Mar. 22.
Empty Cradle (Principal). Feb. 9.
Enchantment (Paramount). Mar. 22.
Enemies of Women (Goldwyn). Jan. 12-Jan. 26-Mar. 1-Mar. 15-Mar. 22.
Enlighten Thy Daughter (Enlightenment). Mar. 8.
Enter Madame (Metro). Jan. 12-Jan. 26.
Environment (Principal). Feb. 9.
Eternal Struggle (Metro). Jan. 5-Feb. 23-Mar 1-Mar. 22.
Eternal Three (Goldwyn). Feb. 16-Mar. 1-Mar. 22.
Exciters (Paramount). Jan. 5-Jan. 19-Jan. 26-Mar. 22.
Experience (Paramount). Jan. 5-Feb. 23-Mar. 15.
Exiles (Fox). Mar. 22.
Eyes of the Forest (Fox). Mar. 22.
Eyes of the Mummy (Paramount). Jan. 19.

F

Face in the Fog (Paramount). Jan. 19.
Face on the Barroom Floor (Fox). Feb. 16-Mar. 22.
Fair Cheat (F. B. O.). Feb. 9.
Fall of Babylon (Enterprise). Feb. 2-Mar. 15.
Famous Mrs. Fair (Metro). Mar. 1-Mar. 8.
Fashion Row (Metro). Jan. 12, page 121-Mar. 1.
Fast Mail (Fox). Feb. 2.
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Fighting Guide (Vitagraph). Mar. 8-Mar. 15.
First Degree (Universal). Mar. 22.
Five Dollar Baby (Metro). Mar. 1-Mar. 22.
Flame of Life (Universal). Feb. 2-Mar. 15-Mar. 22.
Flaming Barriers (Paramount). Mar. 22.
Flaming Youth (First National). Mar. 8-Mar. 15-Mar. 22.
Flesh and Blood (Western Pictures). Feb. 2.
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Flower of the North (Vitagraph). Jan. 12-Feb. 2.
Fog (Metro). Mar. 22.
Fog Bound (Paramount). Jan. 5-Mar. 22.
Fools and Riches (Universal). Jan. 12.
Fools of Fortune (Selznick). Feb. 2.
Fool's Paradise (Paramount). Feb. 23.
Footlight Ranger (Fox). Mar. 22.
Footlights (Paramount). Feb. 23.
Forbidden Lover (Selznick). Mar. 22.
Forgotten Law (Metro). Jan. 12-Mar. 1-Mar. 8.
Fortune's Mask (Vitagraph). Feb. 2-Feb. 16.
Fourth Musketeer (F. B. O.) Jan. 12-Mar. 22.
Fourteenth Lover (Metro). Feb. 23-Mar. 15.
Free Air (Hodkinson). Feb. 9.
French Doll (Metro). Jan. 19-Jan. 26-Feb. 23-Mar. 22.
Friendly Husband (Fox). Mar. 8-Mar. 15.
From the Manger to the Cross (Vitagraph). Mar. 1.
Fury (First National). Jan. 19-Feb. 9.

G

Gallopin' Through (Universal). Feb. 2.
Garrison's Finish (United Artists). Mar. 22.
Gas, Oil and Water (First National). Mar. 8.
Gay and Devilish (F. B. O.). Feb. 2.
Gentleman From America (Universal). Mar. 1.
Gentlemen of Leisure (Paramount). Jan. 26-Mar. 15-Mar. 22.
Gimme (Goldwyn). Jan. 5-Jan. 12-Feb. 9.
Girl from God's Country (F. B. O.). Jan. 19.
Girl I Loved (United Artists). Mar. 22.
Girl of the Golden West (First National). Feb. 2.
Girl Who Came Back (Preferred). Jan. 5-Feb. 16-Mar. 1.
Girl's Desire (Vitagraph). Feb. 9.
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Going Up (Associated Exhibitors). Feb. 2-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Mar. 22.
Gold Diggers (Warner Bros.). Feb. 9-Feb. 16-Mar. 8-Mar. 15.
Gold Madness (Renown). Feb. 2-Mar. 8-Mar. 15.
Golden Flame (Independent). Jan. 19.
Goldwyn Productions. Jan. 12.
Golem (Paramount). Jan. 19.
Goodbye, Girls (Fox). Jan. 26.
Good Men and Bad (Selznick). Mar. 22.
Good Men and True (F. B. O.). Mar. 15.
Good Provider (Paramount). Jan. 26.
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Governor's Lady (Fox). Mar. 15.
Grand Larceny (Goldwyn). Feb. 9.
Grandma's Boy (Pathe). Feb. 23.
Great Impersonation (Paramount). Jan. 5-Mar. 22.
Great Moment (Paramount). Mar. 22.
Great Night (Fox). Mar. 22.
Green Goddess (Goldwyn). Jan. 12-Mar. 1-Mar. 15-Mar. 22.
Grim Comedian (Goldwyn). Jan. 19.
Grub Stake (Selznick). Jan. 5-Jan. 26.
Grumpy (Paramount). Jan. 5-Jan. 26-Feb. 9-Mar. 1-Mar. 22.
Gun Fighter (Fox). Jan. 26-Feb. 16.

H

Haldane of the Secret Service (F. B. O.). Feb. 9-Mar. 15.
Half a Dollar Bill (Metro). Mar. 1.
Half Breed (First National). Feb. 16.
Hands of Nara (Metro). Mar. 8.
Harbor Lights (Associated Exhibitors). Feb. 9-Mar. 22.
Has the World Gone Mad? (Equity). Jan. 19.
Hate Trail (Clarke-Cornelius). Jan. 5.
Headin' West (Universal). Jan. 12.
Heart of Wetona (Selznick). Mar. 22.
Heart Raider (Paramount). Jan. 19-Jan. 26.
Hearts Aflame (Metro). Jan. 12-Jan. 19-Jan. 26-Mar. 22.
Heart's Haven (Hodkinson). Mar. 22.
Held to Answer (Metro). Jan. 26-Feb. 9.
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Her Accidental Husband (C. B. C.). Jan. 5.
Her Fatal Millions (Metro). Feb. 2.
Heritage of the Desert (Paramount). Mar. 22.
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Her Mad Bargain (First National). Jan. 5.
Heroes of the Street (Warner Bros.). Feb. 23-Mar. 1.
Her Reputation (First National). Jan. 19-Feb. 9-Mar. 8-Mar. 15.
His Children's Children (Paramount). Mar. 1-Mar. 15-Mar. 22.
His Majesty the American (United Artists). Jan. 19.
His Mystery Girl (Universal). Jan. 19-Feb. 2-Mar. 8.
Hodkinson Pictures. Feb. 2.
Hollywood (Paramount). Jan. 5-Feb. 2-Mar. 15-Mar. 22.
Homeward Bound (Paramount). Jan. 5-Jan. 26-Mar. 1-Mar. 22.
Hook and Ladder (Universal). Feb. 23-Mar. 1-Mar. 8.
Hottentot (First National). Jan. 5-Jan. 26.
Human Hearts (Universal). Jan. 12.
Human Wreckage (F. B. O.). Jan. 5-Jan. 26-Feb. 2-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Mar. 22.
Humming Bird (Paramount). Mar. 15-Mar. 22.
Hunchback of Notre Dame (Universal). Mar. 8.
Hungry Hearts (Goldwyn). Jan. 12-Feb. 9.

Huntress (First National). Jan. 12-Jan. 19.
Hurricane's Gal (First National). Jan. 5.

I

If I Were Queen (F. B. O.). Jan. 19.
If Winter Comes (Fox). Feb. 2-Feb. 16-Mar. 1-Mar. 8-Mar. 15.
If You Believe It, It's So (Paramount). Jan. 5.
Impossible Mrs. Bellew (Paramount). Mar. 22.
Impulse (Arrow). Jan. 12.
Infidel (First National). Feb. 16.
In Search of a Thrill (Metro). Jan. 19-Jan. 26-Mar. 1-Mar. 15-Mar. 22.
In the Name of the Law (F. B. O.). Jan. 5.
In the Palace of the King (Goldwyn). Jan. 12-Mar. 8.
Is Divorce a Failure? (Associated Exhibitors). Jan. 19.
Island Wives (Vitagraph). Mar. 1-Mar. 8.
Isle of Lost Ships (First National). Jan. 5.
Is Matrimony a Failure (Paramount). Jan. 12.

J

Jane Eyre (Hodkinson). Jan. 26.
Java Head (Paramount). Jan. 26.
Jazzmania (Metro). Jan. 26-Feb. 9.
Judgment of the Storm (F. B. O.). Mar. 8.
Judgment (World). Feb. 2.
June Madness (Metro). Jan. 26.
Jungle Adventures (Selznick). Jan. 26.
Just Tony (Fox). Jan. 12-Feb. 9.

K

Kentuckians (Paramount). Feb. 23.
Kentucky Days (Fox). Mar. 22.
Kickback (F. B. O.). Jan. 26.
Kick In (Paramount). Jan. 12-Feb. 2-Mar. 22
Kid (First National). Jan. 12-Jan. 26.
Kindled Courage (Universal). Jan. 26.
Kindred of the Dust (First National). Jan. 5-Mar. 22.
Kingdom Within (Hodkinson). Jan. 5.
Kentucky Derby (Universal). Jan. 19.

L

Lady of Quality (Universal). Mar. 1.
Lane That Had No Turning (Paramount). Feb. 23.
Last Hour (Metro). Mar. 22.
Last Moment (Goldwyn). Jan. 12-Feb. 16-Mar. 22.
Last Trail (Fox). Feb. 16.
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Law of the Lawless (Paramount). Jan. 26-Mar. 1.
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Legally Dead (Universal). Feb. 9.
Leopardess (Paramount). Feb. 16.
Let's Go (Truart). Mar. 22.
Light That Failed (Paramount). Mar. 15-Mar. 22.
Lights Out (F. B. O.). Jan. 5-Jan. 26-Feb. 9-Feb. 16-Mar. 22.
Lion's Mouse (Hodkinson). Mar. 15.
Little Church Around the Corner (Warner Bros.). Jan. 12.
Little Johnny Jones (Warner Bros.). Jan. 19-Feb. 16-Mar. 1-Mar. 15.
Little Old New York (Goldwyn). Feb. 23-Mar. 1-Mar. 22.
Little Red School House (Arrow). Jan. 19-Mar. 1.
Little Wild Cat (Vitagraph). Mar. 15.
Lone Star Ranger (Fox). Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Mar. 1-Mar. 22.
Lone Wagon (Sanford.) Mar. 1-Mar. 8.
Long Live the King (Metro). Jan. 19-Feb. 2-Feb. 9-Mar. 1-Mar. 22.
Look Your Best (Goldwyn). Jan. 12.
Lorna Doone (First National). Jan. 26.
Lost and Found (Goldwyn). Jan. 19.
Lotus Eater (First National). Feb. 16.
Love Bandit (Vitagraph). Feb. 16.
Love Brand (Universal). Jan. 26.
Love Gambler (Fox). Mar. 15.
Love, Honor and Behave (First National). Jan. 26.
Love Letter (Universal). Feb. 9-Feb. 16.
Love Master (First National). Mar. 22.
Love Never Dies (First National). Mar. 8.
Love Piker (Goldwyn). Jan. 19-Feb. 9-Mar. 22.
Loyal Lives (Vitagraph). Jan. 12-Jan. 19-Feb. 9.
Luck (C. C. Burr). Jan. 5-Jan. 19.
Lucretia Lombard (Warner Bros.) Mar. 1-Mar. 8.
Luxury (Arrow). Feb. 2.
Lying Lips (First National). Jan. 26.



ALICE LAKE

As she appears in a sequence from "The Dancing Cheat," a Universal picture

M

Mad Love (Goldwyn). Feb. 9.
Madness of Youth (Fox). Feb. 9-Mar. 22.
Mailman (F. B. O.) Jan. 26-Feb. 2-Feb. 23-Mar. 15.
Main Street (Warner Bros.). Jan. 5-Jan. 12-Jan. 19-Jan. 26-Mar. 8.
Male and Female (Paramount). Jan. 26.
Man From Brodney's (Vitagraph). Mar. 22.
Man from Glengarry (Hodkinson). Feb. 9-Mar. 22.
Man from Home (Paramount). Jan. 12.
Man From Lost River (Goldwyn). Mar. 22.
Man From Wyoming (Universal). Mar. 8.
Man Life Passed By (Metro). Mar. 15.
Man Next Door (Vitagraph). Jan. 12-Jan. 26-Feb. 9-Feb. 23-Mar. 22.
Man of Action (First National). Feb. 16-Mar. 1.
Man of Might (Vitagraph). Jan. 12-Jan. 26. Jan. 19-Feb. 2-Mar. 15.
Manslaughter (Paramount) Jan. 26-Mar. 1.
Man Who Played God (United Artists). Jan. 19-Feb. 2-Mar. 15.
Man Who Won (Fox). Mar. 15-Mar. 22.
Man with Two Mothers (Goldwyn). Jan. 19-Feb. 9.
Mark of the Beast (Hodkinson). Jan. 5-Feb. 2-Feb. 9-Mar. 15.
Marriage Chance (Selznick). Feb. 16.
Marriage Maker (Paramount). Jan. 26-Feb. 9-Feb. 16.
Mary of the Movies (F. B. O.). Mar. 15.
Masquerader (First National). Jan. 5.
Masters of Men (Vitagraph). Jan. 12-Jan. 19-Mar. 8-Mar. 15.
Maytime (Preferred). Feb. 23-Mar. 15-Mar. 22.
McGuire of the Mounted (Universal). Jan. 26-Feb. 16-Mar. 1.
Meanest Man in the World (First National). Mar. 15-Mar. 22.
Men in the Raw (Universal). Feb. 16.
Merry Go Round (Universal). Jan. 19-Feb. 2-Feb. 9-Mar. 15.
Michael O'Halloran (Hodkinson). Jan. 19-Jan. 26-Feb. 16-Mar. 1.
Midnight Alarm (Vitagraph). Jan. 12-Feb. 9-Feb. 23-Mar. 8-Mar. 15.
Midnight Guest (Universal). Mar. 8.
Midnight Patrol (Selznick). Jan. 26-Mar. 1.
Mighty Lak a Rose (First National). Jan. 12-Feb. 2-Feb.9-Feb. 16.
Mile a Minute Romeo (Fox). Mar. 22.
Million in Jewels (Selznick). Feb. 16.
Million to Burn (Universal). Feb. 9.
Miracle Baby (F. B. O.). Jan. 19-Feb. 9-Mar. 8.
Miracle Man (Paramount). Feb. 2
Miss Lulu Bett (Paramount). Jan. 12.
Mixed Faces (Fox). Jan. 5-Jan. 12.
Modern Matrimony (Selznick). Feb. 2.
Molly O' (First National). Feb. 16.
Monna Vanna (Fox). Mar. 1-Mar. 15-Mar. 22.
Monte Cristo (Fox). Jan. 12.
Moran of the Lady Letty (Paramount). Jan. 26.
More To Be Pitied Than Scorned (C. B. C.). Mar. 15.
Mothers-in-Law (Preferred). Jan. 5-Jan. 12-Feb. 2.
Motion to Adjourn (Arrow). Jan. 19.
Mr. Billings Spends His Dime (Paramount). Jan. 26.
Mrs. Leffingwell's Boots (Selznick). Jan. 26.
My American Wife (Paramount). Jan. 5-Jan. 12-Feb. 16.
My Boy (First National). Mar. 8.
Mysterious Rider (Hodkinson). Feb. 23.
Mysterious Witness (F. B. O.). Mar. 15-Mar. 22.
My Wild Irish Rose (Vitagraph). Feb. 2.

N

Nanook of the North (Pathe). Jan. 19.
Near Lady (Universal). Jan. 19.
Ne'er Do Well (Paramount). Jan. 5-Jan. 19-Feb. 16.
New Teacher (Fox). Feb. 9.
Ninety and Nine (Vitagraph). Feb. 9.
Nobody's Bride (Universal). Jan. 5-Jan. 26.
Nobody's Money (Paramount). Jan. 12-Mar. 15.
North of Hudson Bay (Fox). Jan. 12, page 121-Feb. 2-Mar. 22.
North of the Rio Grande (Paramount). Jan. 12-Jan. 19.
Not a Drum Was Heard (Fox). Mar. 22.
Notoriety (Weber & North). Feb. 23.
N'th Commandment (Paramount). Jan. 5.

O

Oathbound (Fox). Mar. 1.
Old Fool (Hodkinson). Mar. 22.
Old Homestead (Paramount). Jan. 26.
One Exciting Night (United Artists). Feb. 9.
One Glorious Day (Paramount). Mar. 15.
One Stolen Night (Vitagraph). Feb. 9.
One Week of Love (Selznick). Jan. 26-Feb. 2-Mar. 15-Mar. 22.
Only 38 (Paramount). Jan. 12-Jan. 26.
On the Banks of the Wabash (Vitagraph). Feb. 2.
On the High Seas (Paramount). Jan. 12-Jan. 19-Jan. 26.
Orphans of the Storm (United Artists). Jan. 12-Mar. 8-Mar. 15.
Our Hospitality (Metro). Mar. 15-Mar. 22.
Out of Luck (Universal). Jan. 19-Feb. 9-Mar. 1.
Outcast (Paramount). Jan. 26.
Over the Border (Paramount). Jan. 19.

P

Paid in Advance (Universal). Mar. 22.
Paddy-the-Next-Best-Thing (United Artists). Mar. 15.
Paramount Productions. Jan. 12.
Passion (First National). Feb. 16.
Pawn Ticket 210 (Fox). Feb. 9.
Peacock Alley (Metro). Mar. 1.
Peck's Bad Boy (First National). Jan. 26.
Peg o' My Heart (Metro). Jan. 19-Jan. 26.
Penalty (Goldwyn). Jan. 5-Jan. 19.
Penrod (First National). Mar. 8.
Penrod and Sam (First National). Mar. 8-Mar. 22.
Perfect Crime (First National). Feb. 16.
Pied Piper Malone (Paramount). Mar. 22.
Pioneer Trails (Vitagraph). Jan. 5-Jan. 12-Jan. 19-Feb. 9-Feb. 16-Feb. 23-Mar. 1-Mar. 22.
Playing It Wild (Vitagraph). Feb. 2-Feb. 16-Mar. 1.
Pleasure Mad (Metro). Feb. 2-Mar. 15-Mar. 22.
Polly of the Follies (First National). Jan. 12.
Ponjola (First National). Feb. 2-Mar. 8-Mar. 15.
Poor Men's Wives (Preferred). Jan. 5-Jan. 19-Jan. 26-Feb. 2-Mar. 15-Mar. 22.
Potash and Perlmutter (First National). Feb. 16-Feb. 23-Mar. 8-Mar. 22.
Poverty of Riches (Goldwyn). Feb. 9.
Power Divine (Independent). Jan. 5.
Power of a Lie (Universal). Jan. 19.
Pride of Palomar (Paramount). Jan. 19.
Printer's Devil (Warner Bros.) Feb. 9-Mar. 8.
Prisoner of Zenda (Metro). Feb. 23-Mar. 1.
Prodigal Daughters (Paramount). Jan. 5-Jan. 19-Mar. 8-Mar. 15.
Purple Highway (Paramount). Mar. 8.

Q

Quicksands (Selznick). Mar. 15-Mar. 22.
Quincy Adams Sawyer (Metro). Jan. 19.

R

Racing Hearts (Paramount). Jan. 5-Jan. 26-Mar. 1-Mar. 8.
Ragged Edge (Goldwyn). Jan. 12.
Ragged Heiress (Fox). Jan. 19.
Rags to Riches (Warner Bros.). Feb. 23.
Railroaded (Universal). Jan. 26.
Ramblin' Kid (Universal). Jan. 19-Mar. 15.

Rapids (Hodkinson). Jan. 26-Feb. 9-Feb. 16.
Red Head (Hodkinson). Mar. 1.
Red Lights (Goldwyn). Jan. 26-Feb. 2-Mar. 8-Mar. 15-Mar. 22.
Red Warning (Universal). Jan. 26-Mar. 22
Remembrance (Goldwyn). Feb. 9-Feb. 16
Riders of the Law (Sunset). Feb. 23.
Right That Failed (Metro). Mar. 15.
Robin Hood (United Artists). Jan. 19-Jan. 26-Feb. 2-Mar. 22.
Rose of the Sea (First National). Feb. 9-Mar. 8-Mar. 22.
Rosita (United Artists). Feb. 2-Mar. 15-Mar. 22.
Rouged Lips (Metro). Jan. 19-Feb. 2.
Ruggles of Red Gap (Paramount). Jan. 5-Jan. 26-Feb. 16.
Rupert of Hentzau (Selznick). Mar. 1-Mar. 15.
Rustle of Silk (Paramount). Jan. 5-Jan. 26-Feb. 2-Feb. 23.

S

Safety Last (Pathe). Jan. 5-Feb. 16-Feb. 23-Mar. 15-Mar. 22.
St. Elmo (Fox). Feb. 2.
Salome (Fox). Mar. 22.
Salomy Jane (Paramount). Jan. 12-Jan. 19-Jan. 26-Mar. 15.
Sawdust (Universal). Jan. 5-Feb. 2.
Scarab Ring (Vitagraph). Feb. 9.
Scarlet Lily (First National). Jan. 26-Feb. 9-Feb. 16.
Scars of Jealousy (First National). Feb. 16.
School Days (Warner Bros.). Feb. 9.
Second Fiddle (Hodkinson). Mar. 15.
Second Hand Love (Fox). Mar. 22.
Secrets of Paris (C. C. Burr). Mar. 1.
Self Made Wife (Universal). Jan. 26.
Shadows (Preferred). Jan. 26-Feb. 23.
Shadows of Conscience (Preferred). Mar. 22.
Shadows of Paris (Paramount). Mar. 22.
Shadows of the North (Universal). Mar. 22.
Shattered Idols (Selznick). Feb. 2.
Sheik (Paramount). Jan. 19.
Sherlock Holmes (Goldwyn). Jan. 19-Mar. 1.
Shifting Sands (Hodkinson). Jan. 26.
Shock (Universal). Jan. 19-Feb. 9-Mar. 15.
Shooting for Love (Universal). Jan. 26.
Shriek of Araby (United Artists). Mar. 22.
Sign on the Door (First National). Feb. 2.
Silent Command (Fox). Jan. 19-Mar. 1-Mar. 22.
Silent Partner (Paramount). Jan. 5-Jan. 12-Jan. 19.
Silent Vow (Vitagraph). Jan. 12-Jan. 19-Feb. 9.
Silver Spurs (Independent). Feb. 2.
Sin Flood (Goldwyn). Jan. 19-Feb. 16.
Singed Wings (Paramount). Mar. 15.
Single Handed (Universal). Jan. 26-Feb. 9.
Siren Call (Paramount). Jan. 12.
Six Cylinder Love (Fox). Feb. 16-Mar. 22.
Six Days (Goldwyn). Jan. 5-Feb. 9-Feb. 16-Mar. 1-Mar. 8-Mar. 15-Mar. 22.
Six-Fifty (Universal). Mar. 22.
Sixty Cents an Hour (Paramount). Jan. 5-Jan. 19.
Skid Proof (Fox). Jan. 12.
Slander the Woman (First National). Jan. 19.
Slaves of Desire (Goldwyn). Jan. 19-Mar. 8.
Small Town Idol (First National). Feb. 16.
Smashing Barriers (Vitagraph). Jan. 5-Jan. 26-Mar. 15.
Smilin' Through (First National). Jan. 12.
Snow Bride (Paramount). Jan. 19-Jan. 26-Mar. 22.
Snowdrift (Fox). Mar. 15-Mar. 22.
Social Code (Metro). Jan. 19-Mar. 8.
Soft Boiled (Fox). Feb. 16-Mar. 15-Mar. 22.
Son of the Wolf (F. B. O.). Jan. 12.
Song of Love (First National). Mar. 8-Mar. 15-Mar. 22.
Sonny (First National). Feb. 16.
Soul of the Beast (Metro). Jan. 5-Jan. 12-Feb. 2-Feb. 9-Feb. 16.
Soul of a Man (Producers Security). Feb. 2.
Souls for Sale (Goldwyn). Jan. 19-Jan. 26-Feb. 16.
South Sea Love (Fox). Mar. 15.
Spanish Dancer (Paramount). Jan. 5-Mar. 15.
Speed Girl (Paramount). Jan. 12.
Spider and the Rose (Renown). Feb. 2.
Spoilers (Goldwyn). Jan. 12-Jan. 19-Jan. 26-Mar. 15-Mar. 22.
Steadfast Heart (Goldwyn). Mar. 8.
Steelheart (Vitagraph). Jan. 26.
Stephen Steps Out (Paramount). Jan. 26-Mar. 22.
Stepping Fast (Fox). Feb. 2-Mar. 15.
Storm Girl (First National). Mar. 8.
Stormswept (F. B. O.). Mar. 22.
Strange Idols (Fox). Jan. 5.
Stranger's Banquet (Goldwyn). Feb. 16.



ENID BENNETT

Who plays a prominent role in "The Fool's Awakening," a Metro picture.

Strangers of the Night (Metro). Jan. 26-Feb. 2-Feb. 9-Mar. 22.
Success (Metro). Feb. 2-Mar. 15.
Sunshine Trail (First National). Feb. 9-Mar. 8-Mar. 22.
Sure Fire Flint (C. C. Burr). Feb. 9.
Suzanna (United Artists). Mar. 8.

T

Tango Cavalier (Aywon). Jan. 5.
Tea—With a Kick (Associated Exhibitors). Jan. 12-Feb. 9-Mar. 1-Mar. 8.
Temple of Venus (Fox). Mar. 1-Mar. 22.
Temporary Marriage (Principal). Jan. 5-Jan. 19-Feb. 9.
Temptation (C. B. C.). Feb. 9 Mar 8-Mar. 15.
Ten Nights in a Barroom (Arrow). Feb. 2.
Tess of the Storm Country (United Artists). Jan. 5-Mar. 15.
Thelma (F. B. O.). Jan 19.
Third Alarm (F. B. O.). Feb. 2-Feb. 16-Mar. 15-Mar. 22.
Thirty Days (Paramount). Jan. 12-Feb. 9.
Thorns and Orange Blossoms (Preferred). Jan. 26.
Three Ages (Metro). Jan. 19-Jan. 26-Feb. 2-Feb. 16-Mar. 1-Mar. 22.
Three Jumps Ahead (Fox). Feb. 2-Feb. 9-Mar. 1-Mar. 22.
Three Live Ghosts (Paramount). Mar. 15.
Three Musketeers (United Artists). Feb. 16.
Three Wise Fools (Goldwyn). **Jan. 26**-Feb. 2-Mar. 22.
Thrill Chaser (Universal). Feb. 16-Feb. 23-Mar. 22.
Through the Storm (Playgoers). Mar. 22.
Thundergate (First National). Feb. 2-Mar. 1-Mar. 15.
Thundering Dawn (Universal). **Jan. 19**-Feb. 16-Mar. 1-Mar. 8.
Tie That Binds (Warner Bros.). Jan. 12.
Tiger Rose (Warner Bros.). Mar. 1-Mar. 8-Mar. 15.
Tiger's Claw (Paramount). Feb. 16.
Tol'able David (First National). **Jan. 5**-Feb. 9-Feb. 23.
Toll of the Sea (Metro). Jan. 5-Jan. 19-Mar. 1-Mar. 8.
Top of New York (Paramount). Jan. 19-Jan. 26.
To the Ladies (Paramount). Mar. 15.
To the Last Man (Paramount). Feb. 23-Mar. 22.
Too Much Business (Vitagraph). Mar. 1.
Town Scandal (Universal). Jan. 26-Feb. 9.
Town That Forgot God (Fox). Feb. 9-Feb. 23-Mar. 15.
Trailing Wild Animals in Africa (Metro). Jan. 12.
Trail of the Lonesome Pine (Paramount). Jan. 12-Jan. 19-Feb. 16-Mar. 15.
Travelin' On (Paramount). Jan. 12.
Trifling With Honor (Unversal). Feb. 2-Mar. 22.
Trifling Women (Metro). Jan. 12.
Trilby (First National). Jan. 26-Mar. 1-Mar. 15-Mar. 22.
Trimmed in Scarlet (Universal). Mar. 22.
Truxton King (Fox). Feb. 9-Mar. 15-Mar. 22.
Turn to the Right (Metro). Feb. 23.
Twenty-one (First National). **Feb. 2.**

U

Unknown (Goldstone). Mar. 15.
Untamable (Universal). Feb. 2-Mar. 22.

V

Valley of Silent Men (Paramount). **Jan. 12.**
Vanity Fair (Goldwyn). Jan. 19-Feb. 23.
Victor (Universal). Mar. 22.
Village Blacksmith (Fox). Feb. 9-Feb. 23-Mar. 22.
Virginian (Preferred). Feb. 2-Feb. 23-Mar. 1-Mar. 15-Mar. 22.

W

Wandering Daughters (First National). Jan. 12-Mar. 22.
Wanters (First National). Jan. 19-Mar. 22.
Westbound Limited (F. B. O.). Feb. 2-Feb. 9.
West of the Water Tower (Paramount). Mar. 15-Mar. 22.
What a Wife Learned (First National). Jan. 19-Mar. 22.
What Wives Want (Universal). **Jan. 26.**
What's Wrong with the Women? (Equity). Feb. 9.
When Danger Smiles (Vitagraph). **Jan. 5**-Feb. 9-Feb. 16-Mar. 15.
When Knighthood Was in Flower (Paramount). Jan. 5-Jan. 12.
When Romance Rides (Goldwyn). Jan. 5.
Where Is My Wandering Boy Tonight? (Equity). Feb. 9.
Where Is This West? (Universal). **Feb. 9**-Feb. 16.
Where the North Begins (Warner Bros.). Jan. 19-Jan. 26-Feb. 9-Feb. 23-Mar. 8.
Where the Pavement Ends (Metro). **Jan. 19**-Jan. 26-Feb. 16-Mar. 8.
While Justice Waits (Fox). **Feb. 2.**
While Paris Sleeps (Hodkinson). **Jan. 26.**
While Satan Sleeps (Paramount). Mar. 15.
Whispered Name (Universal). Mar. 8.
Whistle (Paramount). Jan. 19.
White Flower (Paramount). Jan. 12.
White Rose (United Artists). **Jan. 26.**
White Shoulders (First National). **Feb. 2.**
White Tiger (Universal) Mar. 15.
Who Are My Parents? (Fox). Jan. 5.
Why Girls Leave Home (Warner Bros.). Feb. 9.
Why Worry? (Pathe). Jan. 12-Jan. 26-Feb. 2-Mar. 1-Mar. 8-Mar. 22.
Wild Bill Hickok (Paramount). Feb. 23-Mar. 8-Mar. 15-Mar. 22.
Wild Party (Universal). Feb. 2-Feb. 9.
Within the Law (First National). **Jan. 12**-Feb. 2-Feb. 9-Feb. 23-Mar. 22.
Without Compromise (Fox). Mar. 22.
With Wings Outspread (Standard). Jan. 19.
Woman Conquers (First National). Jan. 12.
Woman of Bronze (Metro). Jan. 19-Jan. 26.
Woman of Paris (United Artists) Mar. 1.
Woman Proof (Paramount). Feb. 23-Mar. 1.
Woman Who Fooled Herself (Associated Exhibitors). Mar. 22.
Woman with Four Faces (Paramount). Jan. 5-Feb. 16-Feb. 23.
Woman's Woman (United Artists). Feb. 16.
Women Men Marry (United Artists). Mar. 22.
Wonders of the Sea (F B. O). Mar. 22.
World's Applause (Paramount). Jan. 5-Mar. 15.
World's a Stage (Principal). Jan. 19-Mar. 15.

Y

Yankee Doodle, Jr. (Richard & Flynn). **Jan. 19.**
Yellow Men and Gold (Goldwyn). **Jan. 26.**
You Can't Fool Your Wife (Paramount). Jan. 19-Feb. 16.
You Never Know (Vitagraph). Jan. 12-Jan. 19-Jan. 26.
Young Diana (Paramount). **Jan. 19.**
Young Rajah (Paramount). **Feb. 2.**
Your Best Friend (Warner Bros.). **Feb. 2.**
Your Friend and Mine (Metro). Feb. 2-Mar. 15.
Youthful Cheaters (Hodkinson). Mar. 22.
Youth to Youth (Metro). **Feb. 2.**

Z

Zaza (Paramount). Jan. 19-Jan. 26-Mar. 1-Mar. 8-Mar. 22.

Comedies. Jan. 5-Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Feb. 16-Feb. 23-Mar. 1-Mar. 8-Mar. 15-Mar. 22.
Serials. Jan. 5-Jan. 12-Feb. 9-Feb. 16-Mar. 1-Mar. 22.
Short Subjects. Jan. 5-Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Feb. 16-Feb. 23-Mar. 1-Mar. 8-Mar. 15-Mar. 22.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Galloping Gallagher"

Fred Thomson, with His Remarkable Horse, Silver King, Again Appears in an F. B. O. Western

Reviewed by C. S. Sewell

In his newest starring production for F. B. O., Fred Thomson again has with him his beautiful and highly trained horse, Silver King, whose work rivals in interest that of Thomson himself. It is a typical Western which, except for the stunts in which the horse figures, follows conventional lines. There is hard riding, fierce fighting and plenty of action at all times.

The story concerns a wanderer who strikes a small town just as bandits are robbing the bank. The populace is cowed but the hero tackles and captures one culprit while his horse corners the other. He is elected sheriff, and finally succeeds in cleaning out the gang after exposing the bank president as the leader and winning the girl after a fierce fight with him.

Much of the action is far-fetched, as for instance the scene where the horse knocks a man down and gets the keys after being told to do this. Some of the melodramatic situations, as for instance the big fight, where the two roll through a window onto a porch and then onto the ground, and still keep fighting, is overdone almost to the point of burlesque, and other situations do not ring true and are built up for thrills and audience effect. The picture, however, should prove an average program success with dyed-in-the-wool western fans who demand action above all else.

For those who overlook the gruesomeness of the situation, there is good comedy in the way the local undertaker measured the hero for a coffin while the hero thinks he is being measured for a new suit, also in the gleeful way the undertaker always wants to know if anyone has been killed whenever anything happens.

Thomson has a likable personality and is well cast. Hazel Keener and Frank Hagney also do good work. The horse, Silver King, adds to the entertainment and will especially please the younger generation.

Cast

Bill Gallagher.....Fred Thomson
Evelyn Churchill.....Hazel Keener
Jos. Burke.....Frank Hagney
Leon I. Berry.....Nelson McDowell
Tub .....“Shorty” Hendricks
Slim .....Andy Morris

Story and scenario by Marion Jackson.
Photographed by Ross Fisher.
Directed by Albert Rogell.
Length, 4,700 feet.

Story

Bill Gallagher, a wanderer, strikes the town of Tombstone as bandits are robbing the bank; he catches one thief and his horse, Silver King, corners the other. Bill is made sheriff and the townspeople expect him to only last a week. A woman evangelist comes to town. Bill helps her to get converts. Joseph Burke, president of the bank and secretly the leader of the bandits, lures the evangelist, Evelyn, to the hills. Bill follows and rescues her, exposing Burke's lie that he was attacked. Burke, coming out in the true colors, throws Bill into jail. Bill has his horse, Silver King, get the keys for him and gets out. In a hand-to-hand fight Bill conquers Burke and offers his heart to the lady evangelist, who accepts the new "convert."

FEATURES REVIEWED IN THIS ISSUE

Arizona Express, The (Fox)
Fighting Coward, The (Paramount)
Galloping Gallagher (F. B. O.)
Hoosier Schoolmaster, The (Hodkinson)
King of Wild Horses (Pathe)
Night Message, A (Universal)
Thief of Bagdad (Douglas Fairbanks)

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"The Thief of Bagdad"

Douglas Fairbanks' Picture a Marvelous Arabian Nights Fantasy with Impressive Grandeur and Bewildering Mechanical Effects

Reviewed by C. S. Sewell

Words are but weak, pitiful things when it comes to attempting to give any idea of the wondrous beauty, the spectacular magnificence or the marvelous mechanical effects in the new Douglas Fairbanks picture, "The Thief of Bagdad." It simply beggars description. Nothing like it has ever been attempted before. It is an absolute departure in screen entertainment, a journey into untrodden fields.

To quote from the program, it is "A glorious fantasy of the Arabian Nights." Really it is an allegorical fairy-tale such as delighted us in childhood, which has been glorified beyond our wildest dreams. Fantasy is not unknown to the screen, but never has there been anything attempted along even remotely similar lines on the tremendous scale of this production.

It would seem as if all concerned in the making of this picture had been selected for their artistic perception and limitless imagination, and regardless of expense, had been given a free hand to devise sets of imposing grandeur, splendor and artistry, and to produce bewildering mechanical effects.

We expect great things from Fairbanks, but never even in his hands did we dream of seeing a production on this scale. Its sets, though entirely different from "Robin Hood," are just as elaborate and imposing, and getting away into the realms of fancy far exceed them in conception and technical execution. Among these are the many scenes of the City of Bagdad and the caliph's palace, the crystal grotto beneath the sea, the huge idol in the desert, the home of the winged horse and the citadel of the moon. And in keeping with the production scale there are mobs of hundreds, yes thousands, of Arabians and Mongolian soldiers in their quaint uniforms of centuries ago. The costuming of these alone was a tremendous task.

The drawing power of this picture is centered on its appeal to the eye, to the imagination and the artistic sense, plus the magic of Fairbanks' presence and the marvel of the mechanical effects. Because of its radical departure from everything that might serve as a basis for comparison, it is difficult to judge its audience reaction by existing standards, but it would seem that aside from the star and even overshadowing the stupendousness of the production, will be the appeal of its remarkably ingenious and really wonderful mechanical effects which stagger the imagination and bewilder the spectator who tries to figure out how they were produced. Such, for instance, is the magic carpet which sails through the streets and even circles around in the palace, the cloak of invisibility which renders its wearer visible only to the extent of a whirling ray of light, the magic rope suspended in mid-air, the winged horse which flies through the clouds, the trees that turn to human beings, and the raising of a vast army by simply sprinkling the magic powder on the ground. So absolutely impressive are these effects that the spectator will easily believe that nothing is impossible of portrayal on the screen.

The matter-of-fact person who demands logic or at least that probability be strictly adhered to, will soon discover that this picture does not follow those lines, for many of the situations depend on the portrayal of physical impossibilities. But those who demand strenuous physical action will find it but of a different type from what they expect of Fairbanks. The familiar "punch" of the Fairbanks story is largely absent—it would have no place in a picture of this type. But there is in the development of this frank "fairy story" the snap of action in the hero's encounters with huge monsters and fabled creatures, and with leaping tongues of flame.

As to the players, Douglas Fairbanks is practically the whole picture. While there is a large cast, they are distinctly subordinate. Douglas does wonderful work, rollicking in the earlier scenes and intensely serious in the later ones. Snitz Edwards is excellent as a companion thief, Julanne Johnston is a beautiful, languid type of princess and So-Jin is good as a Mongolian conspirator.

The success of "The Thief of Bagdad," aside from the personality of Fairbanks, will depend largely on the extent to which each patron's imagination sways him; if he gets into the spirit of the picture, nothing seems impossible or improbable; he will "live" the picture and this wild flight of fancy will delight him, and certainly it has everything to enthrall everyone, young and old, who is intrigued by a fairy story.

One thing sure, here is a picture that is going to have everyone talking about it and describing to their friends its many wonderful qualities, and it would seem that from one angle or another it can be counted on to arouse such curiosity that the great majority of the public will want to see it.

Cast

The Thief of Bagdad.....Douglas Fairbanks
The Evil Associate.....Snitz Edwards
The Holy Man.....Charles Belcher
Princess.....Julanne Johnston
Mongol Slave.....Anna May Wong
Caliph.....Brandon Hurst
Soothsayer.....Tote-du-Crow
Mongol Prince.....So-Jin
Indian Prince.....Noble Johnson
Persian Prince.....M. Comont
Mongol Counselor.....K. Nambu

Story by Elton Thomas.
Scenario by Lotto Woods.
Directed by Raoul Walsh.
Mechanical effects by Hampton Del Ruth.
Photographed by Arthur Edeson.
Length, 12,000 feet.

Story

In Bagdad, a thief flouts the teachings of the Holy Man, and securing a magic rope enters the caliph's palace and, seeing the Princess, he forgets he came to steal. Princes from far and near come as suitors for her hand and the thief in stolen raiment audaciously poses as a prince and wins her love. Confessing the truth, he goes in deep humility to the Holy Man, who sends him on a quest for a magic chest. After overcoming almost impossible obstacles and experiencing terrifying dangers, he gets the chest. Returning, he learns that the Mongol prince has seized the city, so by aid of the chest he creates a great army out of nothingness and recaptures it. He wins the Princess and with the aid of the cloak of invisibility gets away from the court, and then on the magic carpet they sail away.

"King of Wild Horses"

Black Stallion Scores in Remarkable Production for Pathe Release

Reviewed by Sumner Smith

Theatre owners, critics and audiences who have called for something different in motion pictures will find it in "King of Wild Horses," a Pathe release produced by Hal Roach. And not only will they find a change from the usual film fare but they will see a motion picture with all the thrills, suspense and sentimental interest considered necessary for good entertainment. It is a remarkable production.

Rex, a black horse, plays the lead. All humans and horses in the picture, even the love story, furnish only a background for his splendid self. He prances and gallops through five reels of picturesque, intense drama until it seems that he is human. No actor can convey his emotions more clearly than this remarkable horse does.

The picture opens with scenes of a rugged country near the Mexican border. A subtitle says that the locale is the last refuge of wild horses. Rex stands, a magnificent figure, on a cliff, guarding his mares grazing in the fields below. A white stallion endeavors to steal the flock and there is a battle of teeth and hoofs, the first this writer has seen on the screen, between the rivals.

Comes a cowboy on a fast horse bent on capturing the black stallion. The pursuit is fast and furious, across level plains and up and down precipitous hills, until the black horse escapes by a game of hide-and-seek in the caves of a cliff far up in the air. Then a forest fire traps Rex and man becomes the lesser peril. The cowboy shows Rex the way of escape, and the stallion becomes his devoted friend.

Nearly three of the five reels are taken up by these scenes and they are the best of the picture. A story involving humans then begins, but it properly is subordinated to the characterization of the black stallion. Rex proves a staunch friend to the cowboy and his speed of hoof is instrumental in foiling an attempt to steal horses from the ranch. At the end he is released to go back to his outdoor kingdom.

The direction of the picture and the work of the black stallion are so superb in the first half of the picture that there can be no doubt in the minds of an audience that they are actually witnessing wild horses. After the fire scene, which is splendidly done, and the stallion becomes the friend of man, it becomes surprisingly apparent that Rex could not have been wholly undomesticated. In contrast to the early scenes he is tractable and devoted, a marvel of equine intelligence.

Congratulations are due Fred Jackman for his direction, which, as said above, subordinates the humans to the horse. The work of all the players is of a high order. The love story is very lightly brought out to preserve the center of the stage for Rex. The thrills in the picture are a leap from crag to crag by Rex, first without and then with a rider, the fire scene and some very fast riding. We want to see the picture again, and it is quite possible a third viewing of it wouldn't find us any the less interested.

Cast

The Black.....Rex
Mary Fielding.....Edna Murphy
Boyd Fielding.....Charles Parrott
John Fielding.....Sidney De Grey
Billy Blair.....Leon Bary
Wade Galvin.....Pat Hartigan

From a story by Hal Roach.
Directed by Fred Jackman.
Length, five reels.
Photographed by Floyd Jackman.

Story

Numerous attempts to capture Rex, a wild stallion, fail until he is trapped by a forest fire and Billy Blair, a cowboy, shows him a way of escape. Wade Galvin, foreman at the Fielding ranch, plans to steal horses but is frustrated when Blair and Rex go to the rescue. Blair wins the love of Mary Fielding and Rex is allowed to go back to his animal kingdom.

"The Hoosier Schoolmaster"

Hodkinson Version of Classic Novel is Thoroughly Enjoyable Story of Indiana in Early Days.

Reviewed by C. S. Sewell

Indiana in the days preceding the Civil War, furnishes the locale for the Whitman Bennett production "The Hoosier Schoolmaster" which is being distributed by Hodkinson. It is a thoroughly enjoyable picture which should register well at the box-office.

Aside from being out-of-the ordinary in locale it is also rather unusual in treatment. Based on a classic novel of another generation it brings back to life types of people who have long since passed away with the march of progress. One gets the impression during these early scenes that it will be an easy-going character study, rich in human interest with well-drawn, clearly defined and interesting types. Gradually, however, as the story gets under way there is developed a theme that is strongly dramatic and with thrilling melodramatic situations, plus a very likable little romance, and good touches of comedy. As a result the picture is one which holds the attention throughout.

There is excellent suspense good in the scenes where the mild-mannered school master is at the mercy of the maddened mob who seek his life. Here is a type of hero who differs from the usual run. The unreasoning fury of the mob led by a scheming villian, himself the guilty party in a series of thefts, is finely and realistically shown. There is good audience material in the scenes showing an old-fashioned "spelling bee" and this also furnishes a good exploitation idea.

The picture gives evidence of unusual care in its making, as a consequence the variety of types of days gone by are shown in a fine series of character portrayals. Every role, even the smallest is in capable hands, and each character stands out like a cameo. Henry Hull has the title role with Jane Thomas opposite as the "bonded" girl. Their performances are excellent, but this is also true of the others, players who are little known to screen fans. They make the characters all seem real human beings.

Here is a picture that should entertain all classes, dealing as it does with types common in the early days of our own country finely portrayed, with an out-of-the-ordinary story filled with melodramatic scenes which are entirely plausible, and marked by excellent drama, romance, heart interest and suspense.

Cast

Ralph Hartsook	**Henry Hull**
Hannah Thompson	**Jane Thomas**
Dr. Small	**Frank Dane**
Old Miss Means	**Mary Foy**
Bud Means	**Nat Pendleton**
Mirandy Means	**Dorothy Allen**
Squire Hawkins	**George Pelzer**
Pete Jones	**Arthur Ludwig**
Walter Johnson	**Harold McArthur**
Shocky Thompson	**Tom Brown**

Based on novel by Edward Eggleston.
Directed by Ollie Sellers.
Length, 5,556 feet.

Story

Ralph Hartsook comes to the Indian town of Flat Creek in 1853 as a school teacher and "boards round" with the Means family. Ralph and Bud become fast friends and Ralph is also attracted to Hannah an orphan who is "bound out" to the Means family. Many robberies have occurred and the thieves managed to throw suspicion on an old veteran, Pearson. Ralph helps him get away and the mob threaten to lynch him as the leader of the gang, but Ralph demands that the squire arrest him and give him a fair trial. Circumstances seem all against Ralph at the trial until Bud discovers that Dr. Small is leader of the gang and that Jones who has been active against Ralph is also a member. Bud forces the doctor's assistant to tell the truth. Ralph is acquitted and it is discovered that Hannah has passed the age at which she can be "bound out," so she and Ralph find happiness together.

"The Fighting Coward"

James Cruze's Newest for Paramount Based on Tarkington Play is Exceptionally Fine Comedy.

Reviewed by C. S. Sewell

James Cruze, the maker of "The Covered Wagon" and many other big hits, is the man who directed the Paramount production "The Fighting Coward" based on Booth Tarkington's stage play "Magnolia." While it is not another "Covered Wagon" and is in fact a vastly different type of picture it is filled with his directorial skill and is an immensely entertaining picture that should keep a line in front of the box-office.

That sure-fire angle of audience appeal, good comedy, is the outstanding element of this picture. Everyone knows Booth Tarkington's wonderful insight into human nature and his excellent psychology in showing the underlying traits of human nature that actuate his characters. These have been handled in a delightful comedy vein in "The Fighting Coward" and transferred to the screen with a maximum of laughs by James Cruze.

Taking as the basis for the story the "code of honor" of the Southern gentleman before the Civil War, the hero is shown as a Southern boy raised by Quakers who scandalizes his family when he refuses to accept a challenge from a disgruntled suitor. Leaving home and joining forces with a blustering gambler, the "coward" capitalizing his physical alertness as shown in the ease with which he catches butterflies, becomes an expert with guns, knives, etc. Here use is made of a familiar trait of human nature, for his new-found friend takes pains to see that everyone is informed that the "coward" is the notorious Colonel Blake "the wildest ourang-outang in twenty-four states, noted "killer." It works like a charm, everyone stands in awe of him and he has everything his own way.

This theme is treated in a good-humored broad-comedy way even to being overplayed to the extent of burlesque for comedy effect, farcial situations are introduced, witty subtitles used and practically every comedy device except slap-stick is successfully used for the one purpose of getting laughs. The result is a picture that is a laugh, a chuckle or a smile, from start to finish.

Not alone is the comedy excellent, but the production is high-class from every standpoint. The locations are excellent many of the scenes having been filmed in Mississippi which makes the "atmosphere" doubly interesting. The direction and continuity are both excellent and there is not a foot which does not add to the enjoyment. The types are unusually well portrayed by a well-selected cast. Cullen Landis will even surprise his admirers by his work in the title role. Ernest Torrence, who can always be counted on for superior work, never did better than in the role of the hero's blustering pal, an exceptionally fine comedy-heavy role. Noah Beery in a similar role also shows to advantage. Frank Jonasson is fine as negro servant and Mary Astor as the heroine. Carmen Phillips is unusually effective as an octoroon and Bruce Covington is a fine type of an old-fashioned Southern gentleman.

Don't be afraid of "The Fighting Coward," the names of Cruze, Tarkington, and the players will get them in and the word of mouth advertising should keep them coming your way if they want to enjoy good laughs and many of them.

Cast

Gen. Orlando Jackson	**Ernest Torrence**
Lucy	**Mary Astor**
Blackie	**Noah Beery**
Tom Rumford	**Cullen Landis**
Elvira	**Phyllis Haver**
Major Patterson	**G. Raymond Nye**
Joe Patterson	**Richard Neal**
Mexico (Octoroon)	**Carmen Phillips**
General Rumford	**Bruce Covington**
Mrs. Rumford	**Helen Dunbar**
Rumbo	**Frank Jonasson**

Based on Booth Tarkington's stage play "Magnolia."
Scenario by Walter Woods.
Directed by James Cruze.
Length, 6,501 feet.

Story

Tom Rumford, a Southerner brought up by Quaker relatives in the North, has been taught not to fight. Returning home he wins the love of his cousin Elvira, but is challenged by a rival, Jamor Patterson who has just been released from jail for killing a man in an affair of honor. Tom, refuses to fight, he is turned out of home for his cowardice and all turn against him but Elvira's sister Lucy with whom he has chased butterflies. Going to another town Tom joins forces with General Jackson, a bully who has just been bulldozed by a bigger bully Major Blackie who cows everybody and forces Jackson to turn over to him his gambling hall. Tom becomes so enraged he actually licks Blackie. Jackson joins forces with Tom, trains him until he becomes expert with swords and guns and is careful everything he goes to see that all know him as the most dangerous man alive, the notorious Colonel Blake. It works like a charm and all fear Colonel Blake. Returning home, Tom gets his revenge on the Major, makes him cow before him, and after confessing to Lucy that it is all a big bluff and the only way he could make people respect him, he wins her love.

"The Night Message"

Good Acting and Gripping Situations in Sheehan's First Universal Picture

Reviewed by Sumner Smith

"The Night Message" is the story of a youth wrongly convicted of murder because he is suspected of renewing a family feud in Southern mountains and how he is at the last moment saved from paying the penalty of another's act. This Universal picture, and the first production to be directed by Perley Poore Sheehan, has undoubted dramatic value and a distinct "kick" at the climax. It moves along smoothly with good characterization and well-knit incidents to a finale when the elements rage in spectacular fashion and nearly prevent the salvation of the boy by his mother and the telegrapher, who killed the brother of the boy's sweetheart. These scenes of vivid lightning and torrents of rain aid very materially in contributing breathless suspense.

Charles Cruz proves likable as the youthful victim of circumstances and Gladys Hulette is appealing as his sweetheart. Upon Edgar Kennedy rests the most severe demands for deft characterization, and he is effective in the big scene where he confesses the killing and saves the boy. Howard Truesdell is outstanding as "Old Man" Lefferts. Margaret Seddon again shows that she can make a certain appeal to the sympathies in mother roles.

(Continued on page 400)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Big Moments from Little Pictures"

(Pathe—Comedy—Two Reels)

Continuing his record of impersonating screen favorites in his two-reel comedies for Pathe, Will Rogers in this picture not only caricatures Rudolph Valentino, Douglas Fairbanks and Ford Sterling, but revives memories of the latter's appearance as the head of the "celebrated" Keystone Cops of a few years ago, duplicating their slapstick rough and tumble work which amused millions and made them famous all over the world.

All are handled in a good humored burlesque vein and the action is travestied even to the extent of making it appear that he is showing just "inside stuff" on just how the stunts were done. For instance, with his appearance as Valentino in the bull fight scene from "Blood and Sand," after he has been unable to make the bull charge, the camera is moved back and the bull is shown as being securely tied and also fitted with "prop" horns. In the scene from "Robin Hood," where he impersonates Fairbanks, Rogers shoots three arrows into a can thrown in the air and after leaping from tree to tree and rock to rock, he fires four arrows in the end of each other. The camera then reveals an expert archer on the ground beneath him and he has trouble even in getting off the tree with the aid of a ladder and a bunch of property men. In the scene with the Keystone cops the action is typical of the comedy stuff in that celebrated old brand of comedies.

It is a highly enjoyable and clever offering that should immensely amuse the great majority of spectators.—C. S. S.

"Fraidy Cat"

(Pathe—Comedy—One Reel)

Charles Chase's newest comedy for Pathe presents him as a coward, afraid of his shadow almost, who suddenly develops courage when he understands a doctor to say he will die in a week, so he decides to die like a man. The action follows conventional lines; he licks the bully and becomes a terror generally. When he discovers that the doctor said to "diet for a week" he loses his courage and again becomes a "fraidy cat." There is considerable amusing material and it is on a par with the other comedies in the Charles Chase series.—C. S. S.

"Pathe Review No. 12"

(Pathe—Magazine—One Reel)

The most interesting section of this Pathe Review for the average patron and particularly for the motorist are the scenes showing how ball-bearings are made; especially is this the case with the views showing how each bearing is made to fall on the floor and bounce over a hurdle to prove that it is absolutely "true." Other sections show a flock of pelicans on a cliff, color views of Spanish mountaineers and a pictorial section dealing with the wealth of the west as shown in large quantities of cattle, pigs and sheep.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Bargain Day (Educational)
Barnum Jr. (Educational)
Big Moments from Little Pictures (Pathe)
Champion, The (Pathe)
Dirty Little Half Breed (Pathe)
Family Life (Educational)
Fraidy Cat, The (Pathe)
Money to Burns (F. B. O.)
Pathe Review No. 12 (Pathe)
Pathe Review No. 13 (Pathe)
Shanghaied Lovers (Pathe)
Ship Ahoy (Universal)
That's Rich (Universal)

"Money to Burns"

(F. B. O.—Series—Two Reels)

For the third number of its "Telephone Girl" series, F. B. O. has chosen "Money to Burns." This series is based on stories by H. C. Witwer published in a well-known magazine and are built around Gladys Murgatroyd, the flashy telephone operator in a hotel frequented by members of the sporting fraternity. "Money to Burns" concerns the plight of a playwright who is unable to get a good idea for a new play. At Gladys' suggestion he gives Jimmy, the bell-hop $10,000 believing that the way Jimmie spends it will furnish him with the material he needs. Jimmie proceeds to make short work of the money. He hires the bridal suite at the hotel, is threatened by a breach of promise suit and even gets mixed up with the races. There are a number of amusing situations and the subtitles apparently passed on Witwer's own material are unusually clever and witty. The picture also has an exceptional cast including Alberta Vaughn, Al Cooke, Kit Guard, Gertrude Short, Douglas Gerrard and Victor Potel. Director Mal St. Clair also has a prominent role, that of a gentlemanly drunk and does good work. While the story itself is not quite as strong as the two previous numbers, there is sufficient good material in this comedy to make it an attractive offering for the majority of patrons.—C. S. S.

"Ship Ahoy"

(Universal—Comedy—One Reel)

The theme of this single reel Universal comedy is founded on the fact that the girl is fascinated by the thought of marrying a sailor, so Bobby Dunn and Slim Summerville promptly array themselves in sailor togs. They are arrested and taken aboard ship and have to scrub the decks while a real officer gets the girl. The situations are all of a familiar type and will probably prove only mildly amusing to the majority of spectators. There is nothing distinctive about either the story or the stunts and in entertainment value it ranks below the general standard of the series.—C. S. S.

"Family Life"

(Educational—Comedy—Two Reels)

You can usually count on a brand-new comedy stunt in a Jack White production, and "Family Life" is no exception. The stunt in this one comes right at the end and provides a laughable and effective finish. It consists of having the wife, a very fat woman, just miss her husband when she rushed to embrace him at the top of a cliff, so she goes sailing through the air, landing gracefully on the beach below, her skirts acting as a parachute. It is a clever stunt and you wonder how it is done. Another ingenious stunt in this comedy shows the hero burrowing along the sand like a mole in attempting to get from under a cross fire of thugs and police. While the main idea of the story, involving the difficulties of two families in a cheap bungalow and their solution of the housing problem by camping out, is familiar, the introduction of a lot of amusing, laugh-getting situations makes this comedy one that will appeal to Mermaid comedy fans. It ranks well up to the usual standard of the series.—C. S. S.

"Shanghaied Lovers"

(Pathe—Comedy—Two Reels)

Harry Langdon, the vaudeville comedian who has successfully starred in a couple of Mack Sennett Comedies, is the star of "Shanghaied Lovers." He is congenially cast as a bridegroom who is shanghaied and taken aboard ship immediately after his marriage. His wife is also taken aboard the ship, but manages to elude the captain by disguising as a sailor-stowaway in rough attire, oilskins and slickers, etc. There is good opportunity for comedy action, much of it of a familiar type but a lot of it quite different. Langdon is excellent, his personality being finely suited to comedy work, and Alice Day as the bride is fine. She is a very attractive girl and will make a hit with the audience when she appears in rough togs with a heavy mustache, so disguised that she even fools her own husband. Some of the comedy involving seasickness and the supposed cooking of a cat in place of a rabbit will probably rub the wrong way with some patrons, but on the whole it is an enjoyable comedy, not quite up to Langdon's previous offerings, but well up to the average Sennett standard.—C. S. S.

"The Champion"

(Pathe—Cartoon—One Reel)

Here again does Cartoonist Paul Terry's wonderful imagination works overtime, and in addition he springs a surprise. After showing you a duck and a rooster in training, you expect a prize fight, but instead it is an egg-laying contest in which the two lay eggs with such rapidity that the referee cannot keep track of them, but finally the bullying rooster succumbs and the duck is declared a winner. It is an excellent number of the series, the action is not so diversified and there are not so many individual clever stunts, but it is highly amusing and should get laughs from any audience.—C. S. S.

"The Dirty Little Half-Breed"

(Pathe—Drama—Two Reels)

This is another of the series of "Indian Frontier" stories distributed by Pathe which are based on actual and authenticated experiences of the Indians themselves. In this number it is an aged squaw who tells of her marriage to a Spaniard and recites the story of their son, a half-breed. There was only one person, a girl, who treated him kindly, so, in later years when she was deserted by the man to whom she was engaged, he grasped the opportunity to pay his debt of gratitude and gave his own life against great odds but "got" his man also. It is one of the most dramatic of the series, is well told and interesting. Aside from the presence of the old squaw the picture also introduces interesting Indian dances of different types by an Apache and an Iroquois chief.—C. S. S.

"That's Rich"

(Universal—Comedy—Two Reels)

Little Arthur Trimble, a clever, attractive, blond-haired boy, is the featured player in this Century Comedy, distributed by Universal. He appears in the role of a much-abused foster child who is forced to do nearly all the work, not only around the house but in his adopted father's garage as well. A man informs the foster father that the boy is heir to a million and for a brief space nothing is too good for him, until it develops that the chap is an inmate of an asylum for the insane. There are a number of familiar situations which have proved laugh-getters in the past. Little Arthur Trimble has a personality which does not show to as good advantage in comedy as in human interest roles in feature productions. —C. S. S.

"Bargain Day"

(Educational—Comedy—One Reel)

With Sid Smith in the leading role, this single reel Cameo Comedy, although titled "Bargain Day," gets away from the time-worn scenes showing a helter-skelter scramble of women at a bargain counter. The action has been concentrated on scenes in an elevator with Smith making many unsuccessful attempts to get to his sweetheart on the fourth floor. He is pushed, mauled, jammed and trampled on by the crowds and finally climbs the fire escape only to immediately fall down to the cellar again. Cliff Bowes also figures in this comedy as a salesman, and Virginia Vance as a sales girl. There is considerable humorous material which will get laughs; the action is not, however, as speedy or uproarious as some of the previous Cameos.—C. S. S.

"Barnum Junior"

(Educational—Comedy—Two Reels)

As usual with the comedies in the Juvenile series, this one is built on a boy scout angle. The scout troop give a circus in which they use the dogs belonging to nearly everybody in town and the owners break up the show by seeking to reclaim their pets. Johnny Fox, Jr., is featured in the title role as the head of the show, and much of the comedy comes from the fact that his father is not in favor of his activities. There are a number of amusing scenes in which the bunch of dogs figure, especially where Johnny has a nondescript collection of about a dozen of all kinds and sizes on a leash; there is the inevitable chase and a stunt where the dogs get after a cat on a rapidly revolving turn-table. In the circus scenes there are some clever stunts performed by the trained dogs. There are a number of laughs in this comedy and it will especially please the younger generation.—C. S. S.

"Pathe Review No. 13"

(Pathe—Magazine—One Reel)

This Pathe Review starts off with views of the beautiful Cologne Cathedral with its myriad of spires; there is a section in color dealing with the harbor folk of Brittany in France and another picturing a mountain park in Denver which is a refuge for deer and other wild animals. Probably the most interesting number will be the section showing the celebrated tight rope walker, Miss Bird Millman, doing an amazing variety of stunts on the wire, including several kinds of dancing. Slow motion pictures show just how this is done, and the point is brought out that Miss Millman herself did not realize just how she did these things until she witnessed the slow-motion pictures analyzing her movements.—C. S. S.

"Sherlock's Home"

(F. B. O.-Series—Two Reels)

Alberta Vaughn, as the switchboard queen, in this episode of F. B. O.'s "Telephone Girl Series," from the story of H. C. Witwer, vamps a prizefighter who visits the hotel. He persuades her to motor with him to his home town, where, instead of getting the expected royal welcome, he is razzed by the town officials. In return he invites them to New York to see him in action. He is making short work of a set-up when he sees the switchboard queen and his rival, the house detective, in ring side seats. The set-up lands the finishing wallop. The fighter returns to the hotel to avenge himself upon the detective when his own wife appears and administers him another beating. This episode, like the rest of the series, is a complete story, characteristically worked up into versatile entertainment.—T. W.

"The Night Message"

(Continued from page 398)

Cast

"Old Man" Lefferts.....Howard Truesdell
Elsie Lefferts.....Gladys Hulette
Lee Longstreet.....Charles Cruz
Mrs. Longstreet.....Margaret Seddon
Harney Lefferts.....Norman N. Rankow
Hank Lefferts.....Robert Gordon
Lem Beeman.....Edgar Kennedy

Written and directed by Perley Poore Sheehan.
Adapted by Raymond L. Shrock.
Photographed by Jackson Rose.
Length, 4,591 feet.

Story

The Lefferts-Longstreet feud in Southern mountains is renewed when Harney, "Old Man" Lefferts' son, is accidentally shot by Lem Beeman, telegraph operator and suitor for the hand of Elsie Lefferts, and circumstantial evidence points to Lee Longstreet, Elsie's real beau, as the guilty one. After narrowly escaping death at Lefferts' hands, Lee is tried and convicted of murder in the first degree. The governor refuses to intervene. Chance takes Lee's mother into the railroad station and Beeman confesses to her. A storm interrupts his telegraphed confession to the prison just before Lee is to die, but he repairs the wires and saves the boy with a faked message from the governor. Beeman is killed in the act. The confession clears up the situation, the feud is ended and Lee marries Elsie.

"The Arizona Express"

Excitement Aplenty in Fox Melodrama of Thrills, Action and Suspense, Starring Charles Jones

Reviewed by C. S. Sewell

Out-and-out melodrama, which makes no pretense of being anything else and which is described as "honest melodrama," is the Fox production, "The Arizona Express," based on a story by Lincoln J. Carter, whose record for pictures of the thriller type extends over a long period of years.

With a picture frankly of this type, the spectator is prepared to overlook seeming inconsistencies in the action and story, for plausibility has at times been sacrificed to melodramatic effect. With the exception of the first few scenes which move at a leisurely pace, there is action galore and well sustained and constantly increasing suspense. Once things really start to move, there is not a dull moment for the lovers of thrill and action, but a continual round of situations involving the attempts of a sister against apparently insuperable odds to reach the governor's mansion in another city in time to save her brother from being executed for a murder he did not commit. This involves a mad chase in taxis, the quick boarding of the Arizona express, the wild pursuit of the train by the gang, the heroic work of the mail clerk to aid her, fights aboard the train and the auto, villainy of various kinds, detective work on the girl's part when she invades the gang's den, and the thrill of her collapse as victory is within her grasp.

The picture is filled to overflowing with sure-fire material for the lover of straight action and thrill melodrama and in addition there is a clever and decidedly out-of-the-ordinary twist introduced in showing the final success of her undertaking. Some may consider the ending a little slow, but for the average it will afford a welcome few minutes in which to get back to earth after the breath-taking scenes and stunts.

Charles Jones is excellently fitted for the leading role and the same is true of Pauline Starke as the girl who is familiar in the inevitable romance. Evelyn Brent is good as a vamping crook and Harold Goodwin is excellent as the weak brother.

Cast

Katherine Keith.....Pauline Starke
Lola Nicols.....Evelyn Brent
Florence Brown.....Anne Cornwall
David Keith.....Harold Goodwin
Steve Butler.....David Butler
Victor Johnson.....Francis MacDonald
Judge Ashton.....Frank Beal
Henry MacFarlane.....William Humphrey

Story by Lincoln J. Carter.
Directed by Thomas Buckingham.
Length, 6,316 feet.

Story

Steve Butler, a railway mail clerk, continually dreams of romance. Helping Katherine Keith aboard one day, as she is about to lose the train, he loses his heart. Katherine's brother David is vamped by a dancer, Lola, who is a member of a gang who plan to rob the bank where David works. Lola's companion kills a man and David is accused of the murder and convicted. Katherine becomes a member of the gang and gets evidence of David's innocence. Then begins a mad rush to reach the governor in another city in time to prevent the execution. Though followed and menaced at every turn by the gang in a high-powered auto, she manages to get aboard the Arizona express, on which Steve is the mail clerk, and together they manage to get the best of the gang and arrive in time to save David. Steve is happy in helping Katherine and with her finds the romance of which he has continually dreamed.

PROJECTION

EDITED BY F. H. RICHARDSON

Another Province

The following is quoted verbatim from the new laws of the Province of Alberta, Canada. It will be observed that up-to-date nomenclature has been adopted. Is New York going to let every province in Canada and all our own states get ahead of her in progressiveness in this matter? Certainly it looks that way!

I wish, however, Alberta had gone a bit further. The new laws retain the "Operate a motion picture machine," instead of the better term. For instance, Section 2 says: "Every person wishing to operate a motion picture machine in the province of Alberta, etc." How much better to say: "Every person wishing to project motion pictures in the Province of Alberta." Looks better, sounds better and is far more comprehensive and expressive. Well, doubtless that also will come in due time. Here is the quotation from the new laws I referred to:

REGULATIONS UNDER THE THEATRES ACT AMENDED

Edmonton, Thursday, October 4, 1923.

Pursuant to the provisions of The Theatres Act, His Honour the Lieutenant Governor, by and with the advice of the Executive Council, has been pleased to order that Sections 27, 28 and 29 of the Regulations under The Theatres Act (O. C. Nos. 1727-21 and 500-22 dated September 27, 1921, and March 18, 1922, respectively) be and are hereby repealed, and that the following Regulations, covering the licensing of projectionists and apprentice projectionists and the care and operation of motion picture equipment in the Province of Alberta, and initialed "W. S." for the purpose of identification, shall come into effect on, from and after the first day of October, 1923, under the provisions of Section 14 of The Theatres Act, being Chapter 188 of the Revised Statutes of Alberta, 1922.

JOHN D. HUNT,
Clerk of Executive Council.

[O.C. 1269-23]

Regulations Covering the Licensing of Projectionists and Apprentice Projectionists and the Care and Operation of Motion Picture Equipment in the Province of Alberta.

Chief Inspector:

Section (1). The Chief Inspector of Theatres appointed under the Act shall be responsible for carrying out the Regulations in so far as they apply to Projectionists, Apprentice Projectionists and the projection room equipment in theatres, public halls, buildings and places of amusement. The Inspector must be the holder of a First Class projectionist's license.

License Fee $10.00

In looking through the provisions of the new laws I find that the license fee is ten dollars per annum for projectionist and five for apprentice and that first-class license is required for all places of amusement in cities of 5,000 population or more. In cities of the same population a second-class license is sufficient if the seating be less than 500.

In every city or town of less than 5,000, holders of second-class license may project motion pictures in places seating more than 400. If the seating capacity be under 400, then a third-class license is sufficient.

I also note that portable projectors using Mazda up to 1,200 watts may be placed in charge of a third-class projectionist.

I don't understand! Strikes me that some of the latter provision is not quite right. For instance: a 1,200 watt Mazda will produce a spot of higher heat than will a 50 ampere D. C. arc. Why, then, the third class, if the thing is largely based on fire hazard, as seems to be the case?

Examination subject matter is set forth as follows:

Section (4). The following shall be the subjects of examination:

First Class—

Electrical—Systems of transmission, size and insulation of wires and cables theatre wiring systems.

General knowledge of generating, transforming and rectifying devices, transformers and rheostats and the care of same.

Testing and tracing circuits for phase relationship, voltage, opens, shorts, grounds, etc., connection lamp-circuits from source of supply through line resistance, motor-generator, rectifier, etc. The lamp-house, arc lamps, connections faults and their remedy.

Mechanical—Specific knowledge of the machine parts, their uses, care, adjustment and renewal of parts.

Various types of intermittent movements, their quality, care and adjustment.

The machine safety devices, their action, care and adjustment.

The revolving shutter, its principle and the application.

Optical—Condensers, types mountings, adjustment, focusing, mating, care, etc.

Projection-lenses, construction, selection, use, adjustment and care.

All of which is excellent and will make a very good examination, if carried out faithfully and intelligently, as I have faith to believe it will be. Holders of first and second class licenses may be renewed from year to year without re-examination, but holders of lower class license must be examined each year.

This I frankly criticize. I believe ALL should be re-examined each year. There are new things coming up constantly, and the necessity for examination keeps one "up in the collar." The man who gets a license and feels himself permanently "fixed" is apt to get careless and do very little real studying. He gets in a rut and usually STAYS THERE.

The Examining Board is composed of one representative of the government, one representative of the theatre owners or managers and one representative of the licensed lowed for a first class license examination and four hours for lower classes. Licenses may be revoked by the Chief Inspector of Theatres for any of the following causes. Take special note of clause (n):

(a) Failure to produce, on demand by the proper official, the right class of license where motion picture equipment is being used.

(b) Permitting an unlicensed person other than the Manager, or an authorized official or a licensed apprentice to be in the projection room while an audience is in the building.

(c) Operating or attempting to operate a motion picture machine while under the influence of intoxicating liquor.

(d) Smoking or permitting smoking in the projection room during a performance.

(e) Reading while operating a machine.

(f) Permitting an unlicensed person to operate the picture machine while a public performance or exhibition is being given.

(g) Lending a license to any other person to enable the latter to operate.

(h) Keeping or storing material of a combustible nature in the projection room.

(i) Operating a defective machine, or a machine not installed to the satisfaction of the Inspector.

(j) Having more than one extra program stored in the projection room at any time, or any film exposed, other than that in process of running through the machine or of rewinding.

(k) Over-fusing or making improper electrical connection.

(l) Maintaining a dirty projection room.

(m) Latching the door of projection room or removing the handle therefrom or in any way delaying the access of authorized persons.

(n) Projecting more than ninety feet of film per minute.

(o) Failure to report any film fire or defective machine.

(p) Making false statements in application for License.

Any Company, Association, Dealer, Proprietor, Manager, or Projectionist who shall operate or cause to be operated a motion picture machine not in accordance with these regulations shall be deemed to have violated them.

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions in the back of the Bluebook. In the book itself the page on which the answer will be found is indicated. I shall publish the best answers received to each week's list. An occasional question not contained in the Bluebook list will be asked. These questions will be indicated by a letter following the question number.

Warning: You may, of course, quote the Bluebook answer verbatim, but it is very much better to study the Bluebook answer and then explain matters in your own words. This better enables me to decide whether or not you really understand the principles involved.

Question No. 11: What is chromatic aberration?

Question No. 12: Diverging beam. What is it?

Question No. 12A: Where is the divergence of the light beam of particular importance to results in projection?

Question No. 13: What is meant by diffusion of light?

Question No. 13A: Where is diffusion of light of especial importance in projection and under what conditions is perfect diffusion of very great importance?

Question No. 14: What is meant by "refraction" of light?

Question No. 14A: Does law referred to in Question No. 11 of this list apply to the beam of light between projection lens and screen?

Reflector Arcs

It may surprise you to know that over in Australia they are actually projecting twenty-foot-wide motion pictures with the reflector type of arc. Milliard Johnson, New York Representative of Australian Films, Ltd., brings this to my attention in a letter, one paragraph of which reads:

You will see (by attached clipping.—Ed.) that at the Majestic Theatre, Melbourne, the German Mirror Arc is being used. It is claimed that the picture in this theatre is the brightest in Australia, and it is twenty (20) feet across.

Sounds Too Good

Um, well, I dunno! The "brightest in Australia" sounds a bit over-stated, but that they can project a twenty foot picture acceptably speaks volumes for the possibilities of this type of lamp, which I myself think is receiving too little attention in this country.

I have an idea that propectors fitted with a really well-made lamp of this type—fitted by the projector manufacturer. I mean—would by a highly acceptable piece of equipment in thousands of small town theatres. I am inclined to believe the High Intensity, the Mirror Arc and the Mazda are all we



Projection installation at the Palace Theatre, Calgary, Alberta, Canada, described by Projectionist Joseph L. Aaron in this department, issue of March 15, 1924. Mr. Aaron also told how projections were allowed to make up the time schedule, and explained that each picture carried a title giving credit to the projectionist. Herewith is a reproduction of the title used for credit.

really need to cover the field of projection thoroughly and efficiently. The ordinary arc is, in the very nature of things, wasteful. It is not efficient at best and as too often handled is ENORMOUSLY inefficient.

Good Work

A few nights ago I dropped in at the Gotham Theatre, Broadway at about 135th street, and was most agreeably surprised at the size and beauty of its auditorium; also by the excellence of its lighting, from the viewpoint of projection. There was a total lack of glare spots.

High intensity is used and the work of brother Charles Heffernan, projectionist, was good, though I believe that by careful study and work he might make it still better.

The projection room has an almost white front wall, and there was the USUAL glare of utterly needless light right close to the observation ports. Shame upon you, friend Heffernan. You are an old timer and should know better. Also the lens ports are not reduced to the size of the light beam, as they should be.

Well, anyhow, it is a beautiful theatre and the projection was good, but might be still better.

One thing which caught my eye was an imitation fireplace and log fire, of which there are two in the foyer. They were in a class unto themselves. I thought at first they were the real thing—and I was within five or six feet of them, too. Whoever created them is an artist, I'll tell the waiting world.

Is He Right?

From the grand old State of Illinois comes the following:

For very obvious reasons I would request that my name and address be withheld from publication. I was inspired to write by your reply to the man in a small town in Texas (Feb. 23 issue), who is trying to give his people motion picture entertainment without knowing even the most elementary fundamentals of projection.

I heartily endorse your views with regard to his need of the Bluebook of Projection. He certainly DOES need it! So do many more of us—"operators" and projectionists alike—BUT, Brother Richardson, has it not occurred to you that after men such as he have paid the weekly bills, which same are not infrequently added to by sickness in the family, there may not be even ONE dollar left, much less six of them?

His Own Experience

Taking my own experience for example: I am projecting pictures for a weekly stipend of $35.00, in a town where living expenses are far above what they should be, and I find it almost impossible to live decently, especially if illness in the family saps a part of the weekly wage away. True, six dollars is not a large sum, but after all, things are relative, and I know many a man who could not squeeze six dollars out of his purse with a hydraulic jack after his weekly bills have been paid. To them six dollars is a HUGE sum.

"Let him save his pennies until he has six dollars," do you say? Well, that sounds very feasible, BUT just about the time he has $5.99 of the six hoarded up, something almost certainly will turn up which seems to be, and maybe is, more important than the book—and the book waits!

Voices Sentiment of Many

I feel I voice the sentiments of many when I write thus, because I have myself heard several men say that they wanted the Bluebook, but just could not seem to get the money together to send for it.

Please understand, brother Richardson, that I am NOT complaining of the price of the book. I am sure it is not only worth its price, but many times its price, and should be in the hands of operators and projectionists everywhere. Many want it very badly, but just simply can't get six of those (to them) GREAT BIG iron men together all at one time.

I have a suggestion to make, which, while it probably will not be favorably received, I firmly believe is a good one. It is this: Why not sell the "Bluebook of Projection" as many other works are sold, viz., one dollar down and one dollar a month thereafter until it is paid for? Of course this would add bookkeeping expenses and doubtless some loss as well, but would not the largely increased sales more than compensate? Try the scheme one month and watch the orders roll in.

Six Dollars a Lot

Yes, brother, I very well know that six dollars is a large sum to many men who really want the Bluebook. I also know that many men who insist that they just can't spare so much, will cheerfully "sit in" on a crap game and lose six dollars or more, almost without batting an eye. Personally I would favor at least very careful consideration of your suggestion. The trouble with it is, I imagine, that the price of the book is too low to admit of the saddling of any additional costs on its sale. You doubtless do not know it, but I myself voluntarily reduced my legitimate author's royalty on the first 5,000 books very substantially, in order that the price be kept at six dollars.

It is very easy to throw a book together with a shot gun, padding it out with worthless, or worse than worthless matter, print it on cheap paper, bind it in a showy but cheap binding and sell it for a low price, or in an expensive way—and your plan IS an expensive way, when losses, etc., are counted. But to put years of hard, gruelling work into a book, and then put it out in all respects in a first-class way is something else again.

Will Present Plan

I shall present your plan to my publisher, but I think at least fifty cents and perhaps more per copy would just simply have to be added to the price to make the thing at all possible. Anyhow, the whole thing is entirely up to them. I have nothing whatever to do with selling the book.

Of course there are still other angles to the matter, one of which is that the theatre management ought, by rights, to supply a Bluebook as a part of the theatre projection equipment—as some of them have already done. But I nevertheless do hold that the projectionist who takes the pride he should take in this profession—and without it it is doubtful if he will ever make a really valuable man—ought to be willing to make almost any sacrifice to provide himself with so essential a thing as the Bluebook. However, the question is a big one and I may be prejudiced. I shall be glad to hear from more of you on this subject. Meanwhile I most cordially thank this good brother for his interest, his sincerity and his suggestion.

Third Edition

Some have expressed the desire to "fill out" a full set of the handbooks. For this purpose there have been several inquiries for third editions. J. L. Myers, manager Liberty Theatre, Ivesdale, Illinois, has one for sale. He says it is in first class condition. Price five dollars.

Get Maximum Screen Results

Send for the Brand New

LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

The new Lens Chart (size 15" x 20") printed on heavy Ledger Stock paper, suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it NOW!

Price $1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue New York City

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

At the Electric Sign Show Was Much to Interest Exhibitors

AT the Electric Sign Show, held by the New York Edison Company, at its show rooms, Irving Place, New York City, March 8-15, there were exhibited many advertising devices, which possessed a direct appeal to the progressive picture theatre exhibitor.

A study of the devices at the exposition would have served to demonstrate the increased opportunities which are now offered to picture theatres, both large and small, to attract the passer-by and to interest him in the offerings of the house.

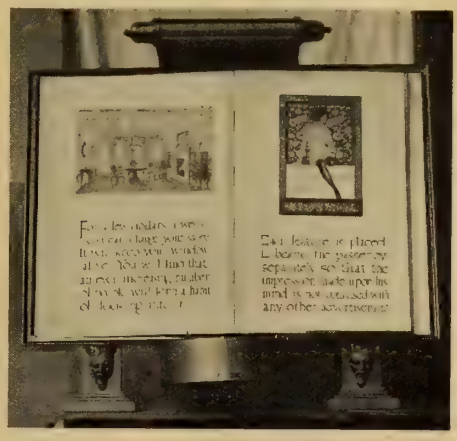
In addition to electrically illuminated signs, both changeable and permanent, there were many devices, in which motion served to arrest attention, and others in which the capacity of display space was multiplied many times by the expedient of a constantly changing display, which occupied little if any more actual floor or wall space than poster frames containing a single announcement.

Appealing Displays

Among the displays exhibited, the following had a particular appeal to the motion picture theatre:

The Animated Advertising Service showed a device which reproduces its sales message in action and in as many colors as desired. This device, which occupies a space of fifteen by eighteen inches and weighs but twenty pounds, combined with figures in motion, gives the opportunity for presenting a printed message, explaining the action of the figures displayed or supplementing the story conveyed. It could be used to supplement a lobby display of stills by utilizing a portion of the scene in action.

The Animated Picture Products Company, Inc., in addition with several other exhibits,



A MECHANICAL BOOK
Which Automatically Turns and Repeats

had on display, for the first time, a device consisting of a perfectly clear mirror, which, when lighted, shows right through a mirror any advertising matter desired. This device could be utilized for displaying photographs and slides for coming attractions. And as the advertising and display matter may be interchanged instantly and the display itself has no moving or mechanical parts, it would appear to be a device that could be utilized to exceptional advantage among the lobby fixtures.

The Chester Mechanical Advertising Company showed a mechanical advertising book, containing twelve pages, each measuring fourteen by twenty-one inches, and these pages were turned mechanically one by one, the book closed, and the operation repeated indefinitely.

It would appear that a device of this nature would constitute a particularly attractive form in which to display stills, the motion attracting the attention of passers-by and the changing display as the leaves are turned, holding definitely the attention of the audience until the very last page has been turned.

A Time Switch That Thinks

R. W. Cramer & Company, Inc., showed a line of Sauter time switches particularly adapted to theatre use for the automatic control of sign lighting. These switches range from two to three hundred amperes, 110-250 volts and twenty-five and fifty amperes 3,300-6,600 volts.

The apparatus consists of a switch and a Precision clock which automatically throws the current on or off at a predetermined time for each operation. At the time of operation, the clock shuts off the motor circuit.



TWO VIEWS OF THE ELECTRIC SIGN SHOW
Held in the Show Rooms of the New York Edison Company who loaned the photos from which the above cut was made



SAUER TIME SWITCH
Which Seems Almost to Think

The motor then rewinds the clock-spring and also the switch-spring. When the latter has the required tension, a patented automatic release permits the switch to throw. The snapping of the main switch opens the motor circuit, but also makes ready for the next operation when the clock again closes the motor circuit. The clock, being rewound at each operation, runs, therefore, with an extremely large reserve power factor.

For sign lighting an astronomic dial is utilized. The function of this dial is to daily reset the "On" or "Off" lever of both so that the operation of the switch coincides with sunset or sunrise, or both, thus turning the sign lighting on or off automatically throughout the year.

Putting in the Local Color

The Crown Coloring & Chemical Company had on exhibition a full line of lamp coloring, which, this concern claims, will not fade and which is quick-drying and brilliant.

This coloring is packed in over-sized containers so that bulbs may be dipped directly into the can.

Transparent colors are made in all shades and frosting in five shades.

The manufacturers claim that this coloring dries hard on the bulb in five minutes, but yet may be easily removed when desired.

The Davis Bulletin Company, Inc., exhibited a large bulletin, which is equipped to carry any number up to fourteen full sheet posters, and also another device designed to show up to fourteen motion picture stills.

This latter device was equipped with fourteen backgrounds, artistically decorated in which new stills may be placed each time the show changes. It was mounted on an ornamental pedestal for lobby display and was so arranged to show fourteen stills from each side.

Throwing the Message

The Eastern Service Company had on display two automatic electric projectescopes.

This mechanism projects in two ways: either front projection on any light colored surface, throwing projected printed matter instead of pictures, utilizing letters of any size from one to eight inches in height and projecting either in daylight or dark a story of one hundred and fifty words, which is automatically repeated.

This may also be utilized for rear projection, through any translucency, such as frosted or pattern glass, tracing paper, thin silk cloth, etc. Color slides may be used as desired and the machine requires no attention, except starting and stopping it by means of a snap switch. It will project its pictures or messages to a distance of from five to fifty feet, according to the requirements of the case.

The Flexlume Sign Company exhibited samples of its raised glass, lettered signs, both permanent and changeable.

A point to which the Flexlume Company calls attention is the fact that its signs constitute an attractive advertisement by day time and also when illuminated by night.

The Ideal Sign Company displayed, in addition to samples of its workmanship, photographs of various theatres utilizing its wares. These included the First Avenue Theatre, the Freeman and Delancey, of New York City, the Cameo, Bunny, Parkside and Duffield of Brooklyn.

The National Lamp Works of General Electric Company had an exhibit consisting of an illuminated display, showing the characteristics which make a sign effective. This display gave actual miniature reproductions of various types of signs and illustrated the component parts necessary for such displays.



A DAVIS BULLETIN
For Displaying Posters

A Movable Letter Sign

The Philadelphia Sign Company displayed its Universal Solaray electric sign, particularly designed to produce a spectacular form of advertising. These signs are of the movable letter type, in which the letters fit into grooves and are changed and replaced with ease.

They may be procured in complete sets, consisting of one hundred and twenty letters, numerals and marks—eight inches high with twelve blank panels. This, the manufacturer states, is sufficient to set up the "Star



DISPLAYS NATIONAL LAMP WORKS OF GENERAL ELECTRIC CO. AND THE IDEAL SIGN CO.

The former shows an illuminated analysis of the features that make for sign effectiveness. The latter illustrates the method in which various theatres utilize its publicity wares

and Feature," with enough left over for the "added attraction" if need be.

The cabinet is arranged with indexed dividers to keep the letters in orderly condition and make them easily available.

The entire equipment consists of the sign, forty-eight 10-watt colored border lamps, eighteen 50-watt clear lamps, cabinet, flasher and two extra glass panels.

Multiplying Lamp Power

The Reflecta-Lens Mfg. Company exhibited a new type of reflector lens which makes two incandescent lamps appear like thirty-two. This, the company explains, means that a sign which has formerly required sixteen lamps on each side of an eighteen-inch section may obtain the same lighting effect from two lamps, thereby promoting economy in both lamps and current bills.

The Reynolds Electric Company was represented by a very attractive line of color hoods and flashers in various sizes.

In addition, the Reynolds Company's products were displayed in several other exhibits of which they constituted a component part of the apparatus shown.

The Standard Slide Corporation had on exhibition two models of the Slide-O-Graf, a device for automatically displaying slides upon a screen, changing them at stated intervals and repeating the show.

One model will display from ten to twenty slides on a screen measuring thirteen by thirteen inches, and the other model will display from twenty to forty-eight slides on a screen measuring sixteen by sixteen inches.

The Slide-O-Graf may be utilized to advertise present or coming attractions or local advertisements as may be desired.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the 15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

The New Fotoplayer Pit Pipe Organ Possesses Many Attractive Features

THE New "Fotoplayer" Pit Pipe Organ is an entirely new departure in method of building, voicing, and control of expression. The instrument is a complete orchestral, two manual and pedal, unit organ, that can be played by a musician, as the ordinary pipe organ is played, or may be played by the double roll player device, usin the ordinary 88 note player piano rolls.

It is a combination of a unified organ, of the most up-to-date and advanced construction, together with the principal features that have made the "Fotoplayer" such a noteworthy instrument of its type.

A particular and distinct advantage claimed for this instrument is the convenient manner of installation. This may be accomplished either in the orchestra pit, or the organ may be divided, and the swell boxes placed on the stage or behind the screen or in other locations in the theatre which may be available. This feature of easy installation is a tremendous advantage and greatly to be appreciated.

Another advantage of this instrument is the manner in which the swell or expression chambers are constructed. Every joint is made with the most infinite care, so as to be not only sound proof, but practically airtight. This has the advantage of entirely closing in the tone, so that unlimited expression can be obtained. The Venetian expression shutters and shutter action is constructed in the same careful manner as the case, the shutter action being equipped with an improved and powerful vacuum pneumatic mechanism, that allows the musician or operator by slight touch of the foot, through electrical connections to bring the mechanism into action.

When the shutters are open the full force of tone is allowed to flow from the sound chambers unrestricted in volume. With every stop in the organ on, these shutters control the sound from the most delicate murmur to a thunderous volume. This mechanism operates at lightning speed and without the slightest sound.

The "Fotoplayer" Pit Organ is orchestral and theatrical in every sense of the word without sacrificing any of the dignity and beauty of real pipe organ quality and tone. The workmanship is of the highest class and quality. This newly devised instrument is claimed by the builders to be a distinct departure from the accepted construction of the present day.

Fulco Takes Over Calcium Light Co.

The Fulco Sales Company, Chicago, has taken over the Indianapolis Calcium Light Company. Fulco has also opened an Indianapolis branch, with Joe F. Bommerscheim as manager.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.



WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York



THE NEW FOTOPLAYER PIT PIPE ORGAN
A complete two manual and pedal unit organ, which permits of the installation of the swell boxes in any desired location



THE NAVY VISITS THE NICHOLAS POWER PLANT

Note the pleased expression on the countenances of the Power's executives. But who wouldn't be happy with a backing such as shown above

Graduates of U. S. N. Projectionists' School Visit Nicholas Power Plant

THE graduates of the U. S. N. School for Motion Picture Projectionists, Brooklyn Navy Yard, recently paid a visit to the factory of the Nicholas Power Company, 90 Gold street, New York, in charge of Chief Electrician's Mate A. Middleton. The class is shown in the accompanying photograph and seated in the front row, reading from left to right, are:

Lester Bowen, Designing Engineer; Chief Electrician's Mate A. Middleton; Herbert Griffin, General Sales Manager; M. D. O'Brien, Traveling Representative; P. A. McGuire, Advertising Manager.

Mr. O'Brien, who some years ago was in charge of this school, had the pleasure of taking the class through the Power plant. The experience he had while in the Navy and the knowledge gained in the period he has been connected with the Nicholas Power Company enabled him to give the Navy boys much interesting and valuable information which will be of assistance to them when they return to their work on board Uncle Sam's fighting ships. The United States Government has been very liberal in equipping American naval vessels with motion picture projectors and the film exchange in the Brooklyn Navy Yard is one of the largest in the world. The programs given on board all ships, whether in port or at sea, compare very favorably with those given in America's representative motion picture theatres.

The Week's Record of Albany Incorporations

Albany, March 17.—Five companies entered the motion picture business in New York state during the week ending March 15, this number being somewhat lower than the record of the past few weeks.

The largest capitalization was that of the Artcraft Pictures, Inc., capitalized at $100,000, and having as directors E. J. VanZandt, of Pearl River; John J. Hickey, New York City; E. M. VonThaden, Emerson, N. J.

The other companies formed were Producers Management Corporation, $20,000, with Viola K. Gatton, M. B. Wilson, New York; R. H. Taylor, Nutley, N. J.; Darnold Amusement Company, $5,000, Ben and M. J. Wallack, Joseph Goldberg, New York; Interlocutory Films, Inc., $15,000, Yonkers, M. L. Lesser, H. C. Miner, New York City; W. Bennett, Yonkers and the Hurd Productions, Inc., capitalization not stated, with W. J. Neuman, George D. Skinner, H. L. Wheeler, Jr., New York City.

Seattle's Yesler Has Installed Two Powers

Installation of two Powers projectors in the Yesler Theatre, Seattle, has been reported by the Theatre Equipment Co.



Theatres Projected

CHICAGO, ILL.—Balaban & Katz Theaatre Corporation, 125 North State street, has plans by C. W. and George L. Rapp, 190 North State street, for brick fireproof moving picture theatre to be erected at Broadway and Lawrence street, to cost $2,500,000.

KEOKUK, IA.—Baker Dodge Theatre Company has plans by Payson & Carswell, Electric Building, Fort Madison, for one-story brick theatre, 72 by 101 feet, with seating capacity of 1,100, to be erected at Sixth and Blondean streets, to cost $75,000.

HORTON, KANS.—Arthur Weir Post No. 7, American Legion, will promote erection of moving picture theatre.

ALTON, N. H.—Lynch Brothers have plans by J. E. Richardson, 56 Grove street, Dover, Me., for one-story frame theatre, 50 by 80 feet.

BAYONNE, N. J.—Project to erect theatre, backed by prominent business men, will have seating capacity of 1,800 and cost about $175,000.

BROOKLYN, N. Y.—Julius Gulkin, 1666 Linden street, has plans by C. A. Sandblom, 145 West 45th street, New York, for five-story brick and terra-cotta moving picture theatre, 85 by 100 feet, to be erected at Pitkin avenue and Berriman street, to cost $130,000.

FREEPORT, N. Y.—C. H. Kerr plans to replace Freeport Auditorium, recently destroyed by fire, with up-to-date moving picture theatre.

GERRITSON BEACH, N. Y.—Moving picture theatre will be erected, with seating capacity of 1,500, to cost $100,000.

NEW YORK, N. Y.—W. Selkin, 1852 Third avenue, contemplates erecting 1½-story brick theatre, 213 by 102 feet, at 402-12 East 76th street, to cost $500,000.

NEW YORK, N. Y.—Rickphy Operating Company, 371 East 144th street, contemplates erecting one-story brick theatre and store building, 100 by 164 feet, on west side Westchester avenue.

ST. LOUIS, MO.—Fred Wohrenberg, 3114 Illinois avenue, plans to erect brick moving picture theatre and store building at Grand Boulevard and Bates street, to cost $200,000.

PORTSMOUTH, O.—Samuel Davis, of New Boston, plans to open moving picture theatre on West Second street.

ERIE, PA.—G. Eichenhaub, Commerce Building, is preparing plans for 1½-story brick and tile theatre and store building, 40 by 120 feet, to cost $150,000.

PROVIDENCE, R. I.—Broadway Star Corporation has plans by Santangini & Zetterstrom, 77 Washington street, for two-story brick and terra cotta theatre, store and office building, 134 by 58 feet, to be erected on Broadway, to cost $100,000.

RICHWOOD, W. VA.—Charles and John Holt are promoting erection of theatre to replace Star Theatre destroyed by fire.

MADISON, WIS.—T. S. Micholson & Son Company, 2305 Cony street, will erect two-story brick and tile theatre, to cost $150,000.

MILWAUKEE, WIS.—Gem Theatre, 381 Grove street, has plans by Emil A. Meyer, 614 Seventh avenue, for two-story brick and tile theatre and office building, 50 by 150 feet, to be erected at Grove and Mineral streets, to cost $60,000.

Bill Rabell Appointed Distributor For American Reflecting Arc Lamp

THE Independent Movie Supply Company has taken over the distribution of the American Reflecting Arc for New York, New Jersey and Connecticut.

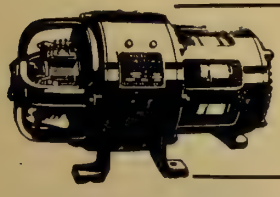
W. H. Rabell, president of the Independent Movie Supply Company, states that, realizing the importance which the mirror lamp is rapidly assuming in the projection field, he is making special arrangements for demonstrating the merits of the American reflecting arc and that he will be glad to correspond with exhibitors who desire installations made and supply dealers in his territory who wish to take advantage of the opportunity to add to their line this particular bit of equipment, for which there is a large and growing demand.

"Service" is Bill Rabell's middle name and the American Reflecting Arc Corporation is to be congratulated on having formed a sales connection with this live wire of the trade. And all that any exhibitor or supply dealer in New York, New Jersey and Connecticut who wants a demonstration need do is to shoot in a letter, post card or 'phone call to the Independent Movie Supply Company, 729 Seventh avenue, New York.



W. H. RABELL
President Independent Movie Supply Co.

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Theatres Opened

OPP, ALA.—Dixie Theatre has reopened in its new location.

CAMDEN, ARK.—New theatre will be opened by E. C. Robinson.

SILOAM SPRINGS, ARK.—Gilliland & Kriewitz have opened moving picture theatre.

GRANITE CITY, ILL.—New $600,000 Washington Theatre has opened.

MADISON, IND.—New Sun Theatre on South Jefferson street has opened with first-class pictures. Klein's orchestra provides the musical numbers.

KEOKUK, IA.—Colonial Theatre has been opened with high-class moving picture policy.

COUNCIL GROVE, KANS.—Charles Burg will open theatre in Odd Fellows Building.

NEW ORLEANS, LA.—New Avenue Theatre, costing $50,000, has opened with vaudeville and pictures under management of Joseph Hoffman.

WATERVILLE, ME.—Edward Jennes has opened Strand Theatre.

EVELETH, MINN.—Strand Theatre has opened.

BILOXI, MISS.—Strand Theatre has opened with pictures and vaudeville.

MINDEN, NEB.—New Strand Theatre will open soon.

BROOKLYN, N. Y.—New Boro Hall Theatre at Court and Schermerhorn streets, has opened.

SUFFERN, N. Y.—Lafayette has been chosen as name for new moving picture theatre being erected on Lafayette avenue.

INOLA, OKLA.—A. J. Lively has opened moving picture house.

WILLIAMSON, W. VA.—Carl Frum will open moving picture theatre.

Improving Theatres

HELENA, ARK.—Reproducing organ has been installed in Jewell Theatre.

SILOAM SPRINGS, ARK.—Rialto Theatre will install $1,500 reproducing Baldwin piano.

LIGONIER, IND.—A. J. Inks has acquired the south end of the three-story building on Cavin street, known as Kahn's Hall Block, as a new addition to his Crystal Theatre, a moving picture house. It is planned to lower the balcony and increase the seating capacity to about 700. The interior will be entirely remodeled and the stairway removed to provide for the extra seats and give an unobstructed view of the screen. New heating and ventilating systems will be installed. Improvements will cost about $7,000.

LITTLETON, N. H.—J. B. Eames contemplates rebuilding brick theatre on Main street.

ST. MARY'S, PA.—Hall, Kaul & Hyde have plans by Howard & Hatcher, Deposit National Bank Building, Du Bois, for alterations and a brick addition to theatre, store and office building, to cost $100,000.

CUERO, TEXAS.—John Hamlyn, owner of Queen Theatre, has leased the Dreamland. Will install two motor driven projecting machines, new screen, new piano and 500 seats.

DALLAS, TEXAS.—Contract has been awarded at $100,000 to install cooling system in Palace Theatre.

HASKELL, TEXAS.—Extensive improvements have been made to interior of Haskell Theatre.

WICHITA FALLS, TEXAS.—Echo organ will be installed in Mission Theatre.

WICHITA FALLS, TEXAS.—Echo organ will be installed in Strand Theatre.

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Crandall's New Tivoli Will Have Four Power's Projectors

LAST week witnessed the beginning of the installation of seats in the mezzanine tiers flanking both sides of the tile projection room of Crandall's Tivoli Theatre at Fourteenth Street and Park Road, Northwest, Washington, D. C. The projection room has glass apertures through which the public may view the projection of pictures and the booth has been sufficiently completed as regards wiring and electrical equipment to permit the early placing of the permanent battery of four Power's projectors, two full sized lamps, a dissolver and two large hundred-ampere generators to provide current for the throwing of the pictures.

In the balcony proper, specially constructed flooring has been laid and all decoration completed. Back in the double proscenium arch, work was begun, a week ago, on the setting up of the huge triple-manual orchestral unit pipe organ which will be employed in conjunction with the symphony orchestra and augmented in novel appeal by mechanical devices.

While these details are being brought to a state of completion in the front of the house, similar progress is being made back stage, in the orchestra pit and in the finishing of the dressing rooms, which will be models of comfort and convenience for visiting artists. The decorative electric signs on the Fourteenth and Park Road frontages are already in place and the ten two-story shops on the Fourteenth Street side are virtually ready for occupancy. Every indication points to the scheduled opening of the Tivoli as previously announced for the first week in April.

Dallas Film Exchange

DALLAS, TEXAS.—Southern Construction Company has contract to erect two-story film exchange building, 90 by 90 feet, at Harwood and Jackson streets for Morten Investment Company. Structure planned to carry third floor, if necessary. Will be occupied by Goldwyn Pictures Corporation, Specialty Film Company, Southern States Film Company and Southern Theatrical Equipment Company.

The People that pass your door

Sometimes there are but a few. Sometimes a good many—especially in hot weather.

People are outdoors then, looking for recreation—but looking even more for cool comfort.

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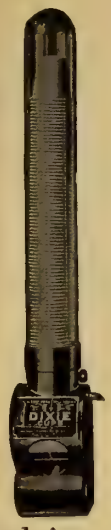
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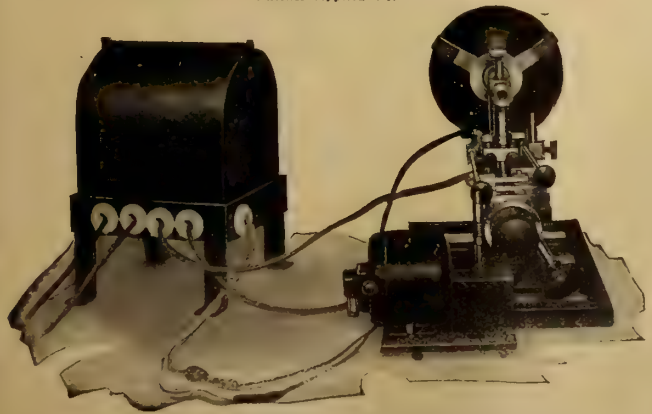
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ROBERT-MORTON Unit Organ

Concerning Specifications

SPECIFICATIONS do not tell the whole story. Take two girls, each with the same number of arms, legs, eyes, ears, the same length and color of hair, each of the same weight, the same general dimensions, one of them could be a headliner in a beauty show, while the other would serve admirably to keep the crows away.

Two piano salesmen could submit identical specifications, both instruments may fill the specifications to the letter of the law, and may even appear equally good, one will continue to give satisfactory service for a long term of years, while the other may shortly degenerate into a high priced dish-pan with a chronic tendency to run up expensive repair bills.

You wouldn't gauge the box office value of a picture by the number of performers in the cast, or the film footage. "Just one more stop" has ruined the tonal balance of many a good organ.

The exhibitor is not a musical instrument builder, and whenever he shops with specifications and prices as his guide, he is bound to stub his toe ten times out of ten. A dollar watch has about as many parts as one that costs $250.00, but nobody expects a dollar watch to give the se vice and satisfaction that is obtained from one costing one hundred times as much.

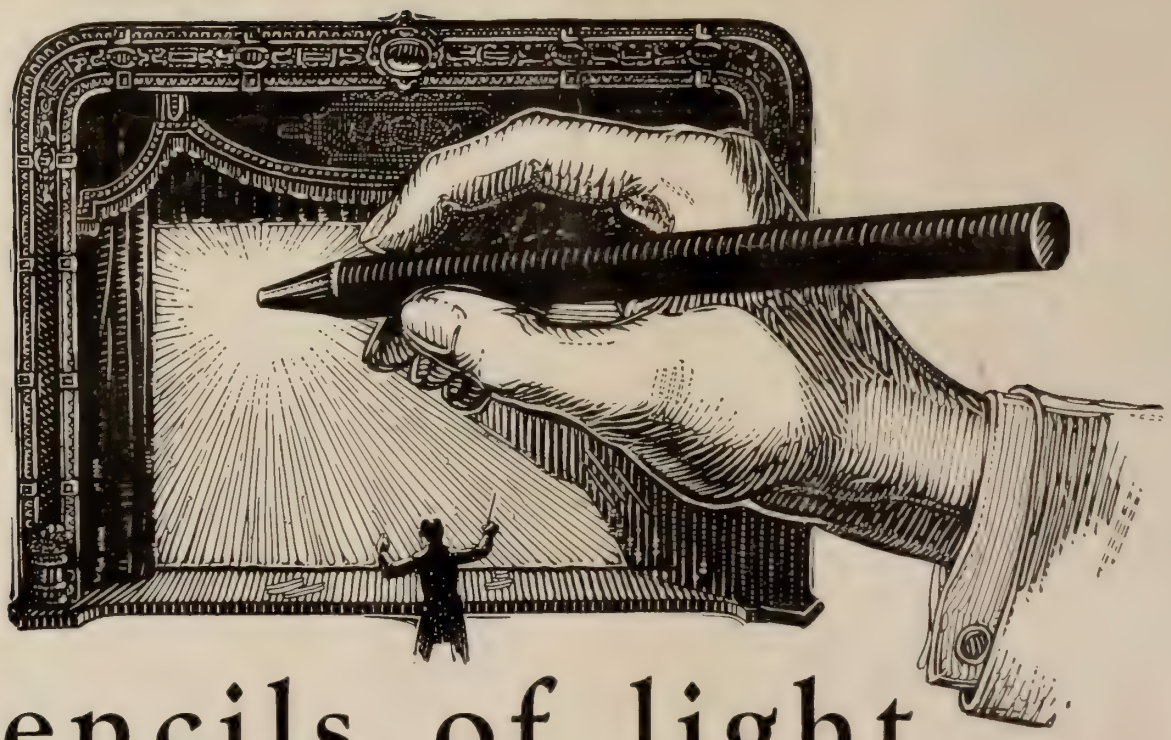
Up to a certain point, an organ is a machine, but beyond that part, it should be treated as a work of Art, and no specification can cover the artistic side of the work. It is not the number of parts, pipes, attachments, stops, or outside finish that really make a satisfactory musical instrument.

Robert-Morton Organs and Fotoplayers cost more to build than many so-called musical instruments are tagged with as the sales price. Each in its respective class represents the highest ideals in Art, Craftsmanship and Musical Excellence as applied and interpreted for the Theatre, which is why they appeal to discriminating audiences. give better satisfaction to the exhibitor. last longer and are operated at a lower cost of upkeep.

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Moving Picture WORLD

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"Triumph" will be released direct to exhibitors on April 28.

Adolph Zukor and Jesse L. Lasky present

CECIL B. DE MILLE'S "TRIUMPH"

With LEATRICE JOY,
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and typical DeMille all-star cast

Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett, Raymond Hatton.

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—better even than "Manslaughter"

"Add another triumph to James Cruze"—

AFTER viewing the latest James Cruze picture, "The Fighting Coward" and being minded to enthuse ad lib over this most delightful production, we began to write: "Add another triumph to James Cruze," when we found that our own reviewer and still another had opened their appraisals with exactly the same words. So we will begin all over and also take a new tack.

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James Cruze is a director par excellence, but—and this is the moral we point—James Cruze is making one hit after another today and winning plaudits from every side because James Cruze is an organization director. He can, without losing a bit of his own virile originality, take advantage of all the resources, facilities and brains about him. He is amenable. His is not a one-track mind. He feeds others and lets others feed him back. His eyes and ears —with all his training and experience—remain open and his bump of egotism keeps low.

And that, gentlemen, is our idea of a director of today, because today the public wants organization made pictures. The public demands, say the genius of one man's inspiration, but assuredly finish that comes from many contributing sources.

* * *

Motion Picture News

March 22, 1924

17 other March-June Paramount Pictures made the same way

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A James Cruze *Production*

"The Fighting Coward"

with

ERNEST TORRENCE, MARY ASTOR, NOAH BEERY
PHYLLIS HAVER, CULLEN LANDIS

From the play "MAGNOLIA" *by* BOOTH TARKINGTON *screen play by* WALTER WOODS

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Adapted by John Lynch, *from* Allan Updegraff's Novel

Directed by
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with Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne.

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DIRECTED BY WILLIAM A. SEITER

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"DAUGHTERS OF PLEAS

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The Smashing Photoplay Success

"AFTER SIX DAYS"



Is Not

"THE TEN COMMANDMENTS"

Information has reached us that "AFTER SIX DAYS" is being confused with "THE TEN COMMANDMENTS." Exhibitors and State Right buyers are hereby informed that this gigantic production has no connection with any other picture. It is the picture that is smashing all box office records at the Tremont Temple, Boston. It is the picture that opens March 31st for an indefinite run at the Nixon Theatre, Pittsburg, Pa., opens Castle Theatre, in the Loop, Chicago, Ill., April 21st, for an indefinite run and now playing hundreds of solid week stand bookings. It is the only picture now available for showing by any exhibitor anywhere which features

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AND

THE TEN COMMANDMENTS

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Februarytime is thrilling
Marchtime is invigorating
Apriltime is exciting

but

Oh Boy!



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with Harrison Ford Clara Bow
Ethel Shannon Wm. Norris
and Hollywood's twelve most beautiful girls.

Scenario by Olga Printzlau

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Progress Pictures Co., Cleveland.
Southern Ohio:
Progress Pictures Co., Cincinnati.
Kentucky and Tennessee:
Big Feature Rights Co., Louisville.
Eastern Missouri and Southern Illinois:
Progress Pictures Co., St. Louis.
East Penna., Southern N. J. and Delaware:
American Feature Film Co., Philadelphia.
Wisconsin:
Progress Pictures Co., Milwaukee.
Maryland, District of Columbia, Virginia:
Liberty Film Exchange, Washington, D. C.
Northern Illinois and Indiana:
Progress Pictures Co., Chicago & Indianapolis.
All Other Territories:
Arrow Film Corp., New York City.

I. E. CHADWICK

President, Merit Film Corp.

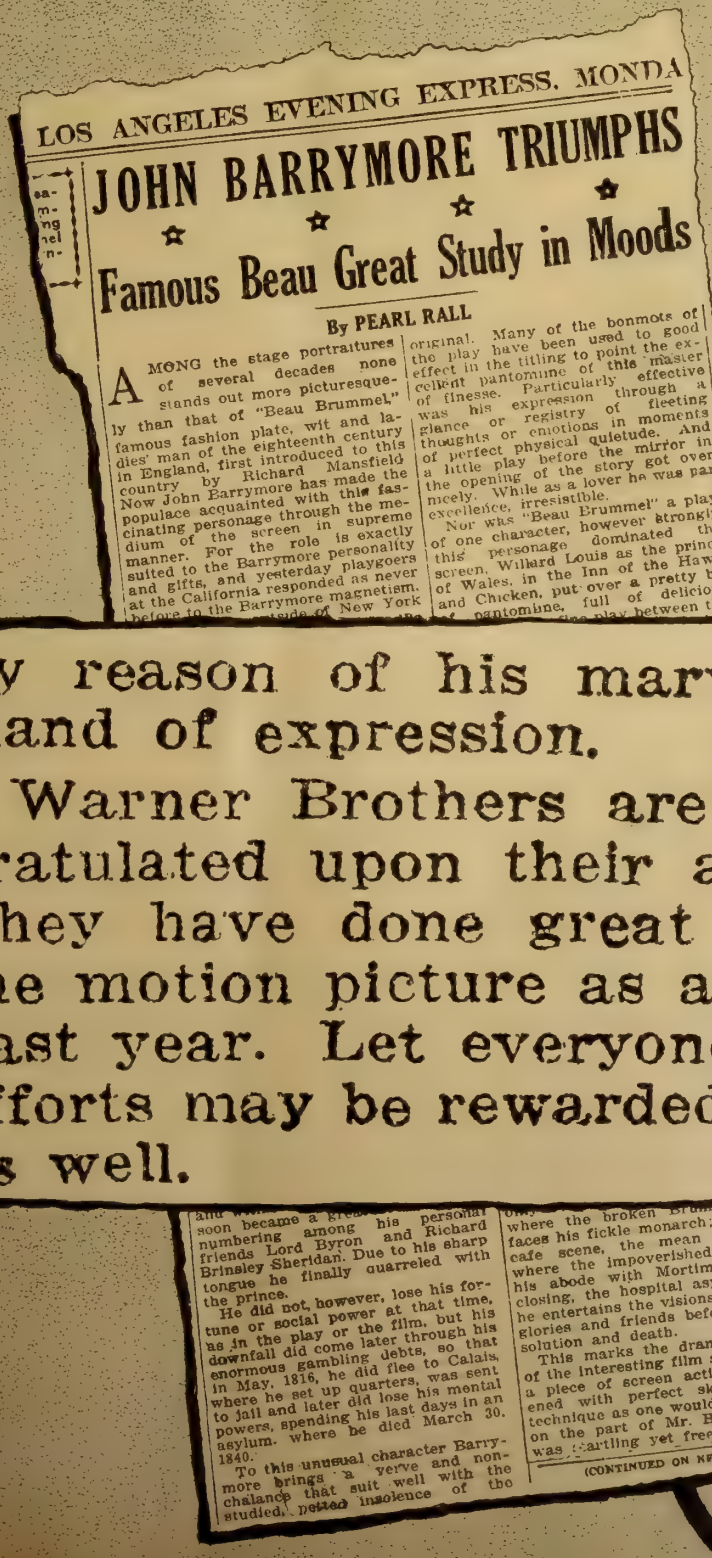
729 Seventh Avenue

NEW YORK CITY

AN ARROW CHAPTER PLAY

Giving Credit Where Credit is Due

Pearl Rall, Los Angeles Eve. Express Critic, Praises Latest Achievement of Warner Bros.



LOS ANGELES EVENING EXPRESS, MONDA

JOHN BARRYMORE TRIUMPHS

☆ ☆ ☆ ☆

Famous Beau Great Study in Moods

By PEARL RALL

AMONG the stage portraitures of several decades none stands out more picturesquely than that of "Beau Brummel," famous fashion plate, wit and ladies' man of the eighteenth century in England, first introduced to this country by Richard Mansfield. Now John Barrymore has made the populace acquainted with this fascinating personage through the medium of the screen in supreme manner. For the role is exactly suited to the Barrymore personality and gifts, and yesterday playgoers at the California responded as never before to the Barrymore magnetism.

original. Many of the bonmots of the play have been used to good effect in the titling to point the excellent pantomime of this master of finesse. Particularly effective was his expression through a glance or registry of fleeting thoughts or emotions in moments of perfect physical quietude. And a little play before the mirror in the opening of the story got over nicely. While as a lover he was par excellence, irresistible.

Nor was "Beau Brummel" a play of one character, however strongly this personage dominated the screen. Willard Louis as the prince of Wales, in the Inn of the Hawk and Chicken, put over a pretty bit of pantomime, full of delicious

by reason of his marvelous command of expression.

Warner Brothers are to be congratulated upon their achievement. They have done great things for the motion picture as an art in the past year. Let everyone pray their efforts may be rewarded, financially as well.

soon became a [illegible] among his personal friends Lord Byron and Richard Brinsley Sheridan. Due to his sharp tongue he finally quarreled with the prince.

He did not, however, lose his fortune or social power at that time, as in the play or the film, but his downfall did come later through his enormous gambling debts, so that in May, 1816, he did flee to Calais, where he set up quarters, was sent to jail and later did lose his mental powers, spending his last days in an asylum, where he died March 30, 1840.

To this unusual character Barrymore brings a verve and nonchalance that suit well with the studied, petted insolence of the

[illegible] where the broken Brummel faces his fickle monarch; the cellar cafe scene, the mean little attic where the impoverished Beau has his abode with Mortimer, and in closing, the hospital asylum where he entertains the visions of his past glories and friends before his dissolution and death.

This marks the dramatic climax of the interesting film story, as fine a piece of screen acting, strengthened with perfect skill in stage technique as one would wish to see, on the part of Mr. Barrymore. It was heartling yet free from horror

(CONTINUED ON NEXT PAGE)



It Bubbles Money!

JACK HOLT

The Lone

By Louis Joseph

An S.E.V. Taylor

Wilton Lackaye
Tyrone Power

Everybody knows
The Lone Wolf

ASSOCIATED

ARTHUR S. KANE.

And This Is Why!

DOROTHY DALTON

Wolf

Vance
Production

Charlotte Walker
Lucy Fox

Everybody likes this big cast



EXHIBITORS

PRESIDENT . . .


buried
40 people isolated themselves six months to film this picture
Risking death every minute, they raced over treacherous glaciers and mountain peaks making the first motion picture of Alaska ever "shot" on the spot.
They were pioneers in the truest sense of the word.
The result—a picture that will go thundering down the ages to enduring fame and success.
chechahcos
(pronounced chee-chaw-koze)
Associated Exhibitors
ARTHUR S. KANE, President
PATHE, Physical Distributor

Take a look at this 3 sheet



IF you could see this screaming three sheet in colors, and the other posters and accessories we've put behind "DAMAGED HEARTS" you would appreciate the drawing power of this picture and you would applaud F. B. O.'s strong arm showmanship.

The thrilling death struggle under water, as shown on this bill, is a TRUTHFUL picturization of the battle as it actually occurs in the picture.

It is not one iota exaggerated. Your patrons will see precisely what the posters show. This same thing obtains for all the other advertising material prepared for this thrilling and romantic fantasy of the Everglades of Florida, a story packed with gripping melodrama that's brand new to the public.

Add to this the fact that it is a BASIL KING story, directed by T. Hays Hunter, with Mary Carr, Tyrone Power, Edmund Breese, Sara Mullin, and huge cast, giving you mountains of advertising ammunition, you can't hesitate to book and boost—

"DAMAGED HEARTS"

A BASIL KING STORY

Directed by T. HAYS HUNTER

List these Big Stars as "COMING" in your programs, use our powerful ads, posters, and other accessories. Play up the fact that this is a BASIL KING story—something new in conception, a different story in a strikingly different locale. Big business is certain.

IT'S AN F.B.O. PICTURE

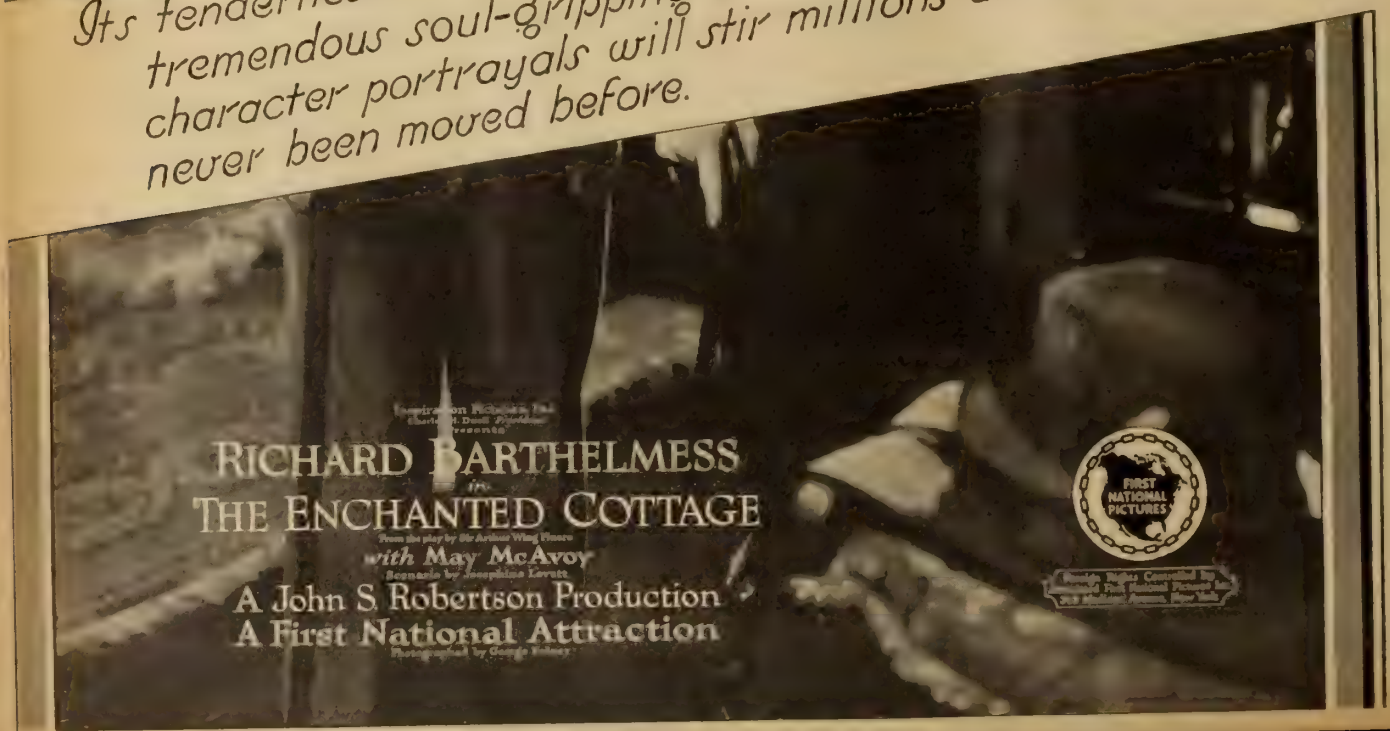
FILM BOOKING OFFICES

723 Seventh Ave., New York, N. Y. Exchanges Everywhere

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W.I., England



Its tenderness, beauty of thought and treatment. Its tremendous soul-gripping theme and magnificent character portrayals will stir millions as they have never been moved before.





The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

METRO and Goldwyn are talking things over —"across a table." The reporters seem at sea because none of the usual words of the editorial dictionary seem to fit the situation. "Merger," "Consolidation," "Purchase"—no customary peg fits the hole.

There is many a slip 'twixt the lawyer's desk and the accomplished deed. But this much may be said, what Metro and Goldwyn are attempting may not be defined by any of the usual headline labels.

If you seek a definition and a forecast go back to F. J. Godsol's open letter of some months ago calling for concrete action in eliminating duplication of distributing costs. Go back over the columns of editorial space, interviews and declarations on the subject of reducing distributing overhead.

There you will find your definition. And there you will learn that: "Gosh, some of this film talk does get somewhere, sometime, doesn't it?"

* * *

IT is our belief that the coming season is likely to bring about many steps in distributing circles that would be termed radical were it not for the amount of talk that has preceded and paved the way.

The dollar is a timid animal slow to action and prone to procrastination. But it is admitted that as things stand now distributing costs are making life uneasy for the dollar.

That admission has been made for many months, many years. And in time, admission is bound to become irritation to action.

The Metro-Goldwyn confabs are one sign that this is true. Remembering what happened to the Goldwyn-First National debates, however, we are inclined to repeat the warning that it is a long lane that hides no lawyers.

WHILE on the subject of distributing conditions we are reminded of the thoughts of J. D. Williams, as published elsewhere in this issue of The World.

Mr. Williams makes out an emphatic and logical case condemning the practice of charging a flat percentage rate for distribution whether the picture be a thirty-five thousand dollar negative or a million dollar production.

There is no question about the logic.

The only question is as to why the argument is needed.

When William Randolph Hearst puts several hundred thousand dollars' worth of concrete space and advertising behind his picture he is certainly doing more than carry his own if he is offered a distributing split anywhere near to that of the man whose advertising appropriation is $7,500.

Rodolph Valentino, Harold Lloyd, Thomas Meighan—these are names that possess a million dollars' worth of good will. And, as J. D. points out, the grocer and druggist will shade his profit on the article possessing good will, then strike his balance with the non-advertised goods.

* * *

FINDING absolutely logical improvements in distributing methods and bringing those changes to pass are two different things.

Discussion of a graduated division of the gross according to the good will value of the picture brings us to another point.

There is clear and plain merit in the suggestion that has been put forth to grade the division to some extent according to the amount of the booking.

It is certain that there is no excessive profit for

(*Continued on following page*)

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - - - EDITOR

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VOLUME 67 NUMBER 6

The Editor's Views

(*Continued from preceding page*)

the distributor in the seven-fifty booking. There are authorities who say that considering the sales cost, there is an actual loss in doing business in towns under five thousand.

Why then, if common sense is still a virtue, should a contract call for a thirty-five per cent commission to the distributor on the four-thousand-dollar first run and a similar percentage on the seven-fifty contract?

Of course, there is no answer to the question. Unless it be the general feeling that the present system is an accidental blending of the lean with the fat that eventually does justice to producer and distributor.

Which is just "another one of those things" that we have left to chance for many moons.

* * *



Meet one of the reg'lars—Bob Kane, of Famous Players, in whom capable efficiency and unusually likeable personality are matched in the perfect blend. Our excuse for dragging Bob to the limelight this week is the fact that he has just received the Croix de Guerre or something or other from the Belgian Government for heroic conduct on the firing line during the war. The decoration was awarded some two years ago, but Bob has been so busy fighting on another front that it just caught up with him.



Meet E. A. Eschmann, holding the reins on the First National sales force—and the driving is certainly true and fast these days. Comes from the town where they grow Sales Managers—Chicago—and got solid grounding in mercantile lines before entering the picture scramble. World film was his kindergarten, Pathe preparatory to First National. He lands here because he was the first to translate the print agitation and lower raw stock prices into concrete language by announcing that First National would increase the number of prints on all subjects.

* * *

Hard to Sell; Easy to Show

THERE is no use arguing with the fact that there are frequent pictures in this industry to which the phrase used as our heading above applies. But someone tried to use it in connection with a production which we enthused over last week, "Which Shall It Be?" And we are peeved. We have never tried to tell exhibitors that they should run high-brow efforts because of the atmosphere they are alleged to create around a box office These are the real "hard to sell pictures" and most times we are only posing when we declare them "easy to see.' But "Which Shall It Be" is fundamentally human, basically American, just sweet, pure everyday life and the drama of folks. In our opinion it is going to get out of the "hard to sell" class and sell itself. We repeat: All it needs is audiences.

* * *



P. A. Parsons. Outstanding. Unusual. Extraordinary. Unique. Miraculous. Marvelous. Because he holds the long distance marathon record among publicity and advertising men. For some ten years promulgating Pathe propaganda. His years with Pathe match the average number of jobs held by the average picture advertising man in that length of time. Lands here today because of the reminder we got when we recently read in the news columns, "Pathe Reorganizes Publicity Department." Didn't have to read under the head to know that P. A. was still standing by. Long may he wave.

* * *

The Matter of Prints

IN the fact that the raw stock price situation has taken the limelight there is danger of over-emphasizing one phase of the bad print problem. The prints themselves, their number, and their durability, are important. But not, by any means, the whole problem.

The condition of the machines in numberless houses, the condition of the inspection equipment in many exchanges, and the quality of that inspection are factors that should not be slighted.

There is still a golden opportunity for some film executive. Let him step forward and say: "We will guarantee every print that leaves our exchange. If it bears our inspector's label, that alone assures you that it is in good shape."

Robert E. Welsh

Connecticut Holds Successful Meeting; Adopt Plan to Finance Organization

NEW HAVEN, CONN.—(*Special to* MOVING PICTURE WORLD)—Connecticut's branch of the Motion Picture Theatre Owners of America is moving along in firm and even step to real solid organization, if the banquet and business session held here March 19th are to be taken as a criterion.

Representatives of over ninety-five per cent of the seating capacity of the State were present at the semi-annual gathering of the Nutmeg State organization, a tribute to the work of President Joseph W. Walsh, of Hartford; C. M. Maxfield, secretary and treasurer, and their efficient aides.

Prominent Visitors

Prominent visitors from New York to the convention sessions were President Sydney S. Cohen, of the M. P. T. O. A.; Michael J. O'Toole, of the national body's public welfare department. R. T. Woodhull, president of the New Jersey M. P. T. O.; William True, and Robert E. Welsh, Editor of MOVING PICTURE WORLD.

Plans for placing the finances of the organization on a definite dues basis were adopted. The dues will be based on a per seat plan, with special provision for theatre owners having combination interests involving vaudeville or other forms of amusement. Louis Sagal, of the Poli circuit, pledged the organization the hearty support of his firm, his presence and interest being noted as one of the most encouraging features of the meeting.

Resolution Passed

The following resolution was unanimously adopted by the members following the news of President Sydney Cohen's retirement from office at the coming Boston national gathering:

Resolved, by the Motion Picture Theatre Owners of Connecticut, in session assembled at Hotel Taft in New Haven, Connecticut, Wednesday, March 19th, 1924, that we heartily express our sincere appreciation of the great work performed by our National President, Sydney S. Cohen, on behalf or the theatre owners of the country. We are especially moved in this relation because of the intimate and constructive official relationship which always existed between the national organization and the theatre owners of this State in all phases of which Mr. Cohen participated.

That we regret his impending retirement from the presidency and express the hope that he will in every possible way continue to give to our movement the benefit of his wise counsel and advice and that his fellowship with us will always remain firm and fixed, leading ever to higher and better things for the theatre owners and our entire industry.

Cohen Outlines Work

In his speech at the banquet, President Cohen outlined the work of the national officers in admission and music tax matters, being present with documents that placed the entire history record of the efforts before the Connecticut exhibitors.

The national president took occasion to declare that an important factor in the fight for admission tax repeal was the initiative, firmness and courage of Moving Picture World and the active support of its readers throughout the country.

M. J. O'Toole reviewed the public welfare work of the national organization and defined the place of the exhibitor in the community. President Woodhull, of New Jersey, made a vigorous plea for organization that was well received by the gathering. MOVING PICTURE WORLD's editor told of the coldness approaching ridicule that at first met those working for admission tax repeal, contrasting it with the willingness to climb aboard the band wagon after the initial hard work had been done.

Among Those Present

Among those present for the banquet were the following::

M. Stroh, Princess, Palace and Bristol theatres, Bristol; M. Leopold, Lyric Theatre, New Haven; A. Fishman, Lawrence and Dixwell theatres, New Haven; John Cannon, Cannon's Theatre, New Haven; H. Levites, Pequot Theatre, New Haven; DeLucia Bros., Dreamland Theatre, New Haven; L. Cappola, White City Theatre, New Haven; C. P. Winkleman, Garden Theatre, New Haven; B. Z. Zunner, Alpine Theatre, New Haven; E. S. Raffile, Globe Theatre, New Haven; H. H. Stafford, White Way Theatre, New Haven; Louis Sagal, with four managers of the Poli houses; Mr. Chrystal, Grand Theatre, Middletown; Harry Engel, Middlesex Theatre, Middletown; W. A. Moore, Seymour Theatre, Seymour, Top Notch, Beacon Falls, and Princess, Waterbury.

J. Zgohby, Breed Theatre, Norwich; W. A. Donovan, Cameo, West Haven; Messrs. Perokes and Contaras, Capitol and Palace, New Britain; Rossi Cabol, Palace Theatre, Torrington; J. R. Shields, Sterling Theatre, Derby; M. L. Culhaine, Shelton Theatre, Shelton; Joseph Woods, Paramount Theatre, Stafford Springs; L. J. Coriaty, Strand Theatre, Willimantic; Messrs. Finn and Barnett, Finn's Opera House, Jewett City; N. J. Fournier, Best Theatre, Moosup; H. W. Fontaine, Lilley Theatre, Plainfield; Charles Bonoff, Memunkatuck, Madison; A. W. Anders, Life Theatre, Meriden and Coleman Theatre, Southington; Morris Pouzzner and John Pickett, Gem Theatre, Willimantic; J. Raymond, Union Hall, Wauregan; Jacob Alpert and Hyde Smith, Victory and Bradley Theatres, Putnam; Representatives of Palace Theatre, Rockville and Orpheum and Majestic Theatres, Danielson.

H. Schwartz, Hillcrest Theatre, Taftville; W. A. True, Hartford; Dave Esterson, Palace and Regent Theatres, Norwalk; H. Cohen, West End and Liberty Theatres, Bridgeport; Martin Leighton, American Theatre, Bridgeport; Mr. Reif, Rome Theatre, Bridgeport; Adolph Schwartz, Hippodrome, Park City, Strand & Barnum Theatres, Bridgeport; Geo. Hammond, Empire Theatre, Bridgeport; John Renehy, Orpheum Theatre, Bridgeport; Wm. Kimmerlin, Community Theatre, Fairfield; Louis Anger, Bostwick Theatre, Bridgeport; Frank Frauer, Empire and Rialto Theatres, New London; Dr. Stawowczyk, Bijou Theatre, Bridgeport; A. Pentino, Carroll Theatre, Waterbury; E. Bernstein, Eden Theatre, Waterbury; Joseph Walsh, Rialto Theatre, Hartford and Park Theatre, East Hartford; M. L. Shuman and Jack Sanson, Lyric Theatre, Hartford; Harrison Harries, Charles Repass and A. J. Cummings, Park Theatre, Hartford; E. McMahon, Empire Theatre, Hartford; J. J. Gentile, Strand Theatre, Wallingford; Peters and Schooler, Jacques Theatre, Waterbury; C. M. Maxfield, Star Theatre, New Hartford, Town Hall, Collinsville and representatives of Town Hall, Cheshire, and Town Hall, Avon.

Henley Picks "Free Love"

After considering many recent books and plays, Hobart Henley has finally selected "Free Love," an original story by Benjamin Glazer, as his first screen vehicle for the Metro-Louis B. Mayer forces. Carey Wilson is now at work on the adaptation and Mr. Henley is busy gathering an all-star cast of players. Production will begin as soon as the script is completed.



PROMINENT PLAYERS IN "CYTHEREA," A FIRST NATIONAL ATTRACTION
Left to right: Norman Kerry, Alma Rubens, Irene Rich, Constance Bennett, Lewis Stone.

Harris to Make Series of Big Films for Hodkinson Release

ELMER HARRIS, who in association with Frank Woods has been releasing productions through the Allied Artists, is now continuing his association with Mr. Woods in a new producing company backed by a group of well-known Western capitalists and contracts have already been signed for ten big features, five from Mr. Harris and five from Mr. Woods, that will be released through the Hodkinson Corporation.

This important announcement was made public on Tuesday, March 25, at a luncheon tendered to Mr. Harris and representatives of the trade press in the Knickerbocker Grill, at which Mr. Harris outlined his production plans and discussed the first subject to be produced.

Associated with Mr. Harris and Mr. Woods in the new producing company are A. B. C. Dohrman of San Francisco and W. J. Connery of Los Angeles, both of whom are prominent in the financial and civic activities of California.

Present plans call for the pictures to be made in San Francisco and according to Mr. Harris, this does not mean that the Golden Gate is making an effort to steal the motion picture industry from Los Angeles, but the officials of the new company believe that there is no reason why upper California cannot make just as good pictures as lower California.

Mr. Harris is the author of many celebrated Broadway musical comedies, including "So Long Letty" and "Canary Cottage," and his latest creation, "The Wise Virgin," will be the first subject to be placed under production. This subject is a light vein comedy drama dealing with modern life in all of its fast moving phases and is typical of the effervescent style of the author.

Contracts have been signed with Patsy Ruth Miller and Matt Moore to be jointly featured in the first production, and there is a possibility that Miss Miller will be seen in several of the subsequent subjects that will be selected by Mr. Harris during his present visit to New York.

The formation of the new producing company and the distributing arrangements are the culmination of conferences held recently in San Francisco and Los Angeles by the Western financier and F. C. Munroe, president of the Hodkinson Corporation, and in speaking of these discussions Mr. Munroe said that while his company had set out to distribute about thirty-six pictures during the coming year, the plans had been made elastic enough to take in additional pictures of exceptional quality, and that in the aggregate the Hodkinson Corporation would probably handle forty or forty-one pictures in the fiscal year.

Start College Comedies

The Hollywood Photoplay Productions, controlled by Leland Stanford Ramsdell, has rented production quarters at the F. B. O. studios and will start a series of two-reel college comedies within two weeks.

F. B. O.'s "Fools in Dark"

F. B. O. promises another laugh hit in "Fools in the Dark," now being filmed at the F. B. O. Hollywood studios under the direction of Al Santell. The story is an original by Bertram Millhauser and Matt Moore and Patsy Ruth Miller have the featured roles.

Resignations Sent to True in Exhibitor Distributing Tangle

THE charge is made by the Theatre Owners Distributing Corporation, organized under the laws of the State of Delaware, that acceptances of positions on the advisory board of the Theatre Owners Distributing Corporation of New York, just organized by W. A. True and Carl Anderson and the storm center of a controversy, were due in many instances to "peculiarly worded" telegrams and letters sent out by Mr. True, and that there have been many withdrawals of the acceptances since last week. Officials of the first T. O. D. C. declare in a statement to the press that certain theatre owners "had an entirely false impression of the situation and they had no desire whatever to participate in the affairs of a new company while the original concern was still in business and carrying out its purposes."

Those named as agreeing to serve on Mr. True's advisory board and then declining include National Committeeman Fred C. Seegert, president of the M. P. T. O. of Wisconsin; W. W. Watts of Springfield, Ill., a member of the board of directors of the Illinois organization; National Director John A. Schwalm, of Hamilton, Ohio; National Vice-President Eli Whitney Collins, of Jonesboro, Ark., also president of his state organization; National Director C. A. Lick, of Fort Smith, Ark., and Martin G. Smith, president of the Ohio body.

"In each instance," the statement says, "Mr. Cohen received direct information from the officers who were under these misapprehensions, indicating to him that they had no desire whatever to assist in any move which threatened the integrity of the original company, and were entirely mistaken in their view of it when they gave their consent to serve on the advisory committee."

Jenks Bill Is Friendless; Reiburn Measure May Pass

THERE is absolutely no chance of the Jenks bill, introduced in the New York State Assembly on March 3, and relating to the admission of unaccompanied children to picture theatres, being reported out of committee. A hearing before the cities committee this afternoon decided that beyond any question of doubt, for not a single person, even the introducer, appeared and spoke in behalf of the bill. In sharp contrast, there came plenty of opposition from such persons as Ernest K. Coulter, of New York, representing the Society for the Prevention of Cruelty to Children; Nathan Walker, John F. Hyland and Canon Chase, all residents of the metropolis.

There is another bill, however, relating to unaccompanied children and their admission to picture theatres, and known as the Reiburn measure, which may yet be heard from. This bill provides for a matron to be in charge of the segregated and unaccompanied children.

The Jenks bill, on which the hearing was held Tuesday afternoon, provides that the governing body of a city, town or village can enact an ordinance allowing children, unaccompanied and between the ages of 8 and 16 years, to be admitted to picture theatres at such times during the day as do not conflict with school hours, but in no event later than 6 o'clock at night.

The bill provides that the theatre must maintain space in which such children can be segregated during the performance, and that this space shall be on the street level, well lighted and close to the fire exits.

Barney Bernard Dead

"Unless an act of God intervenes," was what the late Barney Bernard, in his last letter to Samuel Goldwyn, stated would be the only thing which would prevent him from being on the coast on April 1 to start work under his contract to make "Potash and Perlmutter in Hollywood." He succumbed to an attack of pneumonia several days ago.

Bernard commenced his career as a law student. He tired of that and found burlesque more interesting. In all he played in about five "Potash and Perlmutter" productions.

Samuel Goldwyn is expected to be in New York from the coast by March 29. He will endeavor to find some one to fill the contract invalidated by the death of the great comedian.

Nebraska's City Heads Laud "Going Up"

The League of Nebraska Municipalities held its annual meeting in Grand Island a few weeks ago and, that the delegates—mayors, aldermen and other visiting officials—might be assured of a pleasant visit, Manager Vogel of the Majestic Theatre arranged a special screen entertainment for them.

The picture feature which he selected was the Associated Exhibitors attraction, Douglas MacLean in "Going Up." After viewing the production, the city fathers adopted a resolution in appreciation of the film.

Believes Faulty Distribution Will Cause Big Feature Shortage in Fall

RETURNING to New York after an extended trip to the Coast, with stops at intermediate points, during which he visited many prominent exhibitors, producers and stars, J. D. Williams, president of Ritz-Carlton Pictures, Inc., is more strongly than ever of the opinion that the greatest impediment to the progress of the motion picture industry is the faulty and cumbersome distribution system.

Declaring that producers are at present making fewer suitable subjects for metropolitan first-run theatres than will be necessary for the coming season, Mr. Williams blames inequitable distribution costs for the shortage of high grade subjects which he believes will make itself felt next October.

"When I predicted a shortage next fall to a prominent star the other day," said J. D., "he replied: 'This shortage will make it much better for my pictures.' This is entirely erroneous in principle, because if the average exhibitor does not get enough worth while pictures to assure good average business, he cannot pay for and sustain himself upon the occasional big picture when it does come along.

"Distribution is the greatest problem we have to contend with today," continued Mr. Williams. "Unless the method of selling pictures is improved, it will result in more harm than any other single impediment the business has yet had to endure.

"The average distributor will tell you that pictures cost 30 per cent. to distribute, yet I know from personal experience that some subjects cost 15 and some 90 per cent. between studio and theatre. The gulf between what we know as "independent" producers and distributors will continue to widen until the distributor can, with fairness, correctly assess the varying cost where it belongs in order that the producer may be charged only with the costs on his own production.

"Distributors today are averse to handling a production which has cost $500,000 if they estimate it will not gross over $700,000. At the same time they welcome negatives costing $150,000 which will gross $300,000. It is my contention that there should be more money in properly made pictures of the first class than the latter, because both will play approximately the same number of theatres, both require the same number of calls by salesmen with consequent equality in selling costs. The physical distribution cost of six to eight reels of film is the same, whether they earn the larger or smaller gross. This comparison applies, of course, to productions which have been made without waste by competent producers.

"To realize that distribution has always been a vexing problem, we need only recall the time when all pictures sold for 10 cents per foot. Then a few farsighted men got out of the rut by making big features, which earned large profits, and we moved along until we bogged into the present 30 per cent. rut. It is uneconomic that 4,000 contracts on one picture grossing $300,000 should not entail approximately the same distribution costs as 4,000 contracts on another grossing $600,000. The only difference is the interest on the money involved during the time it is invested. The percentage of selling cost on the $600,000 negative should be less, if there be a difference in rate at all.

"Right now we should be producing more $400,000 or $500,000 pictures, but experienced independent producers are disinclined to do so because of the fear that they will not earn sufficient to cover distribution costs, provided the gross fails to approximate a million.

"Until distributors can make money by selling a $400,000 picture for $500,000, we will not get enough big pictures. Prominent stars, well known books and plays lower the distributor's advertising costs, reduce sales resistance, and make money for the exhibitor, but there is no incentive for the independent producer to put them in pictures so long as he has to pay an unfair percentage of the overhead for distribution as does the cheaper negative with none of these expensive elements."

Not More Prints But Better Film Stock, Urges Anderson

IN spite of the lessons learned by the public as to the clever uses of propaganda during the World War, it is surprising to see how quickly folks fall in line with the ideas of small groups of men financially interested in making them think and act along lines that will help build up individual fortunes at the expense of the many," says Carl Anderson, commenting on the recent reduction in the cost of film raw stock by Eastman Kodak Company and Powers Film Products, and the cry for more prints that has accompanied the announcement of the cut.

"The demand for prints in good condition is a just demand. Motion picture writers who have been doing so much recently to help the exhibitor make this demand insistent have been doing splendid work. More power to their talented pens. But do not let the men who control the raw-stock situation turn this honest effort to help the exhibitor to their own personal account. Why should the big fellows make stock that will stand 100 runs through projection machines without becoming junk when they have the industry bluffed into believing that their wonderful staff of experts can only succeed in giving a print forty runs? What the exhibitor needs is prints that will stand the gaff, and it is pretty well known among laboratory men that the reason he does not get them is not because better raw stock cannot be manufactured. The distributor needs better print-stock because he has to finance the first $15,000 to $20,000 worth of prints on a picture. The producer needs better stock because the cost of those prints comes out of his end of the receipts from the picture: The exhibitor needs better stock because he is the fellow who pays the bill in the final analysis. Let the cry be changed from a demand for more prints to a demand for better prints. Let the makers of film stock give us real competition and may the man who makes the best stock win. Many people will be surprised how soon the life of prints will be prolonged when the industry wakes up and demands it. The statement of Mr. Briefer, of Powers Raw Stock, that longer print life is the essential, is along the right lines."



Scenes from the Fox production, "A Man's Mate," starring John Gilbert

Universal's Release Schedule for Year Is Well in Making

UNIVERSAL has definitely lined up its product for next season, and not only has practically completed most of next fall's pictures but is all set on its entire release schedule from August to January. This information comes from Carl Laemmle, president of the Universal Pictures Corporation, who now is at Universal City, Cal., at the helm of the greatest production drive ever experienced by Universal.

Universal is increasing its Jewel picture output from twelve to thirty-six a year. Next year's product, to be known as the Perfect Thirty-Six, is already well under way, many of the pictures having been completed and several of them having already arrived in the East.

This has been made possible only by Laemmle's constant presence at the big studio plant the last three months, and his far sighted studio enlargement activities. "U" City has 18 companies at work. For the past month he has had Al Lichtman, general manager of exchanges for Universal, with him at Universal City for conferences on the new season's output.

"Here is the list of our next season's product as scheduled, beginning with the first of the Perfect Thirty-six, to be released August 4. We will release one feature a week, most of them belonging to the Perfect Thirty-six.

"Number one is a Mary Philbin picture adapted from I. A. R. Wylie's Good Housekeeping Magazine story, 'The Inheritors,' a title for which is being chosen in a unique manner through the columns of the Saturday Evening Post. This production was directed by King Baggot and in the cast appear Joseph J. Dowling, William Haines, James O. Barrows, DeWitt Jennings and Freman S. Wood.

"The second production of the year is the William Dudley Pelley Saturday Evening Post story, 'Courtin' Calamity,' in which Hoot Gibson is starred. He is supported by Josie Sedgwick. The production was directed by Edward Sedgwick.

"The third of the thirty-six is 'The Throw-Back,' the prize winner of the Laemmle Scenario Scholarship Contest. It was written by William Ellwell Oliver, a student of the University of California, and was directed by Tom Forman. The cast includes Pat O'Malley, Mary Astor, Raymond Hatton, Warner Oland and Edwin J. Brady.

"The fourth production is a Jack Hoxie, entitled 'The Triple Cross for Danger,' by Walter J. Coburn. It was directed by Clifford Smith.

"Reginald Denny's first contribution to the thirty-six is to be 'The Reckless Age,' adapted by Harry Pollard from Earl Derr Bigger's novel, 'Love Insurance.' Denny is supported by Ruth Dwyer and Hayden Stevenson.

"Wadsworth Camp's railroad story, 'The Signal Tower,' in which Virginia Valli is starred, follows the Denny picture. 'The Signal Tower' was directed by Clarence Brown with a cast which includes Wallace Beery, Rockliffe Fellowes, J. Farrell MacDonald, Dot Farley and Frankie Darrow.

"Baby Peggy's third feature picture, 'Editha's Burglar,' adapted equally from Mrs. Frances Hodgson Burnett's novel of that name and Augustus Thomas' play, 'The Burglar,' is the next of the thirty-six. It was directed by William Seiter and the baby star is supported by a cast including Gladys Hulette and Edward Earl.

"Jack Hoxie's western picture, 'Love's Lariat,' directed by Clifford Smith, will be followed by Robert H. Davis and Perley Poore Sheehan's story of patriotism, 'The Bugler of Algiers,' under the direction of Rupert Julian.

"The feature of October 5 is Booth Tarkington's novel of midwestern life, 'The Turmoil.' Hobart Henley directed this Tarkington work. The cast includes: George Hackathorne, Eileen Percy, Bert Roach, Ed Hearn, Emmett Corrigan, Eleanor Boardman, Theodore Von Eltz and Pauline Garon.

"Next a Hoot Gibson attraction will be released, 'Broadway or Bust,' by Byron Morgan. Gibson is supported by Ruth Dwyer. Edward Sedgwick directed.

"Jack Hoxie contributes another western following this, entitled 'Claim No. 1,' which will be followed by William McHarg's Red Book story, 'Wine.'

"November 2, Universal will release Kathlyn Norris' 'Butterfly.' This production, adapted by Olga Printzlau, was directed by Clarence Brown with an all-star cast including Laura La Plante and Norman Kerry.

"Lincoln J. Carter's melodrama, 'The Tornado,' with an all star cast, follows 'Butterfly.'

"Jack Hoxie's western picture, by Isadore Bernstein, 'The White Horseman,' will be followed by Mary Philbin in 'Mitsi,' an adaptation by Bernard McConville and Leonora Coffey of the French novel by Delly. The production was made by Irving Cummings.

"This will be followed by Reginald Denny in 'The Missourian,' by Eugene P. Lyle, Jr., directed by James Horne.

"Hoot Gibson's 'The Pony Express,' written and directed by Edward Sedgwick, is the first of the December releases, which will include 'Headlights,' by Charlotte K. Kunzig, the second of the prize winning stories in the Laemmle Scenario Scholarship Contest; a Jack Hoxie subject, entitled 'The Purple Rider,' and Virginia Valli in Mrs. Mary Roberts Rinehart's best known story, 'K,' directed by Harry Pollard."

Progress Buys Arrow Film

W. E. Shallenberger, of Arrow, reports the closing of a contract on "Days of '49," with J. S. Jossey, of Progress Pictures Corporation, Cleveland, for Ohio. Jossey is as highly pleased with "'49" as Zambreno, Lynch and some others who grabbed it hot off the screen.

Casts Dolores Cassinelli

Dolores Cassinelli, who dates her screen career back to the Essanay Studios in Chicago, has been assigned to a prominent role in C. C. Burr's new independent market feature "Lend Me Your Husband," which is now in the midst of production at the Glendale Studios under the direction of William Christy Cabanne.

Shallenberger on Trip

W. E. Shallenberger, president of Arrow Film Corporation, has left for a trip through the South, during which he will combine a good deal of business with a little recreation, not 50-50, say about 65-35. The film business is really the Doctor's recreation, but occasional indulgence in a little Mah Jong or golf enables him to sell pictures better every time.

"Three Weeks" at Capitol

Goldwyn will show its Elinor Glyn photoplay, "Three Weeks," for the first time in the metropolitan area at the Capitol Theatre, beginning March 30. The production was directed by Alan Crosland in association with the author herself, who was on the set every minute of the time.

The leading roles are played by Aileen Pringle and Conrad Nagel, with John Sainpolis, Mitchell Lewis, Dale Fuller, Claire de Lorez, Nigel de Brullier, Stuart Holmes, Robert Cain, Joan Standing, William Haines and others in the cast.



Pauline Starke, Evelyn Brent, Annie Cornwall, Harold Goodwin, Francis MacDonald and David Butler have prominent roles in the William Fox melodrama, "The Arizona Express," by Lincoln J. Carter

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Schenectady, N. Y., Houses Reap Big Harvest of Dimes

Although Morris Silverman does not run the largest theatre in Schenectady, N. Y., his two houses, known as the Happy Hour and the Pearl, are proving veritable gold mines on a 10-cent admission charge. During the past week Mr. Silverman purchased the property on which the Pearl Theatre is located and also bought the lot adjoining, in order to carry out plans calling for the enlargement of the theatre from its present seating capacity of 550 to 1,000. Up to the present time Mr. Silverman has been leasing the Pearl Theatre, also having a ten-year lease on the Happy Hour. Not content with buying the theatre property, Mr. Silverman during the week also purchased a $20,000 home.

A report reached Albany the past week to the effect that William Berinstein, owner of two theatres in that city and leasing one in Troy, had purchased a $100,000 house in Corning.

Although but six months old, Betty Kallet, daughter of Mr. and Mrs. Michael Kallet, of Oneida, is already a prime favorite with exhibitors and film salesmen. Mr. Kallet has three houses in Rome, two in Oneida and one in Canastota.

A hoodoo may have attached itself to the thirteenth wedding anniversary of Mr. and Mrs. Shirley on March 21, for on the day before Mr. Shirley lost out in the law suit over the seats in the Strand Theatre in Schenectady. If the court decision stands, Mr. Shirley will be out of pocket about $4,000.

Few exhibitors in this part of the state are better dressed than that veteran, Harry Hellman, owner of the Royal in Albany. No matter what time of day or night it may be, Mr. Hellman always appears spic and span.

Tilton E. Loomis, owner of the Cozy in Schenectady, will shortly reopen the Broadway Theatre in that city, a 400-seat house which has been closed for about a year.

Anthony DeWolf Veillier, son of the well-known author of "Within the Law" and the "Thirteenth Chair," is the new manager of the Strand Theatre in Schenectady, succeeding "Cliff" Lewis, who resigned a few weeks ago to accept a position in Syracuse. Mr. Veillier had been attending Union College, but more recently was connected with one of the Schenectady newspapers.

Exhibitors dropping in on Albany the past week included H. C. McNamara of Valatie, who not only runs the picture theatre and affords entertainment for the villagers, but also handles the postoffice. Samuel Goldstein, owner of a chain of theatres in Massachusetts, also was in town.

There still is talk to the effect that the Astor in Troy may reopen in the near future. The rumor was revived last week when Nelson Filkins and Charles Gilmore of Syracuse were in the Collar City, and are said to have given the theatre the once-over.

Mr. and Mrs. Uly S. Hill left suddenly one day last week for Reading, Pa., on receipt of a telegram announcing the death of Mr. Hill's aunt.

So satisfactory was the business done in a week's run of "The Humming Bird" at the Leland in Albany a short time ago, that Manager Oscar Perrin has decided to bring it back to the Clinton Square Theatre for the week of May 5.

The stock company will conclude its engagement at the Avon Theatre in Watertown on March 29 and will return to Utica, where it will be housed at the Majestic. Pictures will again be featured at the Avon, opening with "The Hunchback of Notre Dame."

There is a fight on in Schenectady over the question of daylight saving. William Shirley, manager of the Farash theatres of that city, is head over heels in the fight and hopes to prevent the enactment of the ordinance during the coming summer.

L. W. Schine, owner of the Strand and Hippodrome theatres in Carthage, scored heavily with the clergy and residents of that village last week when "Fabiola" was given for the benefit of one of the local churches, Mr. Schine contributing the house without any expenses attached.

There is the touch of a woman's hand always to be seen in the lobby of the State Theatre in Schenectady, and the woman is Mrs. William Shirley. During the past week a huge bouquet of foxglove adorned the large table in the center of the lobby. The flowers occasioned many a remark from patrons passing by.

A singing program was held in connection with the Junior Movies at the Mark Strand Theatre, Albany, last Saturday morning. Children from many of the city institutions were afforded entertainment through the generosity of subscribers to the movies. The Albany Girl Scouts, who have acted as ushers at the Junior Movies throughout the winter, will be given a benefit late in April.

The Barcli in Schenectady did a tremendous business last week with the "Unknown Purple." Through an arrangement, a stream of live steam was shot high in the air in front of the theatre, purple searchlights from adjacent buildings playing on it. The lights were changed to green on St. Patrick's Day.

In connection with a window decorating contest throughout the business center of the city, Manager Shirley of the State Theatre showed his gray matter last week when he gave a three days' fashion show, afternoon and evening, with models from New York City, at the State Theatre.

Buffalo

Charles A. Freiberg, member of assembly from Erie county, in a letter to James Cardina, owner of the Varsity and Kensington theatres, urges exhibitors of Western New York to write to their assemblymen and senators urging favorable action on the bill providing for the admittance of children between 8 and 16 unaccompanied to the picture theatre at hours which do not interfere with school attendance. Mr. Freiberg declares there is much opposition to the measure on the part of reform organizations and says exhibitors must get busy if the bill is to pass. The barring of children from theatres is cutting a big hole into receipts, declare local exhibitors.

Jamestown exhibitors, headed by Mr. Peterson of Peterson & Woods, came to Buffalo to lay a protest before the Film Board of Trade against the practice of exchanges supplying non-theatrical institutions with film. A general protest will be made to the Will Hays organization and J. H. Michael, exhibitor member of the board, urges exhibitors throughout the country to get busy and demand that the menace be wiped out, as it is cutting seriously into box office receipts.

Al Beekerich, manager of Loew's State and president of the Buffalo Theatre Managers' Association, is supervising the Milk Fund Drive for the Near East Relief which is being handled exclusively by Buffalo theatres. Manager McFaul is treasurer.

The Temple and Hi-Art in Lockport, N. Y., were given a "clean bill of health," following an inspection by Ralph B. Smith, city engineer, and W. H. Horenburger, state inspector. The Star Theatre, however, was found to have only one exit and Manager Peter Valery was also ordered to make improvements in his projection booth.

William Berinstein of Elmira is reported to have purchased the Liberty Theatre in Corning for a price said to approximate $100,000. Mr. Berinstein operates the Strand in Elmira and other houses in the state.

Manager C. C. Young of the Regent Theatre, Geneva, N. Y., has aided the town in procuring the services of the Baumer Industrial Film Company to make an industrial and civic review of the city.

Mike Bloom has purchased the equipment of the Criterion Theatre, Buffalo, for use in the Gem Theatre, Oswego. Mr. Bloom is enlarging the Gem to 1,100 seats and doing much other remodeling.



Coming Soon
BETTY COMPSON
in
MIAMI
An Alan Crosland Production
Produced by Tilford Cinema Corp.
for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures



Scenes from "Daughters of Pleasure," a B. F. Zeidman presentation, distributed through Principal Pictures Corporation.

Hartford, Conn., Exhibitors Spend $18,000 in Alterations

After expending approximately $18,000 on alterations, the Strand Theatre in Hartford was reopened on March 20 by Kelleher and Hoffman, who acquired the house from W. A. True. He opened it in 1914 and it has been conducted as a first-run picture theatre which policy will be continued by the new owners, who also have the Princess Theatre in Hartford. Harry Needles, long the manager of the Princess, is managing director of the two houses. An entire new house staff has been installed in the Strand.

The opening feature, which was billed to run for ten days, was "Lilies of the Field." Seats were reserved for the opening performance. The scale of prices is as follows: Matinee, 12 to 5 P. M., all seats, tax paid, 30 cents; evenings, 5 to 10:30 P. M., all seats, tax paid, 45 cents.

The Strand was entirely redecorated under the direction of Vincent Maragliotti. One of the new features is an elevated orchestra pit, which can be raised in the same manner as an elevator, thereby bringing the musicians into full view of the audience during the playing of the overtures. There is a symphony orchestra under the direction of Bert E. Williams.

The Princess is conducted under the name of Princess Theatre Company, while the Strand Theatre Company operates the Strand.

Rossi Cabol, exhibitor of Torrington, has been named defendant in a suit brought by certain composers of music, who seek to recover damages for alleged use of copyrighted music in the musical programs played at his theatre without paying required royalties. Announcement to this effect was made in New Haven on March 20 at a meeting of the Motion Picture Theatre Owners Association of Connecticut. The association has engaged counsel to assist in the defense of Mr. Cabol.

Allan C. Morrison has gone back to the double feature policy and lower prices at the Majestic Theatre in Hartford, after presenting a number of the super-features at advanced prices. "The Heart Bandit" and "Cupid's Fireman" comprised the program the week of March 23.

Jack Sanson of the Lyric Theatre in Hartford is bolstering up business through the Lenten slump by presenting musical and singing acts, one with each change of film program. His admission prices are 10 cents in the afternoon and 20 and 30 cents at night. The Lyric has a stage sufficiently large to permit the presentation of acts not requiring special scenery.

Tod Browning, who became manager of the Gordon Olympia Theatre in New Haven last fall, continues to maintain the high speed pace for exploitation of feature pictures, and the attendance records he established soon after taking charge of the Olympia likewise are being maintained.

Rhode Island

Harry F. Storin, manager of the Leroy Theatre in Pawtucket, a leading exhibitor of the city, is one of the managers who is not opposed to the granting of licenses for carnivals to exhibit in Pawtucket. Managers of a number of theatres had voiced their objection to the carnivals, so Manager Storin issued a statement in which he said that "matters of this nature are of immediate concern only to the City Council and the applicants."

Edward Benedict, formerly organist at the Hamlin Theatre, Chicago, now is at the console of the organ at the Emery Majestic Theatre in Providence. He is being heavily featured by Matthew J. Reilly, managing director.

Jacob Conn, manager of the Gaiety Theatre in Providence, made a big play for new patrons when he presented "The Christian."

Maine

Counsel for Theodore R. Sweetland, lessee of the Gayety Theatre in Portland, has filed in the Supreme Judicial Court a bill in equity, complaining against City Manager Harry A. Brinkerhoff, Chief of Police Elmer H. Waterhouse and the members of the Portland City Council. The bill asserts that through directions of the defendants the Gayety Theatre is prevented from housing any form of theatrical entertainment other than motion pictures. The plaintiff, Mr. Sweetland, contends that he was ready to present road shows and vaudeville bills, but was obliged to cancel the attractions booked. The bill seeks an injunction restraining the defendants, their agents and servants from any interference with the theatre. Hearing in the matter has been set for March 28.

The Colonial Corporation of Portland has been granted articles of incorporation for the purpose of conducting a general picture business. The capital is given at $20,000, common, with shares having a par value of $100. The officers are as follows: President, M. F. Foster; treasurer, M. G. O'Neill; clerk, A. B. Farnham.

Waterville theatre managers, like their brethren in Pawtucket, R. I., are having their troubles with small boys who congregate about the box offices and beg cash for admission tickets. The police have tried to break the habit by taking one boy to the lock-up and warning him against such begging.

Wisconsin

After serving for fourteen years as superintendent of amusements at the Wisconsin State Fair, Thomas Saxe, of the Saxe Theatre Operating Corporation, has resigned. With four of the state's largest theatres under construction for his company, in addition to a chain of other houses throughout Wisconsin, Mr. Saxe finds he cannot spare the time necessary for the state fair job.

For the second time within three months, Charles Wasicheck, of the Crystal Theatre, is on a hunt for someone who attacked his house with an odor bomb. The customary Saturday night full-house was settling back in its seats when, just as on the previous occasion, the air became heavy with an odor compared to which limburger cheese was perfume. Within a few minutes the house was deserted of patrons. Labor trouble was believed to have been responsible for the first attack, but Mr. Wasicheck denied there have been any such difficulties at present and could advance no motive.

A Charm and Beauty contest is being conducted by Roy MacMullen, manager of Ascher's Merrill Theatre at Milwaukee, in connection with his booking of "Nellie, the Beautiful Cloak Model." It aims to discover a Milwaukee girl who rivals Claire Windsor, star of the picture, in charm and beauty. Mr. MacMullen also is making elaborate plans for the presentation of "The Great White Way."





Scenes from Universal's "The Dancing Cheat," starring Herbert Rawlinson and Alice Lake.

Boston Managers Win Dispute Over Newspaper Advertising

Managers in Boston using advertising space in the newspapers were victorious in a controversy with the Hearst Boston American, which was the result of the paper's ultimatum that Saturday copy for it must be equal in size to the Sunday copy given other Boston newspapers, and that the daily advertisements also must be of the same size as those given the other papers. The advertising of the theatres now goes back under the former terms.

The only advertisements in the theatrical column of the Amercian on Sunday, March 16, were for "The Great White Way," a Hearst Cosmopolitan feature, which is at the Park Theatre, and for the Modern and Beacon theatres, affiliated houses, and a small space for Griffith's "America."

The rate for theatrical advertising has been advanced from 60 to 75 cents a line.

A few months ago the managers of the Boston theatres came to the decision that they would withdraw their advertising from the American, but failed to do so. So far the American has not made any move against the managers who are not advertising in the paper.

Irving MacDonald, presiding genius of the William Fox Theatre in Springfield, the first to show "If Winter Comes" previous to its New York showing, is to have the picture again for four days at regular prices. The picture was given a test run in Fox's at its initial showing last March at advanced prices and remained on the screen for three weeks.

Money Will Fly

Bert's bills blew blithely before bad blast. Such language needs must be explained. Therefore, in these lean days of Lenten business slumps in the theatre business none engaged in the subtle art of beckoning "shekels" toward box offices think of casting before the winds of nature good, real United States money. Which all means that when Bert Campion of the Strand Theatre in Brockton, Mass., came out of the office of a business concern the other day, he had in his hands a bill fold which he had not yet closed. A playful zephyr riding in on the wings of spring took the bills and scattered them merrily hither and yon, up and down the street, and took one up on the roof of a shed. Money never was so high in Brockton.

After minutes of anxious searching, and assisted by passers-by, Bert was able to find all of his journeying bills and, needless to say, he immediately returned them to their home once again.

Fred Homan is at it again. He's had a gang of youthful stage aspirants about him, all for the purpose of appearing at the Broadway Theatre in Springfield in the home town Follies. Fred is general manager of the Goldstein Brothers Amusement Company and last year his Follies were a big success.

The first anniversary of the opening of the State Theatre in New Bedford will take place on April 2. It was opened under the name of the Zeiterion Theatre, but the name was changed to the State last September when a new corporation took over the house. Recently it passed to the control of George H. Allen, Jr., owner of the Allen Theatres, comprising the State and seven other film houses. General Manager John W. Hawkins now is making plans for the anniversary program.

Edward M. Luddy, manager of the Empire Theatre in Whitman, keeps the natives friendly toward him with his good shows and kindly deeds outside of the theatre. He took his operator with the Lloyd film, "Why Worry," and showed it before the inmates of the county hospital.

Daniel Finn has returned to the post as managing director of Gordon's Olympia Theatre in Lynn after nine months as manager of Elias M. Loew's Capitol Theatre, also in Lynn. Since Mr. Finn left the Olympia three different managers have been in charge of this theatre. They are Rene Robillarde, M. J. Cohen and Louis Gordon, the last named a nephew of Nathan A. Gordon, head of the Gordon circuit of New England theatres. It is understood that Charles E. Benson, now the manager of Poli's Palace Theatre, a picture house in Hartford, Conn., will succeed Mr. Finn as manager of the Lynn Capitol.

The New England Olympia Company of Lowell has been granted a charter of incorporation by the secretary of state. The capital is given as $10,000, consisting of shares valued at $100 each. The officers are as follows: President, Samuel Fudin; treasurer, Solomon Knopf. Max J. Solomon also is interested.

Gordon Wrighter, who also can be found to respond readily when addressed as "Doc Rawhide," was 49 years old on March 13. Mr. Wrighter, who is the manager of S. Z. Poli's Palace Theatre in Springfield, has held that post for ten years and has been with the Poli circuit of theatres for twenty years.

The new Coster Theatre in Webster will celebrate its first anniversary on April 7. The house is named for George R. Coster, who was associated in its construction with Henry J. Steinberg and Michael Holden.

Abraham Goodside will celebrate the anniversary of the opening of the Capitol Theatre in Springfield early in April. Walter E. Merkle is the manager of the Capitol.

Boston Corporation

Boston now is in the throes of the greatest picture competition in a number of seasons. "The Ten Commandments" at the Tremont Theatre is said to have taken about $14,000 on the opening week and a dent was put in business in general by a severe snow storm. Toward the end of the week the call for the reserved seats indicated that capacity business was in prospect.

"America," the Griffith film, also is moving along at a good pace, although it was checked slightly by the bad weather. "The Great White Way" has been doing well.

"After Three Days," the film which is being advertised under that title with the addition of "Or Moses and the Ten Commandments," seems to be proving a successful attraction. Strong advertising for the film is being done among the Jewish sections. Agents are being sent out with a cut rate admission price proposition of especial appeal to children and their parents.





BARBARA LA MARR
As she appears in the Maurice Tourneur production, "The White Moth," a First National attraction.

San Francisco House Expects to Surpass Previous Records

The last week in March is the second anniversary week for the Golden Gate Theatre, San Francisco, and a special celebration has been arranged in honor of the occasion. While this is a combined vaudeville and picture house, special attention has always been paid to the screen attractions and these are strongly featured. The anniversary week program includes the feature photoplay, "Gentle Julia," together with the Aesop's Fables, a news weekly, a scenic and a comedy. Attendance at this house during the first year passed 2,000,000 by a comfortable margin.

The theatre being erected by Max Blumenfeld on Foothill Boulevard, Oakland, Cal., is rapidly nearing completion and it is anticipated that it will be ready for opening some time in May. This exhibitor is also preparing to open a new house at Morgan Hill, Cal.

Cecil Grissell, formerly manager of the California Theatre, San Francisco, and for a time with the Strand Theatre, has succeeded E. N. Ayer as manager of the Coliseum Theatre. Mr. Ayer resigned recently to become president and general manager of the Gille Show Print Company.

Paul Reardon, who for years conducted the Tulare Theatre at Tulare, Cal., recently opened Reardon's Big Creek Theatre in the mountains of Fresno County, where the Southern California Edison Company is working on a huge power project.

Charles M. Pincus, for several months manager of the Warfield Theatre, San Francisco, has resigned this position. No successor has been named and for the time being at least the house will be operated under the personal supervision of A. M. Bowles, general manager of West Coast Theatres, Inc., Northern California Division.

The Orpheum Theatre at Susanville, Cal., has been equipped with two Simplex machines.

Frank Conley, formerly owner of the Grand Theatre at Reedley, Cal., was a recent visitor at San Francisco. He will likely affiliate himself with one of the local theatre circuits as house manager.

Texas Law Against Carnivals Now Found Unconstitutional

The act of the Twenty-eighth Legislature which sought to fix a graduated occupation tax on traveling theatrical and dramatic companies which do not show at regularly established theatres was held to be unconstitutional by the Court of Criminal Appeals at Austin. Judgment of the District Court of Johnson County in the case of ex parte J. C. Blair was reversed and the discharge of Blair was ordered. The law was attacked on the ground that it was invalid in that it levied a tax upon traveling shows, but relieves from taxation the same quality of shows, if their expositions are given in established houses. The new law gave the established exhibitor a chance to fight invasion of fly-by-night companies.

The Hamley Theatre and the Victory Theatre at Pauls Valley, Oklahoma, have passed to the management of J. G. Genson. Mr. Genson has leased the Hamley for two years and will discontinue shows at the Victory except on Saturdays. Art Hamley, the retiring showman, is a pioneer exhibitor of Oklahoma and is leaving the game on account of his health. "Art," incidentally, for years has been a conspicuous figure at Southwest conventions. His word was as good as his deposits or bond. For many months, nearby small towns such as Wynnewood, Lindsay, Roff and other communities, followed his judgment in the booking of attractions.

The Dallas Little Theatre has been organized, with a capital stock of $20,000 by Louis Lipsitz, Elmer Scott and R. E. L. Knight, Jr.

The Circle Theatre Company, Inc., of Dallas, with a capital stock of $1,500, recently was incorporated by P. E. Wilson, W. R. Loyd and S. M. Thomson.

The City Amusement Company of San Antonio, Texas, with a capital stock of $8,000, has been incorporated by Al C. Jonas, Dave Gottlieb and J. Zalmanzig.

W. F. Pearson, interested in a number of large Dallas enterprises, has been named president of the new Fairyland Amusement Company of Dallas. L. M. Kirkes is secretary-treasurer.

Roy Long, owner of two theatres in Navasota and former exhibitor at Rockdale, Texas, is offering all his theatres for sale, having struck oil in Grimes County.

For the sole purpose of testing out the acoustics of the house, Manager P. G. Cameron of the Melba Theatre, Dallas, booked Neil O'Brien's Minstrels for two days. Mr. Cameron reports that the acoustics were excellent from all parts of the house. It is whispered along Film Row that the Melba may be turned into a legitimate house.

A combination theatre will be opened at Kingsville, Texas, by a number of Mexican residents there. It will be called the Teatro Atenas Sociedad Anonoymous Mexicanas. Capital stock is $8,000, and incorporators are Jose A. Garcia; J. E. Fores and V. Salazar.

Robb and Rowley of Dallas have purchased the Harvey Sadler Theatre in Sweetwater, Texas, making three houses for them there, in addition to others in Texas and Oklahoma.

Manager Raleigh Dent of the Jefferson Theatre, Dallas, recently entertained 100 carriers of the Dallas Dispatch.

The Luling Capitol Amusement Company of Luling, Texas, has been incorporated with a capital stock of $8,000 by Ernest Wilson, G. C. Jacobs and W. B. Walker.

Funeral services were held for W. G. Croney, veteran theatre manager of Dallas, having been in charge of the old Princess Theatre for several years. The Princess in its day was one of the leading picture houses of Dallas and closed its doors only when the building it occupied at Elm and Akard streets was remodeled into a clothing store.

The Capitol Theatre, Dallas, has reduced its prices to 40 cents top at night, from 50 cents; matinees in proportion. This follows the lead of the Majestic, Interstate vaudeville house, in going back to "pre-war" prices.





Ben Lyon missed his coat, hat and stick at the United Studios the other day. He found one of the dancing girls in Maurice Tourneur's "The White Moth" impersonating him as he appears in this production for First National.

New Chicago Suburb Theatre to Cost More Than $350,000

La Grange, Ill., a suburb west of Chicago, will have a modern movie theatre soon that will cost $350,000. It is planned to start work about May 1. A site 100 by 200 feet has been secured on the northwest corner of Cossitt and Fifth avenue by Alexander C. Dallach, and the plans will be drawn by R. Levine and Co. and E. P. Rupert for a 2,000-seat house. It is planned to have the house open by October 1 and the Suburban Theatre Company will operate it.

Abe Lieps and Barnard Graham plan to build a de luxe picture theatre at Farrell street and Archer avenue, Chicago, in the Bridgeport section. The house and equipment will cost at least $125,000 and seat 1,200. Plans are being drawn for the structure by Barry, Hernstenger and Armstrong. The building will contain four stores.

C. E. Beck, owner of the Castle Rose and Alcazar theatres, has added the Pastime Theatre at 66 West Madison street to his circuit. This gives him three houses downtown.

Another new movie theatre is projected for the north shore district in Chicago. The latest report is that a theatre and stores will replace the old roadhouse property at the corner of Ridge and North Clark street. This corner is on the main highway to Evanston and other towns along the north shore. Carl J. Carlson owns the property.

The Liberty Theatre at Spring Valley, Ill., will be torn down this spring and a new theatre will be erected on the site.

Another large picture theatre is projected for Quincy, Ill. Robert Hinchman, a well-known showman of Decatur, plans to build a theatre in the rear of the Majestic building on Main street. When the Majestic building was erected several years ago, an entrance was left for a theatre and the foundations were laid, but the project never advanced beyond that stage. The building projected with equipment will cost $250,000 and it is planned to seat 1,500 people. A fine pipe organ will be installed. Work is expected to start at an early date.

U. J. Hermann, manager and part owner of the Cort Theatre on Dearborn street near Randolph, Chicago, may tear down the house and build a twenty-two-story office building on the site. He has been offered $600,000 for the building and lease of the ground, but is holding it at $750,000.

Another new picture theatre will be put up in Waukegan, Ill., this year. Work has started on an 1,800-seat house by Edward Trinz, who operates the Elite in that city In addition to the theatre, there will be a large number of apartments and stores in the structure.

The Lyric Theatre at Gibson City, Ill., has been taken over by G. H. Meyers, who will improve the house.

The Grove Theatre at Elgin, Ill., is under the management of Midwest Theatres, Inc., having been leased for ten years from the first of the month by the new owners. The house seats 1,200 and will feature high-class picture programs at popular prices.

A. A. Cavins has bought the Lyric Theatre at Stronghurst, Ill., from M. Beardsley. The new owner has installed new booth equipment and made other improvements.

Robert Cluster, theatre owner of Johnson City, Ill., has taken over the management of the Washington Theatre at Belleville, Ill., and will make that city his headquarters.

Bert Cortelyou, well known to Film Row, Chicago, has leased the Victoria Theatre on Sheffield near Belmont avenue and will put a mixed bill into the house of pictures and vaudeville. This is one of the oldest and best known theatres on the North Side and for many years was the home of stock companies.

The Jefferson Theatre on East Fifty-fifth, Chicago, has been taken over by John Kafesjian, who will improve the house and feature popular priced programs.

Work on the new Temple Theatre and office building on Randolph street, Chicago, is expected to begin May 1, when the Colonial Theatre will be torn down.

R. B. Trabala has sold the Kozy Theatre at Downing, Ill., and Henry Pickens will be in charge for the new management, who will fix up the house.

The Gem Theatre has reopened at Upper Alton, Ill., and is playing popular priced programs of pictures.

Earl Weaver will open a picture theatre in the Hitchcock building at Princeville, Ill.

Otto J. Trulick has sold his lease on the Bonita Theatre at 6435 South Halsted street, Chicago, and will take over another house as soon as he can make the deal.

Max Gumbiner, who sold the Milford Theatre property on North Crawford avenue, Chicago, is back in the theatre business, having bought the Crescent Theatre property at 2915 Milwaukee avenue. Chris Hanneman will continue to operate the Crescent and book the pictures.

The New Maywood Theatre at Maywood, Ill., has been sold by Otto Polka, who will go abroad for a couple of months to see the old world. His many friends in the trade wish him bon voyage.

W. M. Van Matre, chairman of the board of directors of Midwest Theatres, Inc., is on the West Coast on business for the circuit.

The Portage Park Theatre on Milwaukee avenue, Chicago, had a small fire loss last week, which was covered by insurance. The showing of pictures was not delayed in any way.

The Colonial Theatre Company has been organized to build a theatre and office building at Iron Mountain, Mich., that will cost with equipment in excess of $250,000. The house will seat about 1,200 and be located on East B street.

Jack Miller, Ludwig Seigel, Aaron Saperstein, Adam Dernbach and Ben Berve are on the exhibitor committee that is working with a committee from the Film Board of Trade to draw up new rules and by-laws under which the board will work in the future.

The theatre managers at Dixon, Ill., have a real battle on their hands for Sunday shows. A special election has been called for April 18 to vote on the proposal to adopt an ordinance to put a stop to all Sunday shows.

(Continued on Next Page)



BEG PARDON, LADIES!
Charles De Roche, one of the leading players in Maurice Tourneur's "The White Moth" wandered about the United Studios the other day—and into a corner of the big stage where the dancing girls were making a quick change for the next number in the theatre scene of this First National picture.

Chicago Radio Hit

Chicago theatres may not have the competition of the radio broadcasting stations after April 1, as the members of the local union of the Federation of Musicians at a meeting held last week placed a ban on the members of the Chicago organization playing for the stations unless they are paid at the rate of $8 for each engagement, regardless whether they play thirty minutes or three hours.

According to James C. Petrillo, president of the Musicians Federation, the musicians who play at the broadcasting stations receive plenty of free advertising but no pay. Many of the musicians say that their incomes have been cut by the inroads of radio broadcasting, and after April 1 all the stations here that use union musicians will have to file contracts with the union and the salaries of the players engaged by the radio stations will be paid through the Musicians' Union.





Scenes from "Seein' Things," Pathe's two-reel Hal Roach "Our Gang" comedy, featuring Hal Roach's famous "kid" comedians.

Lynch's Old Associates Pay Million for Howard Theatre

The first public move that would lend color to the rumor prevalent along Atlanta's Film Row that a gigantic new theatre operating company is to enter the field in the Southeast was the announcement during the past week that a new corporation, composed of former associates of Stephen A. Lynch in his theatre chain throughout the South, has purchased the Howard Theatre, Atlanta, the finest picture theatre in the South, the deal involving around $1,000,000.

The new corporation has been chartered under the name of the Enterprise Realty and Investment Corporation. Y. F. Freeman, who formerly was general manager of Southern Enterprises under the Lynch regime, is president; W. R. Lynch, a brother of S. A. Lynch, is vice-president; C. E. Holcomb and D. R. Millard, also old Lynch men, are treasurer and secretary, respectively.

Along with the deal another plot of property was purchased, upon which it is believed a new theatre will be erected. This site, within a block of the Howard Theatre, is situated in what is considered the present heart of Atlanta's hotel and theatre district. The purchase of the Howard also included the present lease of the building, which has nineteen years to run. The sale, it is announced, will not in any way affect the management of the Howard, which will remain a Southern Enterprise house. The Howard was built in 1919 and is possibly the finest theatre under control of Southern Enterprises, representing an investment of more than $800,000.

The Southeastern delegation of theatre managers and district supervisors of Southern Enterprises, who attended the meeting held in New York with Harold B. Franklin a couple of weeks ago, have returned to their various posts. Included in the delegation were the following: Montgomery Hill, district manager of the Carolinas; Ford Anderson, of Georgia; Arthur J. Ann, of Florida; Frank Dowler, of Alabama; E. L. McElravey, of Memphis, and G. A. McDermit, former manager of houses in Macon, who has been assigned to Oklahoma City as district manager. Mr. McDermit has been succeeded as Macon supervisor by Thomas G. Coleman, who has been in Birmingham, and Macon and Columbus, Ga., have been transferred from Mr. Dowler's district to Ford Anderson's Georgia territory.

Marvin Wise on March 10 opened his Woodlawn Family Theatre, Birmingham, Ala., which is said to be one of the nicest suburban houses in the South. W. F. Womack, formerly manager in Talladega, will have active management of the new house.

Cowan Oldham is making extensive improvements to his Oldham Theatre, McMinnville, Tenn., installing new Simplex equipment, also entire new lobby frames and display equipment.

With the announcement that Willard Patterson has secured Enrico Leide from the Howard Theatre to lead his Metropolitan orchestra, Howard Kingsmore announces that he has secured Buel B. Risinger, formerly director at the Metropolitan, to wield the baton at the Howard.

Sam Borisky, of the American, Chattanooga, Tenn., was in Atlanta during the past week. Other well-known theatre men on Film Row included: W. H. Odum, Sandersville, Ga.; Nat Royster, Marvin Wise Theatres, Birmingham, Ala.; Mrs. W. M. Kimbro, Greensboro, Ga.; C. A. Krute, Huntsville, Ala.; W. S. Mudd and B. H. Mooney, of the Mudd and Colley Amusement Company, Birmingham, Ala; Louis Rosenbaum, of the Florence, Sheffield and Tuscumbia, Alabama theatres.

John W. Medlin, who has the Victory Theatre at Smithfield, N. C., has purchased the Amusu, Clayton, N. C., from G. J. Cornell. He will book for both theatres at Smithfield.

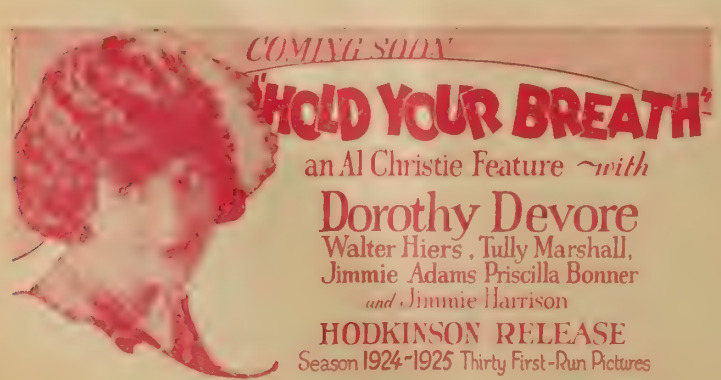
Ernest Bowman, who has been an usher at the Alamo No. 2, Atlanta, for four years, has been named assistant manager to succeed James Roy Price, whose death occurred last week. Mr. Price had been assistant manager of the theatre for six years. Matt H. Whitman is in charge of the Alamo.

E. J. Sparks, owner of a big chain of theatres in Florida, was in Atlanta the past week conferring with his Atlanta representative, Ed Brown.

I. L. Kennedy, who recently resigned as district booker for Southern Enterprises' Florida theatres, has been made manager of the E. J. Sparks theatres in DeLand, Fla., succeeding Dick Dorman, who has gone to Miami for Southern Enterprises.

D. N. Flowers, of Bailey, N. C., has opened the Bailey Theatre there.

C. Prosser, of Johnsonville, Tenn., is making alterations in his theatre and has installed two new Simplex projectors.



Chicago

(Continued From Previous Page)

Bruce Fowler, director; H. Leopold Spitalny, musical director, and Edward S. Olmstead, director of publicity at the McVickers, have returned from the Paramount meeting at New York.

Ned Refelski, manager of the Rogers Theatre on Fullerton Parkway, Chicago, is wearing a happy smile these days, as there is a new baby boy at his home. Both mother and son are doing well.

Norman E. Field, general manager of Jones, Linick & Schaefer, is recovering from a serious illness that has kept him away from his duties for the past few weeks.

It is reported that an effort is being made to organize the ushers, the doormen and the cashiers of the movie theatres in this city. Some of the houses that have opposed the move have had stench bombs left in the theatres. So far no real progress has been made, according to the exhibitors.

Ben Prince, a well known newspaperman, has been selected as manager of the new Washington Square Theatre at Quincy, Ill. It is planned to open the house about April 20 and vaudeville and pictures at popular prices will be featured by the owners, Pinkleman and Cory.

The Majestic Theatre at Bloomington, Ill., is showing feature pictures and three acts of vaudeville with two changes a week.

Manager Griffith of the Grand and New Illinois theatres at Centralia, Ill., reports business as good at his houses. Road shows, pictures and vaudeville are played and a fine patronage from the surrounding territory has been developed.

Benjamin Nathan, Leo Bernstein and Isaac Sisken have organized the Ideal Theatre Company, with offices at 1622 Larabee street, Chicago. The company has a capital of $10,000 and will manage the Ideal on Larabee street.



Scenes from "The Lone Wolf," an Associated Exhibitors release.

Western Pennsylvania Plans Great Convention April 28

The Convention Committee of the M. P. T. O. of Western Pennsylvania is arranging to appoint a chairman in every district of Western Pennsylvania to take charge of the expense of the convention and banquet, and the organization is anxious to receive the names of volunteers to act as chairmen, whose duty it will be to call upon theatre owners for reservations for banquet tickets. The banquet will close the convention on Wednesday, April 30, at 6.30 P. M., in the English Room of the Fort Pitt Hotel. The convention will be held in the Norse Room in the same hotel, April 28, 29 and 30. The only expense to theatre owners will be the purchase of the tickets, and each exhibitor is asked to buy at least two. Pittsburgh film exchanges are buying tickets, and in some instances whole tables will be occupied by one exchange. The committee is hard at work and the forthcoming get-together promises to be the most enthusiastic and productive ever held by the local organization. Among those prominent in the industry who have already been invited to address the gathering are: Sydney S. Cohen, Richard A. Rowland, Congressman M. Clyde Kelly, M. J. O'Toole, R. F. Woodhull and W. A. True.

Ralph T. Meyers, well known to the film fraternity, both as a film salesman and theatre manager, on March 9 succumbed to the effects of a broken back sustained in an automobile accident on August 26. Deceased was but 34 years of age, and for the past twelve years was connected with the film and theatre industry. He was a Vitagraph and Goldwyn salesman for some time, later managing the Palace Theatre in Homestead and the Strand on Lincoln avenue in East Liberty, and at the time he met with the accident which resulted in his death was in charge of the Superior Theatre on the North Side. He is survived by his wife and parents, also a brother, Harry, employed as a salesman with the Supreme Photoplay Company.

J. D. Smouse is the new manager of Rowland and Clark's Arcade Theatre, on the South Side, Pittsburgh. Smouse is an old-timer in the local territory and well known among the theatre men here. He has been in the game the past fifteen years, the most recent of which he spent at the Opera House in Houtzdale. Previous to that he conducted a picture theatre in his home town, which is Windber.

The town of Millheim, Pa., for a long time without a theatre, now has one all its own, operated by the Civic Club of the town, opening night having been March 6. C. H. Hassinger is manager of the theatre, which is open but two days a week—Tuesday and Saturday. The population of the town is 600 and the theatre seats just that number.

The Douglas MacLean Productions have the merest scratch on his hand.

just announced the prize winners in their contest for the best lobby displays erected to boost the showing of "Going Up," a recent release starring MacLean. F. K. O'Kelly, of the Strand Theatre, Altoona, copped first prize, $250 in cash.

Jerome Casper, general manager of the Rowland and Clark Theatres, Pittsburgh, lost his father a week ago, the funeral having taken place in Jeannette. Deceased was 65 years of age and had not been in good health for four years. The World extends sincere sympathy to Mr. Casper in his bereavement.

Charlie Couch, old-time exhibitor, who for years conducted the Grand Theatre in Carnegie and which he sold several months ago, is back in the business, having taken over the Carnegie Theatre in the same town. Couch says that as soon as he gets his newest acquisition in good running order he's going to take that vacation trip to the West Coast.

R. L. Barnhart, owner of the Palace Theatre at Charleroi, died on the evening of March 20, a victim of pneumonia.

Mayer Silverman, of the Western Pennsylvania Amusement Company, is back at his desk after having been confined to his bed for a week, a victim of the grippe.

George M. Sapira, formerly a salesman with Federated and Universal and who for the past year has been selling silks, is back in the picture game, this time as manager of the Minerva Theatre in downtown Pittsburgh.

J. A. Nordquist, of the Main Street Theatre, Galeton, Pa., who gets to Pittsburgh about four times a year, spent several days in town last week.

Manager Landy, of the Hazelwood Theatre in Pittsburgh, is again able to be about the theatre, after having been ill for five weeks with blood poisoning.

Philadelphia

With the opening of the $6,000,000 Earle Theatre came the announcement by Jules E. Mastbaum, president of the Stanley Company of America, of the proposed erection of three more theatres to be added to the string during the year of 1924. The three new theatres are to be the Stanley, to be opened in Camden, N. J., the Stanley Theatre of Atlantic City and another Philadelphia house to be located in the West Philadelphia section, on a site now under consideration.

The Century Theatre, catering to the movies and owned by Cora Brady, was transferred to the ownership of Louis Hirsh, the purchasing price being $105,000. Under the new management extensive improvements are to be made to the building located at Erie avenue and Marshall street. The alteration will include remodeling of the interior and exterior with the latest of moving picture devices for screen productions and an attractive frontage on both Erie avenue and Rising Sun avenue, giving two entrances.

Charged with exhibiting a soiled and torn American flag outside his theatre, the Lehigh, Twenty-fifth and Lehigh avenue, Lewis Perelman was fined $10 by a magistrate.

Stiefel interests have taken over the Regis Theatre, Fifteenth and Cumberland streets, as one more link in the chain already controlled by Charles Stiefel and Morris Brenner. It formerly was owned by William Vernon of Trenton and William Adam of Philadelphia. Under the new control many innovations have been made in the way of new equipment.

Following the resignation of Joseph King from the management of the Imperial Theatre of the Nixon Nirdlinger chain, to accept a similar position with a New York house, D. E. Dougherty of the Coliseum Theatre, also of the Nixon Nirdlinger string, has been appointed. James MacSween succeeds Mr. Dougherty at the Coliseum.

D. J. Finkelstein is erecting a picture theatre at Bloomsburg, Pa.

Another theatre is to be added to the Comerford Amusement Company's up-state film houses through the construction of a modern and attractive theatre at Plymouth, Pa. Accommodations are made for 1,500 seats.

At the annual meeting of the stockholders of the Capitol Theatre Company of Reading, Pa., held in Philadelphia at the Vendig Hotel, the following were elected to the official body: President, John J. McGuirk, of Sablosky and McGuirk; vice president, Samuel N. Pottieger, of the Grand Opera and Market House Company, Reading, Pa.; treasurer, Sidney Wilmer, of the Wilmer and Vincent Theatres Company, New York. These were elected to the Board of Directors as well as the officials: Walter Vincent, of Wilmer and Vincent; Abe Sablosky, of the Stanley Company of America, and Walter C. Kantner, of the Grand Opera and Market House Company.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

Associated Exhibitors

MAN BETWEEN. (5,176 feet). Star cast. Pretty good program picture and worth what we paid for it. Gave general satisfaction. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

STORMY SEAS. (4,895 feet). Star, Helen Holmes. Pretty fair thriller. Worth what we paid for it and no more. Unbelievable but gave pretty fair satisfaction in a house devoted principally to melodrama. Moral tone not objectionable. It is a little rough for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WHEN THE DEVIL DRIVES. Star, Leah Baird. My patrons said this was a dandy. However, it drew the smallest house of the week on Saturday night. Strong drama. If you can get them inside, it will please. Moral tone doubtful and it is not suitable for Sunday. Attendance, zero plus, smallest ever had on Saturday. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star, Warner Baxter. This is an up-to-date live wire picture. The story and action with F. B. O.'s usual big wallop for a climax will please any audience. Has the best possibilities for exploitation. Moral tone fine and it is suitable for Sunday. Attendance, better than usual. Draw rural class in town of 800. Admission 10-25. G. M. Kendall, Coggon Opera House (500 seats), Coggon, Iowa.

BREAKING INTO SOCIETY. (4,112 feet). Star, Bull Montana. A fifty fifty picture. About fifty per cent. liked it and the rest were disgusted; five reels of rough slap stick comedy. Not suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

CAN A WOMAN LOVE TWICE. (6,100 feet). Star, Ethel Clayton. Good entertainment. Miss Clayton popular with us. Used with "Fighting Blood" and made a pleasing show. Moral tone good and it is suitable for Sunday. Draw general class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Ill.

DANCER OF THE NILE. (5,787 feet). Star, Carmel Myers. Fair costume picture. This type doesn't get over here anymore. A flop as far as our crowd was concerned. Moral tone not bad but it is not suitable for Sunday. Had very poor attendance. Draw rural class in town of 800. Admission 10-25. G. M. Kendall, Coggon Opera House (500 seats), Coggon, Iowa.

DANCER OF THE NILE. (5,787 feet). Star, Carmel Myers. Good picture of its kind but not what my people want. Not suitable for Sunday. Had fair attendance. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton, Sutton's Opera House (700 seats), Thomas, West Virginia.

DAYTIME WIVES. (6,651 feet). Star, Derlys Perdue. Played this first Sunday in Lent, in strong Catholic community and had good business. A dandy picture. In addition to Lent, we bucked a snowstorm. Moral tone excellent and it is suitable for Sunday. Had good attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

DESERT DRIVEN. (5,840 feet). Star, Harry Carey. A good picture that drew a good business and was well received. If you have a Carey following they will like this one. Used with Semon in "Rent Collection" and as they are both popular here did a more than average business. Moral tone good and it is suitable for Sunday. Had big attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

DIVORCE. (5,900 feet). Star, Jane Novak. This picture pleased the great majority of our audience. We received a brand new print which gave the picture an excellent appearance on the screen. Moral tone good. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

GOOD MEN AND TRUE. (5,400 feet). Star, Harry Carey. This makes the second time I have run this and about the best Carey ever made and that isn't saying much. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

HALDANE OF THE SECRET SERVICE. Star Houdini. A good secret service story but not much of a punch and poor acting by the star. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

HALDANE OF THE SECRET SERVICE. Star, Houdini. If you can't boost don't knock. I can't boost this, so nuff sed. Not suitable for Sunday. Had good attendance first show. Draw mixed class in city of 100,000. Art Phillips, Cozy Theatre (388 seats), Tulsa, Oklahoma.

ITCHING PALMS. (6,000 feet). Star cast. A fair picture with nothing to rave about and not much in it to look at. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

LIGHTS OUT. (6,938 feet). Star cast. An unusual crook and detective story that offers excellent entertainment for some and poor for others. Our patrons divided. Draw less than average Sunday business first day and small following day. Buy low and exploit highly for one day run and you'll get by. Moral tone acceptable. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

LULLABY. (7,179 feet). Star, Jane Novak. A symphony of the heart. Brings tears and chuckles and any photoplay that can make them laugh and cry bound to be a whale of a success. Acting of Jane Novak marvelous, and support of Robert Anderson brought nothing but compliments. Don't pass this one up. Moral tone excellent and it is suitable for Sunday. Had tremendous attendance. Draw all classes in city of 10,000. Admission 25-35. Albert W. Anders, Coleman Theatre (900 seats), Southington, Connecticut.

MAILMAN. (7,160 feet). Star cast. Very good picture but no business. Lincoln Theatre, Sterling, Illinois.

MAILMAN. (7,160 feet). Star, Ralph Lewis. Sure enough melodrama, but patrons went wild about it, said it was one of the best attractions they had ever seen and the box office results showed they meant it. Moral tone good and it is suitable for Sunday. Had very good attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

MASK OF LOPEZ. (4,900 feet). Star cast. A good western with plenty of action and a real stunt star. Anybody that likes good westerns with plenty of stunts, why here is one. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

STORMSWEPT. (5,000 feet). Star cast. Just a nice little entertaining picture that should be cut to five reels. Moral tone O. K. but it is not suitable for Sunday. Had good attendance. Draw country class in town of 100. Admission 10-25. Geoge J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

THELMA. (6,000 feet). Star, Jane Novak. A good little program picture, they liked this one. The price was right and the print was in good shape. However, I did not get my advertising in time to do much good.



Moral tone fine and it is suitable for Sunday. Had good attendance. Draw family and student class. Admission 10-20. George W. Pettengill, Jr., High School Theatre, St. Petersburg, Florida.

First National

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Did a Brody for us. Our people tired of long whiskers and fifteenth century costumes, long ago. Not worth what First National asked for it. Moral tone O. K. and it is suitable for Sunday. Had poor attendance. Draw small town class in town 8,400. Admission, 10-15-25. R. V. Erk, Temple Theatre, Ilion, New York.

BOY OF MINE. (7 reels). Star, Ben Alexander. One of the very best pictures ever produced. Henry B. Walthall, Irene Rich, Rockliff Fellowes and Ben all do themselves proud in this one. Could not be better acting. Booth Tarkington and the whole cast should be very very proud of this grand picture. It is the kind that will help make the world a better place to live in. Moral tone excellent and it is suitable for Sunday. Had big attendance. Draw best class in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BOY OF MINE. (7 reels). Star, Ben Alexander. An extra good pictures. Ladies will like it. It is an excellent family picture. Has excellent humor and touching pathos. Ben Alexander is good as usual. Everyone here who came thought it excellent. A picture like this will give your house a better reputation among the better class of people. Moral tone excellent and it is suitable for Sunday. Vaudeville show as opposition hurt our attendance. It was very light. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham Texas.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart (dog). I believe that Strongheart's tour east helped bring them in on this. Good, but not so good but what could be shortened from eight reels. Strongheart has received so much praise that it would be superfluous for me to dwell on that, so I'll emphasize the scenery which is magnificent; and Irene Rich's work which should appeal to all the men. Moral tone fair but it is hardly suitable for Sunday. Had good attendance. Draw rural class in town of 400. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

CHEAT. (6,323 feet). Star, Pola Negri. Very ordinary. Our patrons do not care for Pola Negri. Vine Theatre, Mt. Vernon, Ohio.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. The best thing Jackie Coogan drew all the children in town for matinee. Got all their parents at night. Book it if you get it right. Moral tone good. Had good attendance. Admission 15-35. Besler Brothers, Princess Theatre, Yorktown, Sask., Canada.

HUNTRESS. (6,236 feet). Star, Colleen Moore. A fairly good program picture that will please about fifty per cent. Acting good and beautiful scenery but not much of a story. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. For entertainment this picture ranks among the best produced. Not a dull moment during the entire eight reels. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Another difference of opinion. I received many good reports from my audience on this one while I myself considered it only a very ordinary program picture with nothing to recommend it. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. We disagree with First National about this being special. It was entirely too long, print in bad condition and Jackie's poorest picture. This in five reels would have gone over well for a program. Moral tone O. K. and it is suitable for Sunday. Had very good attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. and E. V. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

Between Ourselves

A get-together place where we can talk things over

Seeing that we ran the Index last week, it was natural for reports to get ahead a bit, and so the nine pages this week don't mean ten next week unless you all come through—BIG.

But I know you will.

We have two weeks more, but don't forget that your tips have to be put into typewritten form to send to the printer and then sent back, in type, made up in pages, before we can get them in the department.

So—send soon and send plentifully.

Let's make the ten pages sure!

VAN.

OMAR THE TENT MAKER. (8,090 feet). Star, Guy Bates Post. A classic with splendid photography and artistic scenes but doesn't mean much to the average fan. Mr. Post not so good as young Omar but fine as old Omar. This class of picture not so popular here. Moral tone fine and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 800. Admission 10-25. G. M. Kendall, Coggon Opera House (500 seats), Coggon, Iowa.

PENROD. (8,037 feet). Star, Wesley Barry. Great! If "Peck's Bad Boy" could raise the dickens in any more ways than this bunch of kids, Lord help Peck. Moral tone O. K. and it is O. K. for Sunday. Had good attendance. Draw rural class in town of 400. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

PONJOLA. (7 reels). Star, Anna Q. Nillsson. Good business for two days under unfavorable conditions. Vine Theatre, Mt. Vernon, Ohio.

PONJOLA. (7 reels) Star, Anna Q. Nilsson. Good picture. Went over very nice. Did not hear a kick, some of the patrons thought it was better than the book, while others said the book was the best. While you can't please all of them it will get ninety-five per cent. of them. Moral tone good regular advertising brought fair attendance. Suitable for Sunday. Draw all classes in town of 2,000. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

PONJOLA. (7 reels). Star cast. Good picture follows story very closely. Will stand small advance on admission. Moral tone good and it is suitable for Sunday. Had good attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

POTASH AND PERLMUTTER. (7,700 feet). Just fair business. Patrons in small city not interested in Jewish characterization. Vine Theatre, Mt. Vernon, Ohio.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Not the kind of picture people remember very long although a knockout due to some snappy subtitles. Safe picture for any audience. If bought right will make money. Moral tone good and it is suitable for Sunday. Had good attendance. D. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

SLANDER THE WOMAN. (6,400 feet) Star, Dorothy Phillips. Better than expected. Have noticed many of these cheap pictures are much better than many "big" specials. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SLIPPY McGEE. (6,399 feet). Star, Wheeler Oakman. Advertised Lorna Doone but this is what they put off on us. May possibly please in some Man's town but not this one. A real Catholic sermon. We managed to find a suitable hiding place after the final fade out. They called us Slippy the next day. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. and E. V. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. Either Norma is losing her drawing power or else the costume plays are keeping people out of the theatre. Many will not go to see a costume play and so the "Song of Love" was really the song of losing money for us. Nothing like the picture Norma made a few years back. Moral tone O. K. but it is questionable for Sunday. Had poor attendance. Draw all classes in city of 10,000. Admission 23-35. Albert W. Anders, Coleman Theatre (900 seats), Southington, Connecticut.

THUNDERGATE. (6,565 feet). Star cast. Good picture, well directed and the work of the co-stars very good. Sets very good. Regular advertising to fair attendance. Moral tone good and it is suitable for Sunday. Draw all classes in town of 2,000. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

TOL'ABLE DAVID. (7,119 feet). Star, David Bathelmess. A great picture that has had many imitations but it cannot be equalled. Splendidly acted and pleased entire audience. Has a fight that seems a little too long and unfair but that's a matter of opinion. We seldom see a poor print from any of our booking offices so have no kick on that score. Draw American and Cuban audience from small town. A critical audience. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.



TRILBY. (7,321 feet). Star, Andre Lafayette. This is the worst lemon we have ever had, some walked out some came back to ask if she died or went to sleep. We told them she died of course had to after acting in such a picture as that. This is the kind that hurts your house, lay off. Moral tone not so good and it is not suitable for Sunday or any other day. Attendance, nil. A. F. Jenkins, Community Theatre, David City, Nebraska.

TROUBLE. (4,800 feet). Star, Jackie Coogan. Fully as good as the two of Jackie's that preceded this one. Moral tone okay and it is okay for Sunday. Has good attendance. Draw rural class in town of 400. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

WANTERS. (6,971 feet). Star cast. Very good. Cast, production, story, photography, all okay. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WANTERS. (6,871 feet). Star, Marie Prevost. There are three exquisitely beautiful stars in this picture and costumes that are the last word in sartorial art. The picture also has a thrill, a laugh and a tear in fact quite a number of them. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. A real good picture of Norma's for a change. And now comes "Ashes of Vengeance" and "Song of Love." Why will they do it! Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WONDERFUL THING. (6,880 feet). Star, Norma Talmadge. Had this been exploited as strong as "Smilin' Through" possibly it would have been just as pleasing. A real production and Norma is ably supported by Harrison Ford. Both stars are popular here. We buy all Talmadge pictures we can and we have yet to find one that is bad. Moral tone good and it is suitable for Sunday. Had full house. Draw higher and mill class in town of 500. Admission 20-30. C. S. and E. V. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. Like the majority of Mix's pictures, this is a good one, entertaining from start to the finish. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

ARABIA. (4,448 feet). Star, Tom Mix. Good as all Mix pictures are. There's always something doing and something different in a Mix picture from the first foot to the last. Moral tone O. K. Had good attendance considering weather. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

BLIZZARD. (5,800 feet). Star cast. From an artistic point of view, fine, but it failed to attract or please the regular movie fans. Draw small town class in town of 8,400. Admission 10-15-25. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.



Regal Pictures, Inc., presents James Kirkwood and Lila Lee in "Wandering Husbands." The production will be distributed by the W. W. Hodkinson Corporation.

BOSS OF CAMP FOUR. (4,235 feet). Star, Charles "Buck" Jones. Western program picture. Moral tone O. K. and it is suitable for Sunday. Had average attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

EYES OF THE FOREST. Star, Tom Mix. A very good picture with Mix pulling a couple of new stunts. All I use on Mix is a one sheet and slide and then take in the money. He holds all box office records at my theatre. Moral tone good and it is suitable for Sunday. Attendance, crowded. Town of 4,200. Admission 10-15-25-30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. If you like a good slap stick comedy, this one will be a knockout for small town mixed crowds, get this one. Lupino Lane is new to some but his work is very clever camera work. Extra good. Moral tone very good. Had good attendance. Draw officers and laborers in town of 1,000. Admission 10-25. Billy LaCelle, Liberty Air Dome Theatre (300 seats), Government Plants, Alabama.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. A decided novelty, slapstick comedy that does not let up but keeps audience in convulsions throughout. Lane a better comedian than Lloyd and a limberjack to boost. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

GRAIL. (4,617 feet). Star, Dustin Farnum. Failed to please here. Had fair attendance. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton's Opera House (700 seats), Thomas, West Virginia.

IF WINTER COMES. (10 reels). Star cast. Bad business account of bad weather. Moral tone fine and it is suitable for Sunday. Attendance not many. Draw best class in city of 10,000. Admission 10-25. H. Mizello, Alcazar Theatre, Dothmer, Alabama.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Good picture but failed to draw. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton, Sutton's Opera House (700 seats), Thomas, West Virginia.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Consider this requal to any Tom Mix picture ever made. Drew well and pleased everyone. A far better picture than most of the so-called "Fox" specials. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw small town class in town of 8,400. Admission 10-15-25. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. A splendid western, follows the original story closely and has real Texas scenery. Some splendid work by Tom Mix with a capable supporting cast. Went over great with our audience. Drawing from small town population of American and Cubans. Good moral tone and good attendance. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

NORTH OF HUDSON BAY. Star, Tom Mix. Minus his famous horse Tony, this more than solidifies Tom Mix followers. Although some said they would rather have Mix with Tony, everyone was satisfied and told us so. Scenic beauty alone worth any admission price. Realistic fight scenes and fine story brought people several times to see it. Draw all classes in city of 10,000. Admission 23-35. Albert W. Anders, Coleman Theatre (900 seats), Southington, Connecticut.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. A good western; not so much difference from most all westerns, but sold like a special. "Once bit twice shy." Played to good business but it was Saturday. Will not pay as much for Jones in future as the picture is not that much better. Will please any audience, that likes westerns. Moral tone O. K. S. Spicer, Miami Theatre, Franklin, Ohio.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. The usual Mix picture but struck a bad print. Motion picture theatre owners should get after the bad prints and refuse to book pictures from exchanges who pass out such prints. Moral tone O. K. and is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Fine picture with plenty of action. Moral tone good and it is suitable for Sunday. Attendance, not many. Draw best class in city of 10,000. Admission 10-25. H. Mizello, Alcazar Theatre, Dothmer, Alabama.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. A dandy little star in an entertaining little picture. People go to the movies to be entertained and they get what they go for in pictures like "Shirley of the Circus." Moral tone good. Had good attendance considering weather. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

Goldwyn

ENEMIES OF WOMEN. (10,901 feet). Star cast. A wonderful production, hit in every way and very colorful. We exhibitors should feel awful proud to have William Randolph Hearst in the game, he doesn't do little things and I believe the company will try





Scenes from "Listen Lester" presented by Sacramento Pictures Corporation and distributed through Principal Pictures Corp.

to meet your requirements. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

WATCH YOUR STEP. (4,713 feet). Star, Patsy Ruth Miller. Fair program picture that the patrons liked that brought fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. This one is everything good said about it, and is the best job of making something out of a historical background that our patrons have seen. There could have been one less reel, however. Splendid acting. Attendance, not good. Draw all classes. Admission 10-30. Majestic Theatre, Dallas, Oregon.

NAME THE MAN. (8 reels). Star cast. Very good attraction and should please any audience. I consider this one of the best productions Goldwyn has produced this season, and give them credit, they've made some dandies. Moral tone okay and it is suitable for Sunday. Had capacity attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

POOR RELATION. (4,609 feet). Star, Will Rogers. A fair picture; nothing to blow about. Bought it cheap, so have no kick coming. Pleased about seventy per cent. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

RED LGHTS. (6,841 feet). Star cast. This is a humdinger and you can get it without giving a mortgage on the piano. Mystery that they all liked. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw all classes in town of 3,500. Admission 10-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

SIX DAYS. (8,010 feet). Star cast. You would think to hear 'em laugh at this it was a nine-reel comedy. Frank Mayo overdoes his "mush." No "Three Weeks" for me. Hardly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. S. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SIX DAYS. (8,010 feet). Star cast. Splendid picture. Sure fire hit, although bad weather spoiled it for us. Moral tone good and it is suitable for Sunday. Attendance very good under such weather. Draw all classes in town of 3,500. Admission 10-28 S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

STEADFAST HEART. (7 reels). Star cast. Too much kid stuff at the start but closes good. An average offering. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WILD ORANGES. (7 reels). Star cast. A story with a decidedly unpleasant theme, and a story that did not please here, it was severely "panned." Frank Mayo and Virginia Valli are the supposed stars, but Charles Post in the part of a half-wit runs off with the play; that being the case and his being such a repulsive part, it leaves a decidedly bad taste in the amusement seeker's mouth. The title from a box office standpoint, with or without the Hergesheimer name, meant nothing here. Went after this strong as I knew it was different. It was "gruesomely different" and candidly I can't see this picture playing any small town and being either profitable or entertaining. The exchange ranks this as a big picture, and gets important change for it, all of which in the writer's opinion is all wrong. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Story not much, but ocean scenes good and the whaling end of the picture wonderful. A show house that can't put this picture over should retire from business. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. A very entertaining feature at which we had good attendance and good comments. The subtitles certainly comidify the actions. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes. Admission 10-30. Majestic Theatre, Dallas, Oregon.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. An unknown star didn't help any. The picture itself fell flat on expectations produced by title. No real thrills. After Wally Reid's racing pictures, and Paramount's "Racing Hearts" this was a weakling. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw better class in town of 6,000. Admission twenty-five cents. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

KINGDOM WITHIN. (6,036 feet). Star cast. This picture is worth boosting. The moral tone is particularly good. If you have many Christian Scientists, notify them that this picture will appeal especially to them, though it is in no sense a religious picture. It will please generally. Moral tone fine and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MICHAEL O'HALLORAN. (7,100 feet). Star cast. Played this one on complete circuit to best business in two months in spite of zero weather. A good picture that satisfied. Author draws; play up same and enjoy good business. It's sure to come. Moral tone good and it is suitable for Sunday. Had big attendance. Draw general patronage in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatres (250-700 seats), Union, Maine.

OLD FOOL. (6,147 feet). Star, Louise Fazenda. A very entertaining picture. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

RADIO MANIA. (5,400 feet). Star, Grant Mitchell. Worst picture here in months; failed to find anyone who liked it. A bunch of crazy junk. Film in good condition, but too bad to use it for a picture like this. If you haven't bought it, don't! If you have, put some mighty good shorts with it and pray. Moral tone no good and it is not suitable for any day. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

SHIFTING SANDS. (5,508 feet). Star, Peggy Hyland. An honest to God real production; has everything that goes to make a good picture, action. Rather beautiful scenery. Good comments from patrons. One said it was better than the "Sheik" or "Blood and Sand." Play it big. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

Signatures Wanted

Blanks have come in with no signatures. I've tried to recall the writing but can't. Send word quick, here are the titles on the blanks:

Trilby
The Bad Man
Michael O'Halloran
Ponjola
Drivin' Fool
St. Elmo
Flaming Youth
Where the North Begins

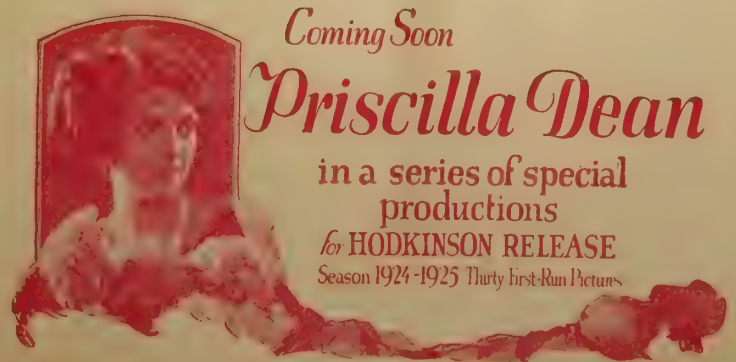
Metro

BROADWAY ROSE. (7,277 feet). Star Mae Murray. Best Murray picture we have had since "Peacock Alley." Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-20-35. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

CRINOLINE AND ROMANCE. (6 reels). Star, Viola Dana. My patrons did eat this one up. Not a big picture but a fair one. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

EAGLE'S FEATHER. (6,500 feet). Star cast. Very good picture. No business. R. E. Johnston, Lincoln Theatre, Sterling, Illinois.

ETERNAL STRUGGLE. (7,374 feet). Star, Barbara LaMarr. Only fair business, although it is an excellent production. Moral tone good and it is suitable for Sunday. Had



fair attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. Ordinarily, these society life dramas do not appeal to our patrons, yet I have heard many favorable comments. It was a mighty fine performance on the part of every member of the cast, and there was a sufficient variety of incident to give it general audience appeal. Moral tone fair but not suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30, specials, 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

FAMOUS MRS. FAIR. (7,000 feet). Star, Fred Niblo. Niblo can as a rule be relied on to give you a good, clean picture. This picture has a good lesson that hits deep and hurts but you will find good words of praise for this picture from all classes. Moral tone extra good. It is a suitable Sunday picture. Had good attendance. Draw officers and laborers in town of 1,000. Admission 10-25. Billy LaCelle, Liberty Air Dome Theatre (300 seats), Government Plants, Alabama.

FASHION ROW. (7,300 feet). Star, Mae Murray. The poorest business for a while, and fine weather at that. The "French Doll" killed this one for us completely. No more Murray pictures for us. This picture, however, I consider personally as the best thing I have seen from the star. If you play it, wait until they forget "The French Doll." Moral tone okay and it is suitable for Sunday. Had poor attendance. Town of 6,000. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

FASHION ROW. (7,300 feet). Star, Mae Murray. It's the best Murray picture in a long time. If your patrons like her it will probably please them. Great for fashion tie-ups, but don't promise too much, as there have been better pictures made. Moral tone fairly good but it is not suitable for Sunday. Had fair attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. Nothing to squawk about, but we drew a bum print. Will get by with fans. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

FOG. (6,500 feet). Star, Mildred Harris. One of the best programs of the year. Has some of it all, jazz included. All daddies should see this picture. Moral tone poor and it is not suitable for Sunday. Had poor attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

FORGET-ME-NOT. (6 reels). Star, Bessie Love. The paper on this is just about the limit, and it is hard to get the people in, but let me say that the picture is one of the finest heart interest dramas ever shown here. The story has its moments of sadness at the start, but is sprinkled with enough humor to lighten it, resulting in fine entertainment for people who think. Use a good clean comedy with it. Moral tone okay and it is suitable for Sunday. Had poor attendance. Charles Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.



Scenes from "Wandering Husbands," starring James Kirkwood and Lila Lee. A W. W. Hodkinson Corporation release

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Poor picture, poor business. R. E. Johnston, Lincoln Theatre, Sterling, Illinois.

HANDS OF NARA. (6,000 feet). Star, Clara Kimball Young. Rotten play; good acting, perhaps, if there was any. Too much talking and leaders to read. Flat failure here. Do not ballyhoo this one. If you do you will be guilty of misrepresentation. Stan Laurel comedy was the feature. Draw mixed town of 1,200. Admission 10-30. Hawkins & Hudson, The Victory Theatre, Brooksville, Florida.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Viola Dana ably supported by Milton Sills. Light comedy but entertaining. Moral tone good and it is suitable for Sunday. Had good attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Dana good as usual. Story good, fine cast. Pleased all. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton, Sutton's Opera House (700 seats), Thomas, West Virginia.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Good program picture. Pleased all who saw it. Both stars are well liked here. Will not stand advance price. Moral tone good and it is suitable for Sunday. Had average attendance. Draw college students in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. Good picture. Rental too high. Will not stand advance price. Pleased all but did not draw good attendance. Moral tone good and it is suitable for Sunday. Had average attendance. Draw college students in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

JAZZMANIA. (8 reels). Star, Mae Murray. This picture failed to draw; regular attendance fell way off second night. Not much of a feature. Mae Murray too affected. Very poor story; not interesting; lacks interest. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. A splendid little star in a splendid little picture. Will please one hundred per cent. Miss Dana always does. Not suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LONG LIVE THE KING. (9,361 feet). Star, Jackie Coogan. This is by far Jackie's best to date. Lavish sets, fine directing and acting, rich in pathos and human interest, thrills. What more do you want? Will please one hundred per cent. T. H. Whitemore, Newcastle, California.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. They all liked this one and the kids ate it up. Brought good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Only did a fair business on this picture due to heavy opposition, but this picture should be played in all theatres. It is clean and there are a lot of gags that have never appeared in any other comedies. My patrons laughed and shouted at some of the funny situations. Moral tone fine and it is suitable for Sunday. Had fair attendance. Town of 4,200. Admission 10-15-25-30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. I consider this very superior to "Three Ages." I have run both of them but do not think very much of either. Buster had better go back to his two reel comedies, where he is a corker. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. Reminds one of the old Mary Pickford releases, "Rebecca of Sunnybrook Farm," for instance, but presented in beautiful surroundings. Our people found great enjoyment in this, and had many favorable remarks to make concerning Laurette Taylor's performance. We take pride in our programs when they contain such pictures as this. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw rural class in town of 300. Admission 20-30, specials, 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. This one was not what it is cracked up to be. The plot was all right but the print I got was in rotten shape. Lot of misframes, torn sprocket holes, etc. Lots of stops. Prints like this are the cause of a lot of fires. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw family and student class. Admission 10-20. George W. Pettengill, Jr., High School Theatre, St. Petersburg, Florida.

PLEASURE MAD. (7,547 feet). Star cast. One of the most pleasant surprises of the year. Gave one hundred per cent. satisfaction. A genuinely fine attraction that is rarely excelled so far as the tastes of our patrons go. Moral tone excellent and it is



Prescott Persevering

"Nancy Hanks (the car) has r'ared up, come down plumb in the kitchen and absolutely refused to butt the elements left by the last gale in which the devil broke his scuttle and let down a bunch of snow, which is about as welcome as a night shirt in September.

"So I now listen to the 'clackety-clack' of the car wheels on the railroad as I visit my 'Doo-Little' houses.

"And to get even with the storm and HELP YOU WIN THAT BOX OF CIGARS, I AM PUTTING ON A COUPLE OF EXTRA SHOWS A WEEK AND IF STRAIGHT FROM THE SHOULDER DON'T GET THE TIPS ON THEM I DON'T RUN PICTURE SHOWS IN MAINE." E. N. Prescott, Prescott Circuit, Union, Maine.

That's the stuff. WE CAN'T HELP WINNING WITH BACKING LIKE THAT.

suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SCARAMOUCHE. (9,600 feet). Star cast. Rex Ingram's master picturization of "Scaramouche," who was born with a gift of laughter and a sense that the world was mad; whose laughter mocked his enemies and whose madness inflamed the world. Even a frenzied mob will bow to lovers. Pillaging, looting, destroying, came a whole people, rising against oppression. And in their wake two lovers, conscious of their danger, yet daring all that they might be together, a climax conceivable only by Rafael Sabatini, the modern Dumas. A climax visualized as only Rex Ingram can. A mighty good picture to book. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

STRANGERS OF THE NIGHT. (8,000 feet. Star cast. A fine picture. The price was right and the print was in first-class condition. Everyone liked this one. Moral tone fine and it is suitable for Sunday. Had fine attendance. Draw family and student class. Admission 10-20. George W. Pettengill, Jr., High School Theatre, St. Petersburg, Florida.

Paramount

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. This is a splendid picture suitable for all classes of people, and will please one hundred per cent. Play it; you can't go wrong on this one. Picture seven reels. The kids have a wonderful part, which will make all laugh. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farm community class in town of 700. Admission 10-20. W. F. Denney, Electric Theatre, Lowry City, Missouri.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. A good picture lesson for the small town knockers who probably couldn't understand the same lesson in print. It is a delight to run such pictures as this, for you know after the first reel that it is bound to please any audience, and you feel that you have not taken their money under false pretenses. Moral tone good and it is suitable for Sunday. Had good attendance two nights. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Most of my patrons pleased with this. Some say Valentino acted so unnatural in this picture. Moral tone fair, but it is not suitable for Sunday. Had good attendance. Draw town and country class in town of 1,700. Admission 10-20, 10-25. Herbert Tapp, Hippodrome (462 seats), Sheridan, Indiana.

BURNING SANDS. (6,909 feet). Star, Milton Sills. Fine picture. Pleased a large crowd on a Sunday and Monday night. Book it. You can buy it right. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,200. Admission 10-25. Joe Kenneaster, Mystic Theatre (320 seats), Clovis, California.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. Above the average and carries an excellent moral. Play it. Canyons and mountains form some beautiful exteriors. Moral tone okay. T. H. Whittemore, Newcastle, California.

EBB TIDE. (7,336 feet). Star, Lila Lee. Good audience picture. Pleased a good sized Saturday crowd. Book it. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,200. Admission 10-25. Joe Kenneaster, Mystic Theatre (320 seats), Clovis, California.

HUMORESQUE. (5,985 feet). Star, Alma Rubens. A splendid drama with clever titles. Vera Gordon's acting wonderful. An old picture, but will always be good. Be sure to have musical score of "Humoresque" and "I Have a Rendezvous with Death." Good moral tone and it is suitable for Sunday. Draw from small town. Draw American and Cuban audience, quite critical. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

LUCK OF THE IRISH. Star, James Kirkwood. Well acted, interest sustaining drama. Would consider suitable for Sunday and will make a good program. Pleased our audience. Draw Americans and Cubans from small town. Fausto Theatre, Santa Fe, Isle of Pines, Wes Indies.

MARRIAGE MAKER. (6,295 feet). Star cast. The people here in town seemed to like this one, although I would not call it a special. The people who saw it in Lancaster and did not like it told others and we had a bum house. Moral tone fine and it is suitable for Sunday. Had punk attendance. Draw all types in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

ONE GLORIOUS DAY. (5,100 feet). Star, Will Rogers. Very clever and original; carries good comedy and will please one hundred per cent. Splendid direction and photography. It is old but it is worth while picture. Suitable for Sunday. Had good attendance. Draw from American and Cuban population. Admission 20-30-40. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

PINK GODS. (7,062 feet). Star, Bebe Daniels. Fine picture. One of the best that Bebe Daniels ever made in the opinion of my patrons. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,700. Admission 10-20, 10-25. Herbert Tapp, Hippodrome (462 seats), Sheridan, Indiana.

PRIDE OF PALOMAR. (7,494 feet). Star, Forrest Stanley. Played this to almost an empty house on one of the coldest nights of the winter, but those who came were repaid for venturing out. Considered by our regulars to be one of the best pictures of the outdoor type ever shown here. Too bad there aren't more like it. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Personally I thought this good, but my audience did not, and they were not

Credit for F. B. O.

"F. B. O. pictures—all prints I have played, in very good shape. I think this company is trying to give exhibitors pictures that will put pep and life in their programs, and that is the kind of producers we want to do business with, the ones that study our interest as well as their own.

"This is the mate of the good old Moving Picture World which is coming into our theatres every week telling us the dependable tips as they may be good or bad." Walter Odom, Dixie Theatre, Durant, Mississippi.

afraid to say so. I did not hear one good word for it. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all types in town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SINS OF ROSANNE. (5 reels). Star, Ethel Clayton. Good, interesting, sustaining drama with an unusual theme. Well played and makes a fine program. Story laid in Africa and the diamond mines. Suitable for Sunday. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. Fair picture for this star; no unpleased patrons. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,700. Admission 10-20, 10-25. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

SIREN CALL. (5,147 feet). Star, Dorothy Dalton. Very good northern picture. Miss Dalton at her best in this one. Everybody pleased. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,200. Admission 10-25. Joe Kenneaster, Mystic Theatre (320 seats), Clovis, California.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Very good picture. Some of our patrons objected to a few suggestive scenes in this one. Advertise it properly and for what it is, for you may have kicks from the ones that do not know the type of story this is. Lost money with it, but not the fault of the picture. Moral tone good but it is not suitable for Sunday. Had poor attendance. Town of 6,000. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Pathe

CHRONICLES OF AMERICA. (Pathe). Good, a credit to the industry. A tie-up with schools and civic youngsters can easily be made and will be profitable. Moral tone good and is suitable for Sunday. Had good attendance. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

COLUMBUS. (4 reels). We fell flatter than a pancake in attendance on this, although there is no fault to find in the production. Moral tone okay and it is suitable for Sunday. Had very poor attendance. Draw all



Two issues after this in which to build from the five-page start to the ten pages that will win for me a box of cigars and—MORE IMPORTANT—prove that exhibitors stand squarely behind Straight From the Shoulder.

Send quick.

classes. Admission 10-30. Majestic Theatre, Dallas, Oregon.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. I must give the same report as every one else. Great. All Lloyd new subjects are. Ran this with another feature also from Pathe. Draw transient class. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. My patrons like this picture much better than "Dr. Jack," but failed to do the business "Dr. Jack" did. If you buy this picture right it will make you some money. Moral tone good and it is suitable for Sunday. Had fair attendance. Admission 10-25. Ed Muchow, Hub Theatre, Gaylord, Minnesota.

NANOOK OF THE NORTH. (6 reels). Star cast. Quite a surprise to all of us. Some liked it fine and said it was the best they had ever seen, the rest said it was rotten. A good educational, but that is all it is good for. See this one before you book it. Moral tone fine and it sure is suitable for Sunday. Had fine attendance. Draw family and student class in city of 100,000. George W. Pettengill, Jr., High School Theatre, St. Petersburg, Florida.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Good audience show. This is unquestionable despite all the hokum in it. Unless people are altogether dead from their neck up this ought to go over anywhere. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Playgoers

FACE TO FACE. (4,587 feet). Star cast. Just a fair program picture; will stand one day showing. Print new. Photography good. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

FACE TO FACE. (4,857 feet). Star cast. A lemon handed us on Saturday night. Draggy, inconsequential and tiresome. It has one redeeming feature, it is short, less than five reels. Show saved by Baby Peggy in "Miles of Smiles." M. F. Meade, Olive Theatre, St. Joseph, Missouri.

FACE TO FACE. (4,587 feet). Star cast. This picture will just get by as a program picture. Town of 4,500. Admission 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

Preferred

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. Good picture which drew average business. Draw all classes in city of 12,000. C. B. Hartwig, Antlers Theatre, Helena, Montana.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. The play and novel have been faithfully followed and everyone knows the popularity of both, so that's that. The character interpretation of the "Virginian" was well taken care of by Kenneth Harlan. T. H. Whittemore, Newcastle, California.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Believe this one tops the high mark for the past six months. Played it in opposition to the "Scaramouche," and starved "Scaramouche" to death. Stacked them in the street every mother's son of them trying to see the "Virginian." It's fine and will get the money, and you don't have to spend a farm in advertising it. Best box office attraction this season for us. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. This is a very faithful adaptation of the novel and seemed to please about eighty per cent. in a house that will not stand for the ordinary western at all. It is well done from every angle. Florence Vidor is charming. Moral tone good and it is suitable for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Selznick

MODERN MATRIMONY. (5 reels). Star, Owen Moore. A fair program picture without any box office value to me. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,500. Admission 10-20-30. Chas. Martin, Family Theatre, Mt. Morris, New York.

United Artists

GIRL I LOVED. (7,100 feet). Star, Charles Ray. An original story with a daring ending that might not please everybody, especially those who look for a "clinch" at the end. Pleased majority. Splendid acting by Charles Ray, ably supported by Patsy Ruth Miller. Exquisite scenery. Scene with runaway horses very exciting and realistic. Okay for Sunday. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

ORPHANS OF THE STORM. (13,400 feet). Stars, Gish Sisters. Played this one two nights, one show a night starting at seven thirty to S. R. O. A good show which pleased about seventy-five per cent. of our audience. Raised admission. Attendance, S. R. O. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Good picture. Pleased all who saw it. Drew those that are not regular customers. Lots of action. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw college class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

Two Lists

T. L. Barnett, Finn's Theatre, Jewett City, Connecticut, sends in the following for exhibitors of the growing Straight From the Shoulder circle:

"Would like to recommend the following pictures—

"Pleasure Mad" (Metro).
"Green Goddess" (Goldwyn).
"Spoilers" (Goldwyn).
"Bond Boy" (First National).
"Daddy" (First National).

Would advise brother exhibitors to look out for the following—

"Levenworth Case" (Vitagraph).
"Three Ages" (Metro).
"Slaves of Desire" (Goldwyn).
"Desire" (Metro).
"Souls for Sale" (Goldwyn).

THREE MUST GET THERES. (3,800 feet). Star, Max Linder. Rather light entertainment, especially when the laughs are as far between as here. Ran it with "Fighting Blood," which helped to put it over. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

WHITE ROSE. (11 reels). Star, Mae Marsh. If you can buy this picture within reason and have a good following, run it, by all means. It's a real attraction, but do not play it on Sunday. Moral tone fair but it is not suitable for Sunday. Had very good attendance. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

WOMAN'S WOMAN. (7,900 feet). Star, Mary Alden. This was a good picture and people liked it, but brought only average attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. A very fine picture. Don't be afraid to boost this one. It is something a little different. It has just enough comedy in it to make it good. One hundred per cent. picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

ACQUITTAL. (6,523 feet). Star cast. Ran this picture two days to very poor business. A picture that will please some and disappoint others. Used all kinds of advertising but failed to get them. Possibly Lent kept a great many away. Moral tone fair and it is questionable for Sunday showing. Had awful attendance. Town of 4,200. Admission 10-15-25-30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

BLINKY. (5,740 feet). Star, Hoot Gibson. Good action comedy-drama. Been a long time since Gibson has made a real bloomer. Moral tone average and it is suitable for Sunday. Had good attendance. Draw small town class in town of 8,400. Admission 10-20. R. V. Erk, Big Ben Theatre (550 seats), Ilion, New York.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Cute picture with some fine acting. Best thing this little tot ever attempted. Pleased about all of them. Makes a fine audience picture. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw best class in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

DOUBLE DEALING. (5,105 feet). Star, Hoot Gibson. Hoot Gibson is generally good. This is only an average picture, but all of his get by. Moral tone good and it is suitable for Sunday. Had fair attandance. Draw all classes in town of 1,200. Admission 10-25. Joe Kenneaster, Mystic Theatre (320 seats), Clovis, California.



Favorable Mention

"The prevailing roads and threatening weather has made our business for the past month, February, the worst in history, even counting the financial depression which followed the World War.

"Through the much appreciated cooperation of Pathe and F. B. O. exchanges, we have made it possible to continue.

"You realize that our 'Million Dollar Theatre' is still quite a ghost in the indefinite future—but we're going to die hard if we do die at all, and you may rest assured that we are giving 'er both barrels, for we realize that a town without a theatre is like bread without butter." R. K. Russell, Legion Theatre, Cushing, Iowa.

You'll win out, friend Russell—and every exhibitor who has profited by your helpful tips will join in wishes for a steady growth of patronage.

DOUBLE DEALING. (5,105 feet). Star, Hoot Gibson. Another good western "Hoot" is there and over. Had fair attendance. "Hoot" is a good star for us. We had a bad night when we showed this one. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 150. Admission 10-20. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

MERRY-GO-ROUND. (9,178 feet). Star cast. A splendid picture, well acted by very capable cast but for some reason the story was not what the audience expected. Has good moral tone and the photography excellent. The half-tone backgrounds used with most of the subtitles are beautiful and do not tire the audience. Fair attendance. Draw small town population of Americans and Cubans. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

MERRY-GO-ROUND. (9,178 feet). Star cast. A picture that all exhibitors should play. Some specials do not amount to much but this is a real one and is certain to please your patrons. Moral tone good and it is suitable for Sunday. Had good attendance considering the bad weather. Draw all classes in town of 1,500. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

MERRY-GO-ROUND. (9,178 feet). Star cast. Although this picture is very well acted and directed it did not please very well here. Miss Philbin takes the part of the organ grinder, is attacked by her boss; her mother dies, her father goes to jail after protecting her from the boss' advances, and the boss beats her. Then her father quits working for her boss and goes to another concession to work. His former boss drops a heavy box on him in revenge. Then at the hospital when the employer visits the hospital her lover, Count Hohenegg, is with the emperor and she learns that he has deceived her, as he had told her he was a necktie salesman. Then he goes to war, is reported dead, and she promises to marry Bartholomew. Then the count comes back from war and Bartholomew gives her up and she goes to the count. The story is too sad and there are too many things against the leading lady to make it a pleasing story. Ran it two days and paid a fancy price and had the smallest crowd in a long time. Moral tone is okay and it is suitable for Sunday. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

NEAR LADY. (4,812 feet). Star, Gladys Walton. Much better than the average program picture. A safe buy for off nights. Nothing really startling yet satisfying. That is the main thing. Business fair. Moral tone okay. Miami Theatre, Franklin, Ohio.

NEAR LADY. (4,812 feet). Star, Gladys Walton. Gladys always rings the bell for me. Had good comments. Everybody well pleased. Moral tone good and it is suitable for Sunday. Had good attendance. A. F. Jenkins, Community Theatre, David City, Nebraska.

NOBODY'S BRIDE. (4,861 feet). Star, Alice Lake. Good crook picture, but only a program picture. Moral tone good and it is suitable for Sunday. Had average attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. The first Gibson picture I have run and it made a big hit with those who saw it. Certainly a fine western. Bad weather kept them away. Am going to run it again. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

Vitagraph

BRING HIM IN. (6 reels). Star, Earle Williams. A good northwest mounted police picture and pleased about eighty-five per cent. It is a little old but we bought right, so we should worry. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

FRONT PAGE STORY. (6,000 feet). Star cast. Good, easily surpasses his previous productions, "Ladder Jinx" and "Too Much Business." Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 400. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

ISLAND WIVES. (5 reels). Star, Corinne Griffith. Just a fair picture. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

LEAVENWORTH CASE. (5,400 feet). Star cast. A mystery story not so well produced. Failed to draw average business for us and seemed to fall short of the expectations of our patrons. Not a special. Moral tone neutral but it is not suitable for Sunday. Had below average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. A good picture. One you will not see any walking on. You should buy it so you won't have to raise admission. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,200. Admission 10-25. Joe Kenneaster, Mystic Theatre (320 seats), Clovis, California.

SMASHING BARRIERS. (6 reels). Star, William Duncan. A serial condensed to six reels of action. If your crowd likes action pictures they will like this, as this is one chain of action. No plot, but western pictures don't have much plot advertised. Wouldn't advise this picture for Sunday. Had extra good attendance. Draw officers and laborers in town of 1,000. Admission 10-25. Billy LaCelle, Liberty Air Dome Theatre (300 seats), Government Plants, Alabama.

Comedies

BAKERY. (Vitagraph). Star, Larry Semon. The doctors were busy bandaging up strained sides after this was off the screen. Brought gales of laughter from all parts of house. They all get out when I have a Semon. They know they are good. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

BUMPING INTO BROADWAY. (Pathe). Star, Harold Lloyd. A good, clean comedy that went over fairly well. Print in good condition. First Lloyd I have used for some time but think the others that are coming will be better liked, as this one was a little slow in getting started. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

DIG UP. (Pathe). Star, Snub Pollard. Gets a lot of laughs. Had fine attendance. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

FOOL PROOF. (Christie Comedy). Star, Neal Burns. Enjoyed this comedy myself. There were some new comedy situations in this one that brought the laughs. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GUMP COMEDIES. (Universal). We have only run one of these but it was very, very good, and has more box office pull than most comedies. Got us some business that the feature could not pull. Moral tone O. K. Had good attendance. Draw small town and country class in town of 1,467. Admission 10-25. Kenneth Richardson, Star Theatre (300 seats), Seneca, South Carolina.

HIGH LIFE. (Mermaid Comedy). Star, Lige Conley. This was as good as the average Mermaid Comedy. Nothing new pulled off, but it brought a fair share of chuckles from our audience. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

LET'S BUILD. (Pathe). A very good comedy. Lots of laughs. Print O. K. Attendance, no good. Admission 15-25. David W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

ONE TERRIBLE DAY. (Pathe). Stars, Our Gang. This one and a couple of others that I have run are about the best comedies I have run. They please old and young. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

PEG O' THE MOVIES. (Universal). Star, Baby Peggy. This little star's comedies are all good. You can't go wrong on them. The old folks as well as the kiddies like them. Moral tone good and it is suitable for Sunday. Had good attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

TWO WEEKS TO WIN.
IF IT'S DONE, IT WILL BE YOUR HELP THAT DOES IT.
SEND TIPS NOW!



WHEN WE HIT TEN PAGES —and with your help it will come in time to win—it will be the high-water mark for the dependable tip department.

SEND NOW AND PUT IT OVER—BIG!

RENT COLLECTOR. (Vitagraph). Star, Larry Semon. Another Larry home run. When you book a Larry you are sure of a real comedy and this was of the same tried and proved brand that brought long and hearty peals of laughter. A good comedy. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

RUNNING WILD. (Mermaid Comedy). Star, Lige Conley. Oh boy! what a comedy. The gags pulled in this one made them roar. I personally enjoyed this comedy better than any I have seen in a blue moon. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

TOILERS. (Pathe). Star, Stan Laurel. This comedy should be run after you have run the "Spoilers" so people could get the run of it, although it's a good one at that. Suitable for Sunday in some places. Had good attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

Serials

WAY OF A MAN. (Pathe). This serial is following up "Fighting Blood" and is drawing better than "Fighting Blood" did. Am on episode six and still holding up. Seems that the patrons like the idea of shorter serials. This one is ten episodes. Moral tone good but it is questionable for Sunday showing. Had good attendance. Draw laboring class in town of 1,312. Admission 10-15-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

Short Subjects

GOLDFISH STORY. (Fox). Interesting for the first part and then a bit draggy, first one of series here. Good Sunday picture with fine moral tone. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

IN WRONG RIGHT. (Pathe). Star, Leo Maloney. Very good. So far the best two reel subjects run in this theatre, this has many laughs. Pleased all who saw it. Prints always good. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. These pictures have proved one of the best business builders that we have ever run. We run one each Saturday. Have gotten people to coming on Saturday who never came before as that is our western, and serial day. It has helped make our Saturday business consistently good and bad weather does not hurt as it used to. Had fair attendance. Draw small town and country class in town of 1,467. Admission 10-25. Kenneth Richardson, Star Theatre (300 seats), Seneca, South Carolina.

MYSTERIES OF YUCATAN. (Fox). More interesting than first one. Scenes of ruins in the jungle are well photographed. Many favorable comments. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre, (300 seats), Elizabethtown, Pennsylvania.

Miscellaneous

AFTER THE BALL. (Anderson Pict. Corp.). Star, Edna Murphy. (6,500 feet). People liked this. Good picture nad packed house. Moral tone excellent and it is suitable for Sunday. Had good attendance. Draw community class. Admission 15-25. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

BROKEN SILENCE. (Arrow). Star cast. This is a James Oliver Curwood story. Although poorly produced, poor cast and poorly directed, patrons seemed to like it. Good scenery throughout adds to entertainment. Moral tone fair. Had good attendance. Draw mixed class in city of 12,000. Admission 10-25, 10-35. C. R. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

DANGEROUS TOYS. (State Right). Star, William Desmond. Got over nice and bought right partly making up for what I paid too much for "School Days." Moral tone fair and is not suitable for Sunday. Had just fair attendance on account of rain. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

FORBIDDEN RANGE. (State Right). Star, Neal Hart. A good western drama a little above the average. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

GOLD OF DESERT. (Standard). Star cast. Poor picture, bad shape, no advertisement. Only one sheet. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

HERO. (C. C. Burr). Star, Gaston Glass. (6,800 feet). A very clever story, perfectly portrayed. Pleased ninety per cent. Print in good condition, which has been the case in all this exchange's recent shipments, strange to relate. Moral tone fair. Not very suitable for Sunday. Had good attendance. Draw better class in town of 6,000. Admission twenty-five cents. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

HIS LAST RACE. (Phil Goldstone Production). Star cast. (5,800 feet). A very good picture of the type and the type has audience appeal. Moral tone good and it is not objectionable for Sunday. Had good attendance. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

LET'S GO. (Truart). Star, Richard Talmadge. (5,198 feet). Not much story but film full of action and pep. Talmadge popular here and always draws his admirers. Moral tone average. Had good attendance. Draw small town class in town of 8,400. Admission 10-20. R. V. Erk, Big Ben Theatre (550 seats), Ilion, New York.



Shirley Mason, William Fox star, now playing in "The Strange Woman," at the West Coast Studios of the Fox Company.

PARTNERS OF THE SUNSET. (State Right). Star cast. (4,950 feet). Used it on Saturday when this theatre's patronage demands a western drama. It is a pretty good little picture that caused no complaints. Fills a day acceptably. Moral tone all right and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

RIP TIDE. (Arrow). Star, Mary Astor. (6 reels). A whole lot of nothing wrapped up in a conglomeration of composition which, for fear of using objectionable language, they call "film." Not so good, that's all. Moral tone okay and it is suitable for Sunday. Had good attendance first day. Draw better class in town of 6,000. Admission twenty-five cents. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

SINNER OR SAINT. (State Right). Star, Betty Blythe. A good love story and all she makes are good. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TEMPTATION. (C. B. C.). (6,500 feet). Star cast. Pretty fair picture though nothing to rave over. Can get by if you buy it right. That's where I lost out. Moral tone will pass but it is not suitable for Sunday. Had fair attendance. Draw country class in town of 100. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

WHAT'S WRONG WITH THE WOMEN. (Equity). Star cast. (6 reels). This picture is about a year old but the best money getter I ever played. Did not pay a big price but packed the house and all patrons well pleased. Films in good condition. Had capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

WHISPERING PINES. (State Right). A very good well acted mystery. Lay off of the everglades of Florida, worth seeing if only out of curiosity. Moral tone in doubt. Not suitable for Sunday. Had fine attendance. Draw working class only for this one in town of 2,800. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

YESTERDAY'S WIFE. (C. B. C.) Star, Irene Rich. (6,500 feet). The story was improbable and silly from beginning to end. Whoever wrote it and whoever selected it had better go back to housework or street cleaning. The director did as well as he could with such material and some people thought it a good show. Had fair attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Announcing BRADY MADE PICTURES for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures

Pictures may come, and pictures may go, but the

PATHE NEWS

goes on and on, bigger and bigger, better and better, in the hearts of the great American public.

Wherever people want the *best* in motion pictures, they judge the theatre by this question: "Does it show the Pathe News?"



Pathépicture

TRADE MARK

HAROLD

in

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More thrills than "Safety Last"; more human interest than "Grandma's Boy"; more laughs than "Why Worry?" more of everything than any comedy ever made.



A Pathé Picture

LLOYD



Many big theatres book the

PATHE REVIEW

because of the Pathecolor alone

Pathecolor is still the finest color in motion pictures. It is always beautiful, always clear, always natural. The beauty spots of the world have been put into Pathecolor.

Pathecolor is an important part of each number of the Review but only a part.

You get also a complete show in each issue,—science, industry, art, etc.

"It must be interesting to be in the Pathe Review."



One reel, each week

Pathépicture

TRADE MARK

New Bill May Rid New York State of Obnoxious Censorship Measure

THERE is an excellent chance that the New York censorship law will be wiped off the statute books on July 1, next. Assemblyman F. Trubee Davison, Republican, and a multi-millionaire, introduced a bill this week that completely changes the entire status of affairs at Albany insofar as censorship repeal is concerned.

Up to the present time, there had been two bills calling for censorship repeal introduced, one by Senator James J. Walker, Democratic leader in the Senate and the other by Assemblyman Frederick L. Hackenburg, likewise a Democrat. On January 1, last, in his annual message, Governor Alfred E. Smith declared in favor of a repeal of the censorship law.

Republican in its majority, the Assembly refused to give favorable consideration to bills, which were Democratic in make-up and representative of Democratic principles. But when Assemblyman Davison, a Republican, introduced his bill, calling for the repeal of the present obnoxious law, the entire situation changed in the twinkling of an eye.

It now is up to the Assembly to do one of two things, either to report the Hackenburg bill out of committee and go to a vote, or if party lines are to be followed, to vote for the Davison bill. The only fly in the ointment is whether or not the Davison bill can be regarded as representative of the Republican organization and the Republican majority in the lower house.

The Davison bill not only eliminates the censorship of motion pictures in New York State but it confers upon civil officers great power to suppress offensive films. It is intended to provide that anyone producing, distributing, exchanging or exhibiting an improper picture shall be guilty of a misdemeanor and subject to heavy fine or imprisonment. In addition, theatres showing such pictures can legally be declared public nuisances and closed.

Many declared, following the introduction of the bill, that it is far too drastic in these latter provisions. It was said that Senator Walker may, however, accept the bill, rather than none at all.

Concerning his measure, Assemblyman Davison said:

"We do not like to be censored. It is basely un-American. Nor will be tolerated indecent public exhibitions of any character which we can prevent. Under the existing censorship law, a board of three members tells the rest of us what we can see and what we can not see on the screen. Being human, they are fallible, and when any dangerous picture gets their approval, though unintentionally, we can have no redress.

"But to repeal the censorship law and offer no substitute would leave the millions of movie enthusiasts at the mercy of the producer and exhibitor who naturally are greatly interested in the box office receipts. I believe there is a middle ground which will protect both the principle of free speech and free press, and at the same time the sense of decency of the people.

"When there has been a conviction under my bill for an illegal production or exhibition, then the district attorney or the attorney general of the state may petition the court for an order shutting up the place in question. All that must be proved is the fact that there has been such a conviction. Thereupon the court must close the studio where the picture was made as well as the theatre where it was shown, for a specified length of time, the film being confiscated by the state."

The introduction of the Davison bill was practically the sole subject of conversation around the Capitol corridors. Chairman George H. Cobb, of the Motion Picture Commission, hurried to Albany in the hope of staving off a victory on the part of those working tooth and nail for the repeal. Canon Chase, the Rev. O. R. Miller and other reformers also were on hand.

That the Davison measure does not have the undivided support of the Republican organization is plainly evident in a statement made by George K. Morris, state chairman of the party, who declared that he was opposed to each and every effort to repeal the present censorship law in New York State.

Mooney, Back from Extensive Trip, Enthusiastic Over Future

PAUL C. MOONEY, vice president in charge of distribution of the Hodkinson Corporation, is back at his desk in the home office of the company after a comprehensive business surveying tour of the entire territory from coast to coast.

"In the tangible prospects ahead of them in the form of first run features definitely contracted for, every man in the field for the Hodkinson Corporation is genuinely enthusiastic," said Mr. Mooney, "and their enthusiasm surpasses anything I have ever seen in any body of men. This enthusiasm speaks volumes because I believe that the men in each territory know what their exhibitors want and when these men are enthusiastic over the product that they will have to sell, it means that we have happily secured a line of offerings that will fill the demands of the exhibitors, and that spells success for any organization."

"The many big exhibitors that I met on the trip are no less enthusiastic than the men of our organization. They seem to have the utmost confidence in our published promises of a continuous supply of pictures of the better grade and the Hodkinson Corporation is going to see to it that they are not disappointed in their expectations."

"Judgment" Scenarized

Bess Meredyth has practically completed the script of "Judgment," C. Gardner Sullivan's story which is to be Fred Niblo's next production under Metro-Louis B. Mayer auspices.



Scenes from "Friend Husband," Pathe's one-reel comedy starring "Snub" Pollard, produced by Hal Roach.

Use Radio Publicity

Fans Told That the F. B. O. Release "By Divine Right" Was Coming

A novel plan of radio publicity was used in putting the F. B. O. release, "By Divine Right," starring Elliott Dexter, at Fay's Theatre, Providence, R. I.

Edward Fay had Geoffrey L. Whalen, announcer for station WJAR, Providence, and a well known dramatic speaker, appear at each performance the week prior to the showing of "By Divine Right." In a three-minute talk Whalen told those present of the "unusual picture" that was coming to delight all true lovers of "the somewhat different cinema," the following week. This was followed by a short synopsis of the story and the fact that it was not a preachment but real red-blooded drama.

The punch was put over when the same speaker was heard over the radio each night from station WJAR, where he repeated his talk between announcements.

Renewed Interest Shown

Oregon Trail Series Gains by Policy of Restricted Feature Lengths

With the growing adoption of the policy of restricted feature lengths and the increasing use of short-subject attractions on theatre programs throughout the country, Pathe reports renewed interest in a group of one and two-reel scenics being distributed under the collective title of the Oregon Trail Series. These pictures, made by the Kiser Studios of Portland, Ore., embody action themes associated with the great Northwest. There are six subjects in the series, as follows:

"The Price of Progress," a two-reel scenic-drama of the Northwestern timberlands; "Weeping Waters," visualizing against unusually picturesque backgrounds a dramatic Indian legend of the Northwest; "Royal Chinook," a compelling portrayal of the highlights of salmon fishing along the Columbia and its tributaries; "Fleeced For Gold," an interesting insight into the Northwestern sheep industry; "The Festive Haul," an actionful and humorous film account of the biennial run of smelts in the Big Sandy River in Oregon, and "Crystal Ascension," showing Mt. Hood in all its grandeur of scenic beauty.

Impossible?
Press agents can tell the truth!
And will—at the T. N. T.
Hotel Astor, March 29.



Scenes from "Don't Doubt Your Husband," a Metro release

Trade Mark "Columbia"

C. B. C. Film Sales Corporation has decided that all of the company's own productions shall hereafter be known as Columbia Pictures. Jack Cohn in a statement says: "We produce and distribute our own pictures, but we very often handle other producers' products. The name 'Columbia' will signify that such pictures were produced by C. B. C. and it will be a brand that will have greater meaning and prestige with the market solely because it is a trade name."

"Poisoned Paradise" Hit

Schulberg's Latest Scores in First Public Showing at Texas House

"Poisoned Paradise," B. P. Schulberg's latest release through Preferred Pictures Corporation, scored a distinct triumph at its first public showing which was held last week in Dallas, Texas, at the Melba Theatre. The production drew big crowds and received the approbation of local critics.

Kenneth Harlan, who heads the cast of this film version of Robert W. Service's novel, appeared in person at the Melba during the picture's run.

"Poisoned Paradise," which Gasnier directed, is a story of Monte Carlo. Featured with Harlan are Clara Bow, Carmel Myers, Raymond Griffith and Josef Swickard.

Making Progress

Camera work on the new Patheserial, "The Fortieth Door," adapted from Mary Hastings Bradley's novel of modern Egypt, is reported to be progressing satisfactorily on the West Coast under the direction of George Seitz. Owing to the elaborate settings involved in the action, an unusually large staff of carpenters and property men has been required for the construction of the huge sets.

Allene Ray has the role of the heroine. Bruce Gordon plays opposite her. Others prominent in the cast include Frankie Mann, David Dunbar, Anna May Wong, Frank Lackteen, Whitehorse, Lillian Gale and Bernard Siegel.

Turpin Busy Again

After a period of absence from the Mack Sennett studio, Ben Turpin is back at last and ready for work on the next of his series of two-reel comedies for release by Pathe. Preliminaries were rapidly completed for the filming of "North of 57," a burlesque on a popular novel. Last week Director Del Lord and a company of Sennett comedians left for Truckee, Cal., for several weeks' location work in the snow country.

Badger in New York

Clarence Badger arrived in New York last week from Hollywood to shoot several of the opening scenes of Laurette Taylor's new Metro picture, "One Night in Rome," which he will direct. After the New York scenes have been filmed, Mr. Badger, accompanied by Miss Taylor and J. Hartley Manners, her husband and author of "One Night in Rome," will leave for the Metro studios in Hollywood to complete the picture.



Priscilla Dean in "The Storm Daughter," a Universal-Jewel production



Scenes from the Fox production, "The Plunderer." The picture was directed by George Archainbaud.

Dumb Luck?

Small town—two theatres.

One paying—t'other limping along.

"Gosh Sam," says the owner of the one on crutches, "Six winners every week for the past two months—you certainly run into a streak of dumb luck!"

"Dumb luck your grandmother," Sam comes back, "Better call it tip trailing."

"Where the heck do you get tips that give you a slough of winners, hand-running?"

"Well, Bill, seeing's I've booked all I need for a while, I'll be a soft guy and give myself away."

"Spill it, Sam—I'm a sponge."

"Well, it's simple and sure! I read Moving Picture World's Straight From the Shoulder—the dependable reports from exhibitors—"

"Is that the dope, Sam?—And me lettin' 'em stack up in the office!"

"That's my 'dumb luck' way of picking winners, Bill—Read 'em and you'll know you need 'em."

Centuries for April

Five Comedies Will Be Distributed by Universal Next Month

Five Century Comedies will be released during April, according to Universal's schedule of distribution for short products. They are:

"Hit Him Hard," with Jack Earle and Harry McCoy. Marjorie Marcel appears in the feminine lead.

"Checking Out," with Pal the dog in the star role. Noel Smith directed this funfilm. Harry Sweet appears in a leading part.

"The Racing Kid" stars Buddy Messinger. He is supported by Martha Sleeper, twelve-year-old leading lady of Buddy's films. "Spec" O'Donnell, ten-year comedian, plays an important part. Al Herman directed this picture.

"Pretty Plungers" stars the Century Follies Girls. Al Alt, Hilliard Karr and Bartine Burkett play leading roles.

In "A Lofty Marriage," Jack Earle and Henry Murdock share honors for the leading roles. Harry Edwards directs.

Educational to Have New Humor Reel Tied Up with Newspapers

EDUCATIONAL FILM EXCHANGES, INC., announce the completion of arrangements covering the distribution of "The Fun Shop," a reel of humor, and newspaper tie-ups and co-operation already embracing nearly a hundred of the representative newspapers throughout the country.

The reel will consist of original humor written especially for the reel by nationally known humorists, column conductors, contributors and by the public. Such nationally known humorous writers as George S. Chappell, Percy Waxham, Hugh Wiley, A. C. M. Azoy, Jr., Dorothy DeJagers and others will be regular contributors to the reel and to the newspaper service.

The newspapers are contracted to take the column, also known as "The Fun Shop." The service will be daily except Sunday and will consist of from one-half to three-quarters of a column of humor. The material appearing in the newspapers will not appear in the motion picture, the humorous writings for which will be selected from the same unpublished and original material as is the newspaper column.

The newspaper tie-up consists in the presentation of the reel by the newspaper, and each reel will bear the name of the newspaper presenting it. In the newspaper humor column will appear a notice that the "Fun Shop" picture can be seen at local theatres.

The Fun Shop column will be released to newspapers on Monday, March 31, and the first reel will be released by Educational Film Exchanges, Inc., on April 20.

Among the representative newspapers already contracted for the service are the New York Evening World, Chicago Daily News, Kansas City Star, Detroit News, Washington Evening Star, Atlanta Constitution, Pittsburgh Gazette-Times, Denver Post, Dallas News, New Orleans Item, Memphis News-Scimitar, Louisville Post-Herald, Toronto Star, Cincinnati Enquirer, Birmingham Age-Herald, Buffalo Enquirer-Courier, and the Des Moines Register-Tribune. Practically all the newspapers will open a smashing news and editorial drive, employing the first page for their opening announcement.

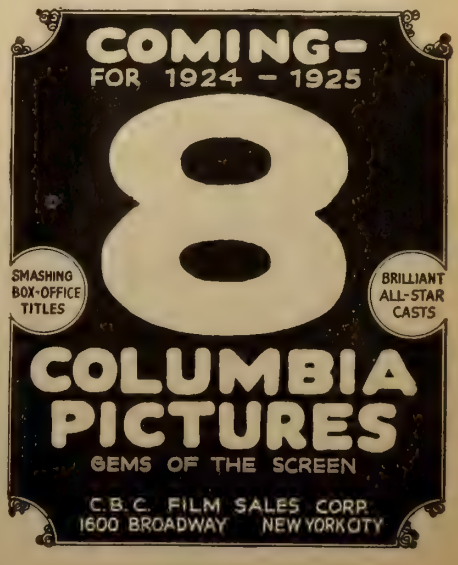
A portion of the reel and of the newspaper column will be devoted to prizes offered by "The Fun Shop" and sponsored by the local newspapers, soliciting contributions from all who see the picture or read the column. In addition to a regular scale for contributions, additional prizes for the best contributions will be awarded.

The reel and newspaper service will be published and edited by Maxson Foxhall Judell, who has been editing the "When Black is Read" column in over sixty theatre programs in New York, and editor of the department of humor for many newspaper and other publications.

The "Fun Shop" reel will be released at the rate of one every two weeks.

Finishes Sales Tour

Frank Whittle has just returned from an eight weeks' trip in the South and Middle West. Mr. Whittle, who represents the Lee-Bradford Corp., says the outlook for the future in the State right market is excellent. Mr. Whittle brought home with him contracts for Lee-Bradford Corp. Productions from nearly every point in the territory, that company announces.



Heavy Demand for Comedies Speeds Up Sennett Studios

THE ever-growing demand for comedy product of the type distributed by Pathe is being reflected in the extensive production schedule now under way at the Mack Sennett Studios on the west coast. According to advices to the Pathe home office from the Sennett Studios, a new producing unit featuring Sid Smith and Vernon Dent has been added to the group of companies engaged in the production of two-reel comedies for distribution by Pathe. This new unit will present Charlotte Mineau in the leading feminine roles. The direction will be in charge of Harry Edwards. The first comedy, titled "The Lion and the Souse," was started last week.

The Ben Turpin company has returned to the Sennett lot from location at Summit, Cal., where the exteriors for the current production, "Yukon Jake," were filmed. Del Lord is directing this subject and Natalie Kingston appears opposite Turpin.

The Harry Langdon company, which has completed camera work on "His New Mamma," will start soon on the next contribution to the Sennett-Langdon series of two-reel comedies for Pathe release. This series, beginning with the release of "Picking Peaches" on February 3, has proved very successful in all sections.

While the producing units are functioning at maximum capacity, the scenario department is maintaining an equally fast pace in the turning out of original comedy material for the various Sennett companies on the lot. Among the prominent members of the scenario staff are Felix Adler, Wallie Wallace, Calvin (Pinto) Colvig, Carlton Andrews and Charles Diltz.

Another group being kept unusually busy at the Sennett plant is the bevy of 1924 Mack Sennett Bathing Girls, all of whom are beauty prize winners.

Gets St. Cloud Record

W. B. Watson, manager of the Sherman Theatre, St. Cloud, Minn., broke his house record last week with the Preferred Picture, "The Virginian," adapted from Owen Wister's novel and featuring Kenneth Harlan. The picture, according to the report, played to twenty-five per cent. of the city's population in two days.

Two Executives Promoted

Following the annual stockholders' meeting of the Christie Film Corporation, the Board of Directors made important promotions of two of the company officials. Fred L. Porter, former secretary of the company, becomes a vice-president and treasurer; while William S. Holman, auditor of the company for the past four years, becomes secretary. Al Christie remains president of the organization, while Charles H. Christie is vice-president and general manager.

Here from Berlin

Arriving in this country on Friday, March 28, from Berlin, Germany, were Messrs. Wolffsohn, editor of the Lichtbildbusne; Mr. Fritzsche, of Transocean Film, and Messrs. Moravsky and Mr. Glass, of Terrefilm.



Scenes from "Family Life," an Educational Mermaid Comedy. The picture was directed by Robert Kerr

Signs for New Product

C. B. C. Announces That It Will Distribute 8 Columbia Productions

The C. B. C. Film Sales Corporation have announced their plans for presenting eight Columbia Pictures, their own feature productions, during the coming season.

A wire to this effect was received from Joe Brandt, president of the organization. Mr. Brandt has been in Hollywood for some time consulting with Harry Cohn for the expansion of the C. B. C. activities. His letter states that nothing will be spared to make these pictures the very best in every respect. They are negotiating with the finest talent and best known directors on the coast.

Most of the scenarios have already been selected and some of the stories have been adopted from the books of famous authors. The titles will be announced shortly.

A Hit in London

"A wonderfully directed picture by Charles Chaplin, remarkable for the amazing sincerity of the acting, and a film that is literally a work of genius," wrote the reviewer for the Film Renter and Moving Picture News of London when Chaplin's first dramatic production had its first London showing recently at the Tivoli Theatre.

"Chaplin is known as a comedian," the review went on, "but I venture to think that every member of the public after seeing this photoplay will come to the conclusion that he is equally a great director. The keynote of his direction is its stupendous simplicity."

Dobbs a Benedict

Beverly B. Dobbs, probably one of the best known producers of the early days, who has a host of friends in New York, has become a benedict. Mr. Dobbs was married on March 16 to Miss May Kelly, of Seattle, formerly of Montana. He has taken his bride to his beautiful home in West Seattle, which commands a sweeping view of Puget Sound. This home is also noted for housing one of the finest film laboratories on the Pacific Coast, in addition to the workshop and a splendid collection of Alaskan curios.

Editing Nears End

"A Son of the Sahara," Edwin Carewe's production, which was six months in the making in Algeria and Paris, is fast being cut to its required length for national release on April 20. Since the return of the company early in March, Carewe, assisted by Miss Adelaide Heilbron, who wrote the scenario, has been busy inserting the final titles and eliminating the excess footage.

To Have 7 Leading Men

There will be seven leading men in King Vidor's next Goldwyn picture, made from Rachel Crothers' stage success, "Mary the Third," the title of which will be changed for the films. Eleanor Boardman will have the leading role in this production. Ben Lyon will play opposite her in the role he acted on the stage. Pauline Garon has been engaged for another important feminine part. Mr. Vidor started photography on production this week.



Scenes from "Untamed Youth," an F. B. O. production starring Derelys Perdue. In the supporting cast are Lloyd Hughes, Ralph Lewis, Joseph Swickard and Mickey McBorr

Vitagraph Anniversary

"Let Not Man Put Asunder" Shown at Function in Los Angeles

The preview showing of "Let Not Man Put Asunder," at a luncheon given by President Albert E. Smith of Vitagraph at the Hotel Biltmore, Los Angeles, last week, became in a way a celebration of the twenty-seventh anniversary of the organization of this pioneer producing company. Mr. and Mrs. Albert E. Smith, Mr. and Mrs. J. Stuart Blackton, Miss Pauline Frederick and Lou Tellegen received the guests, who were critics of Los Angeles papers and representatives of trade journals.

Mr. Smith briefly reviewed the history of Vitagraph and its organization by William T. Rock, Mr. Blackton and himself; of the loss of Mr. Rock in 1916 and of the return recently of John B. Rock, his son, as general manager. Mr. Blackton told of his pleasure in again being associated actively in Vitagraph protion.

Booked by Shad

"Lost in a Big City" has been booked through De Luxe Film Company of Philadelphia for its premier Pennsylvania showing at Doc Shad's Arcadia Theatre, Reading, week of April 7.

Ince Signs Baxter

Thomas H. Ince has signed a three-year contract with Warner Baxter, popular leading man. With the many productions planned by Thomas H. Ince for the coming summer, including those of Charles Ray, it is expected that one of the busiest players at the Culver City studios will be Baxter in his progress from one picture to the next.

Canadian Theatre Owners Doing Well; Second Convention Soon

ARRANGEMENTS are already being made by the Motion Picture Theatre Owners of Canada, which is affiliated with the M. P. T. O. of America, for the second annual convention of the Canadian association, which will be held about August 26, the city for the convention being probably Toronto. The first convention of the Canadian body was held in Montreal last September. Canadian members have been asked to submit the names of leading Canadian exhibitors whom they would like to see selected as Canadian delegates to the M. P. T. O. convention in Boston next May, and announcement is made that representatives of the association in the States will be picked at the Boston meeting to attend the Canadian conference next August.

At recent meetings of the Ontario Branch of the Canadian M. P. T. O., the last of which was held at the King Edward Hotel, Toronto, on March 25, reports have been made of the splendid progress which has been secured in various departments of the Canadian organization. Special arrangements have been made with Canadian Educational and one or two other exchanges for a definite rental basis on posters and other paper, and O. R. Hanson, general manager of the Canadian Educational, has announced that the "Rebate System for Returns" has been introduced in all Canadian offices of that company.

The Arbitration and Grievance Committee of the Ontario branch worked effectively.

The membership fees imposed for Canadian exhibitors in the M. P. T. O. for one year represent a levy of five cents per seat, the proprietor of a theatre having 500 seats paying membership dues amounting to $25. All members of the Canadian association automatically become members of the M. P. T. O. of America, according to the agreement entered into by the two countries at the convention in Montreal last September.

A Veteran "Lab" Staff

Experienced Men Head Workers of Filmlab, Inc., New York City

A laboratory whose staff is composed almost entirely of veterans in the film developing business is one of the claims to distinction of Filmlab, Inc., New York City. It is under the personal management of Ernest Stern, for over ten years associated with the producing end of the industry. One of his co-workers is J. H. Bursch, for more than eight years in charge of the art title department and now general representative of Filmlab.

In the developing department is "Bill" Westberg, who started in the laboratory business in short pants some sixteen years ago. He was associated with Kessel & Bauman on Fourteenth street, was in charge of the dark room at Erbograph for more than four years and was in full charge of the Eclair laboratory until it closed down last year.

All departments of Filmlab now are working day and night. It is the only laboratory in the Times Square district of New York City specializing in developing negatives, sample prints and titles.

LUDWIG G.B.ERB,
PRESIDENT



LABORATORIES AND STUDIO

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Mabel Normand Gets Front Page and Big Ovation in Newark, N. J.

MAKING personal appearances in connection with the showings of her latest comedy feature, "The Extra Girl," Mabel Normand, the Mack Sennett-Associated Exhibitors star, triumphed in Newark this week. A crowd was massed in front of the railway station when she arrived in the city and another crowd greeted her when she reached the Robert Treat Hotel.

The reception accorded the star was so enthusiastic that the Newark newspapers considered it first page material, and printed her picture, with a news story of her arrival.

The Branford Theatre, seating 3,500 persons, was packed when Miss Normand made her first stage appearance, Saturday afternoon, and again when she appeared at night.

A. M. Fabian, general manager, D. J. Shepard, managing director, and A. Gordon Reid, production manager, had arranged an elaborate program to accompany the feature attraction of the week, and a fitting prologue was put on. Jacob L. Rittenband, musical director, led the symphony orchestra in a number of special selections, with Verdi's "La Traviata" as the overture.

Miss Normand was introduced on each occasion by James B. Reilly, one of Associated Exhibitors' special sales representatives, who is accompanying her on her personal appearance tour. While not appearing in character, the star proved the comedienne while speaking from the stage as well as in the film itself, and kept the gatherings in roars of laughter. She described graphically her experiences with the lion that plays such a prominent and terrifying a part in "The Extra Girl."

On Thursday, "The Extra Girl" began a run of four days at the New Montauk Theatre, Passaic, N. J. A five day run opens at the Regent, Elizabeth, March 29, and an engagement at Paterson on April 3. Miss Normand will make personal appearances in each of the cities, going then to St. Louis to appear with "The Extra Girl" at the New Grand Central Theatre, April 5 to 11. She will be in Detroit at the Broadway Strand, April 13 to 19.

Laud Ray's Return

The announcement by Thomas H. Ince of Charles Ray's return to his organization has brought a steady stream of telegrams to the Culver City studios. Messages of congratulation and inquiry have come from exhibitors and the press. In them all is sounded the praise for Mr. Ince's decision to reintroduce Charles Ray to the public in a series of pictures featuring the character made famous by the actor.

Vernon Keays to Direct

With the engagement of Vernon Keays as director, Tom J. Geraghty announces that the executive organization of his first screen production is complete. In directing Jack Pickford, starring in a new Geraghty production, Keays will make his bow.

"Cytherea" to Be Released in May; Many Exploitation Aids

SAMUEL GOLDWYN announces that final scenes are now being taken on the Goldwyn-Fitzmaurice production, "Cytheria," adapted from the novel by Joseph Hergesheimer, which First National will release in May.

"Cytherea" has been about three months in the making, and when it reaches the public, will bear the combined title of "Cytherea—Goddess of Love." An especially picked cast comprising Alma Rubens, Lewis Stone, Irene Rich, Norman Kerry, Constance Bennett, and Betty Bouton will interpret the roles.

A novelty innovation will be introduced in "Cytherea" in that three sequences will be done in color, each a distinctive contribution to screen technique. A misty color effect invented by George Fitzmaurice will prevail for the prologue, full color for the Cuban scenes, symbolic of glowing romance, and shades of indigo for the beautiful death scenes of "Cytherea."

A gigantic exploitation campaign complete in its conception and organization will precede, accompany and follow the release of "Cytherea." Special features, articles, novelty photographs and exploitation tie-ups are among the elements included. A distinctive campaign book in which a complete quota of accessories will be presented is now in preparation.

Charles Jones' Next

"The Circus Cowboy" has been selected as the title for the latest Charles Jones starring vehicle, which will be released in May. This program feature was produced at the William Fox West Coast Studios under the working title of "The Circus Rider." William Wellman directed the production, which was adapted by Doty Hobart from the original story by Louis Sherwin. Marian Nixon, one of the "Baby Stars," has the leading feminine role.



Scenes from Jackie Coogan's latest Metro production, "A Boy of Flanders."



Scene from "The Woman on the Jury," a First National attraction.

A Hit in Boston

The C. B. C. Film Sales Corporation has announced the receipt of a letter from Abe Montague of the Certified Screen Attractions that their picture, "Innocence," which he is handling, made an outstanding success at Loew's Theatre. The house was literally packed at every performance and there have since been many requests to bring the picture back in the near future. According to the expression used, "it cleaned up."

Charles Ray's Finest

"By far the finest thing in Charles Ray's career," said the Milwaukee News, just after the opening of the run of "The Courtship of Myles Standish" at the Merrill Theatre in that city.

Fox Buys "Roughneck"

Announcement is made this week that William Fox has purchased screen rights to "The Roughneck," the story by Robert W. Service, author of "The Spell of the Yukon" and other virile tales of the Alaskan country. Details of production will be announced later.

"After Six Days" Continues Its Capacity Business in Boston

"AFTER SIX DAYS," the Biblical spectacle featuring Moses and the Ten Commandments, distributed by Weiss Brothers' Artclass Pictures Corporation, has entered upon its fourth record-breaking week at the Tremont Temple in Boston, where, in spite of the bad weather, the picture has shown to capacity houses twice daily during its run.

In "After Six Days" the Weiss Brothers present a pictorial portrayal of the Old Testament history—tracing the Bible from Creation to King Solomon and the Prophets, in fact, each episode is made in the location where the Bible narrative takes place—Egypt, Palestine, Mount Sinai, the Sahara Desert, Babylonia, Mesopotamia, shores of the Red Sea and the River Nile.

Ed H. Packard, reviewing the photoplay in the Cambridge Tribune, says: "A picture that ranks high in solidity and trustworthiness of settings, costuming and historical delineation, and which exhibits an art, culture, refinement and dramatic power apparently unknown in the American motion picture business. It might pay American movie producers to sit at the feet of this production and learn from it."

Weiss Brothers, in presenting the picture at the Tremont Temple for an indefinite run, offer an excellent musical program. The program includes such well-known artists as Miss Mabelle C. Trask, contralto; Miss Etta Bradley, soprano; Ben Radden, tenor, and Henry J. Warren, bass. The augmented symphonic orchestra is under the direction of the renowned conductor, Frank S. Truda. Joseph Mender, Boston publisher, has issued a forty-page souvenir program containing art cuts of the principal scenes from the photoplay, as well as interesting descriptive matter concerning the stupendous spectacle.

Kansas Convention April 1 and 2

THE Motion Picture Theatre Owners of Kansas will hold their sixth annual convention on April 1 and 2 at the Broadview Hotel, Emporia, Kansas. Heretofore conventions had always been held at Wichita, but after zoning the exhibitors in Kansas, it was found that Emporia is more centrally located.

The convention promises to be one of the most important and liveliest of the association. The fact that R. G. Liggett, president, has announced his retirement from office makes the meeting of special interest. Topics to come up for discussion will be: Road showing of feature productions, music tax situation, Joint Board of Arbitration activities, carnival and tent show situation, church, school and fraternal opposition, poor condition of prints, excessive film rentals, advance plans on legislative work, amendment of present by-laws, appointment of committees for the year.

Several novel entertainment features have been planned by C. E. ("Doc") Cook, manager of the organization. Exhibitors are being urged to bring their wives.

Braden Back from Italy

Col. William Braden, vice-president of the Goldwyn Pictures Corporation, returned March 24 on the steamship "President Harding" from a trip to Europe. He spent some time at the Cines Studios in Rome conferring with Charles Brabin and June Mathis, who are actively at work on the filming of "Ben-Hur." Col. Braden said that the production is making excellent progress.



Dorothy Dalton and Jack Holt in "The Lone Wolf," an Associated Exhibitors release.

"When a Man's a Man" Enjoys Big Success All Over Country

FOLLOWING its engagement of five weeks in New York at B. S. Moss' Cameo Theatre, "When a Man's a Man" enjoyed successes in all the other leading cities where it played.

It opened last week at the Orpheum, Chicago, where it started an indefinite engagement to big crowds. In Detroit, the picture played two record-breaking weeks at the Madison Theatre.

One of the great successes enjoyed by "When a Man's a Man" in its sweep across the continent was at Loew's State Theatre, Los Angeles. It went so big there that it was immediately booked into the Tally for a run of five weeks. At the Main Street Theatre, Kansas City, it played to big business.

At the Majestic Theatre, Portland, Oregon, it is playing an indefinite engagement at increased prices. At the Majestic in Louisville it ran a full week instead of playing a split week as is customary in that theatre. It had a brilliant success in Pittsburgh, where it ran two big weeks at the Blackstone, and also enjoyed big weeks at the Strand, Milwaukee; the Strand, Cincinnati; the Garrick, St. Paul, and at the Garrick, Indianapolis. At the Empress, Oklahoma City, it played to the biggest business since the war. It also did record-breaking business at the Colorado, Denver, and has been booked through all big circuits throughout the country.

Work on "It Is the Law" Will Be Finished at Fox N. Y. Plant

WORK will be completed within the next few weeks on the screen version of "It Is the Law," the stage play dramatized by Elmer Rice from the novel by Hayden Talbot. J. Gordon Edwards is directing this production at the William Fox New York studios.

The dual role of Albert Woodruff and "Sniffer" was acted by Arthur Hohl, who created this characterization when the play was first produced on Broadway.

The plot contains a novel twist. The criminal court room in the Tombs Building, New York, was reproduced at the Fox studio for the scene of the dramatic climax in the story.

Mimi Palmeri has the leading feminine role. The other principals are: Herbert Heyes, George Lessey, Robert Young, Florence Dixon, Byron Douglas, Olaf Hytton, De Sacia Mooers, Byron Russell, Guido Trento, Bijou Fernandez, Dorothy Kingdon, Patricia O'Connor, Helena D'Algy and Nancy Newman.

Finish "Pal o' Mine"

Newest C. B. C. Feature to Be Seen in New York Soon

"Pal o' Mine," the newest feature production of the C. B. C. Film Sales Corporation, has been completed. This is the picture that C. B. C. has long since planned to make their best; and more time was needed to produce it than was first considered necessary. The cast includes Irene Rich, Pauline Garon, Willard Lewis, Al Roscoe and Jean De Briac. Edward J. Le Saint directed.

Joe Brandt, who is on the coast at present, sent word to the New York office that the picture has been pre-reviewed, and that he was highly gratified with the result. The story, the acting and the directing leave no room for criticism, according to Mr. Brandt's message. The film is receiving some finishing touches from Director Le Saint and when Mr. Brandt leaves for New York he will bring the negative with him.

C. B. C.'s exploitation department is already at work on a forceful and comprehensive advertising campaign.

D. W. Griffith to Italy

Will Confer With Italian Syndicate on Making Series There

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome, Italy, to confer on the production of a series of motion pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the Mayors Cabinet of Rome.

This action on the part of the banking group has the consent and full approval of the Italian government. In a statement issued by representatives of the syndicate this assertion is made:

"We feel the activity of Mr. Griffith in Italy will do much toward restoring the picture-making industry of Italy to its full health and prosperity."

While abroad Mr. Griffith may visit Russia to confer regarding possibilities of making a picture there.

Start Christie Special

Will Be Released by Hodkinson Late in May

Production is well under way on the first of the Al Christie Special features which were announced a few weeks ago for Hodkinson release. About nine or ten weeks' time will be consumed in the making of this feature, and with favorable weather conditions and keeping on schedule, Director Scott Sidney states that the production will be ready for release late in May.

All of the space in the Christie studios which is not devoted to covered stages has been utilized in the building of a city street with tall buildings, subway entrances and other detail which will make an effective appearance for the exterior scenes of the production.

The complete cast of principals to date includes Dorothy Devore, Walter Hiers, Tully Marshall, James Harrison, Priscilla Bonner, Jimmie Adams, Jay Belasco, Patricia Palmer, Lincoln Plumer, Rosa Gore, George Pierce, Victor Rodman, Babe London and Douglas Carter.

Series Pleases Exhibitors

Educational's "Secrets of Life" Find Favor With Patrons

Apprehensions which exhibitors may have had in connection with running pictures of an "educational" nature have been largely dispelled by the success of the Educational Film Exchanges' "Secrets of Life" series of microscopic pictures, produced by Louis H. Tolhurst for Principal Pictures Corporation.

In almost every instance these little microscopic pictures have surprised the exhibitor who booked them fearing they would go the way of some subjects of like nature. The public has commented on them in no uncertain manner, and newspaper critics and reviewers throughout the country have supported these pictures in a manner gratifying to producers of this class of entertainment.

Typical reviews were published in Cincinnati, Ohio, papers when the first of the series, "The Ant," made its appearance at the Strand Theatre in that city. The Cincinnati Enquirer devoted over a quarter of a column to its review of this picture.

"We believe the ants have a shade the best of it at the Strand this week," said their reviewer, who states that the insect picture was the most interesting feature of the bill. "It is the sort of film that no one, either nature lover or movie fan, can afford to miss."

"The real novelty of the program at the Strand," says the Cincinnati Times-Star, "is the first of the microscopic studies of insects, 'The Ant.'"

Complete "Throwback"

Production Work on Prize Winning Story Finished

Camera work has been completed on "The Throwback," the scenario chosen from among several thousand in the Carl Laemmle University Scholarship, and produced at Universal City with a big cast headed by Pat O'Malley, Mary Astor and a group of players of practically every nationality.

A spectacular airplane stunt, in which R. R. Benton, well-known eastern aviator, made a swinging trapeze dive from wing to wing of a tilting plane 2,000 feet in the air, completed the camera work. This sensational stunt was staged at Clover Field under the direction of Tom Forman.

The story is a colorful narrative of adventure and romance in the Orient as it is today, with Chinese army officers, Harvard-educated, modern American college men, and even a college-educated bandit chief.

In the cast are Raymond Hatton, Warner Oland, Edwin J. Brady, Clarence Geldert, Alfred Fisher, Taylor Carroll, Jane Starr, Frank Kingsley, Emmett King, James Wang, Ylang Kalo, a Chinese graduate of Harvard, who has entered screen work, and who plays a Chinese aviator, a part he has actually filled in real life, Jack Byron and others.

Spectacular settings were used in the new picture, which is now in final editing.

Stapleton in New York

B. F. Stapleton, of Ottawa, Canada, arrived in New York on Monday, March 24, to serve on the First National Rotating Committee. He will remain two weeks.

"Dawn of a Tomorrow" Gets Recommendation of Critics

GEORGE MELFORD'S Paramount production, "The Dawn of a Tomorrow," adapted from Frances Hodgson Burnett's story and featuring Jacqueline Logan, David Torrence and Raymond Griffith, which opened an engagement at the Rivoli Theatre Sunday, received much newspaper praise.

"The picture is a delight. We do not hesitate to recommend it to all," said the Herald-Tribune. The Evening Post critic said: "To the average movie-goer its very simplicity and lack of fireworks are like a cool spring unexpectedly found in an aridity of 'super' photoplays."

The Telegram and Mail: "Mrs. Frances Hodgson Burnett's famous story, with its infectious optimism, lent itself readily to the speaking stage. It is even more effective as presented in a motion picture drama."

"George Melford has done an excellent piece of work as the director of this film," said the Telegraph. "Jacqueline Logan was a happy choice for Glad, the girl who always looks at the bright side."

"A truly fine motion picture," said the World. "Frances Hodgson Burnetts' book and play, which might so easily have been brought to the screen dripping with sentimental gush, has with rare discretion and infectious acting been made into one of the finest pictures of the year."

"Yankee Consul" Is Booked by Crandall Circuit and Others

H. M. CRANDALL, well known exhibitor of Washington, D. C., closed a contract with Associated Exhibitors this week for an early week's run of Douglas MacLean in "The Yankee Consul" at the new Tivoli Theatre in the national capital. The contract calls for the round of the entire Crandall circuit also.

Sol Lesser has just booked the big comedy feature for his West Coast circuit of 126 theatres, and, among many other important houses, the National Theatre, Richmond, Va., has obtained "The Yankee Consul" for a week's run.

In a recent review of the picture, Photoplay Magazine said: "Douglas MacLean is beginning to be to the screen what George Cohan is to the stage."

Following the opening of the run at the Regent, Pittsburgh, the Press of that city said: "No one who enjoys a good, hearty laugh should miss seeing 'The Yankee Consul.'" The Los Angeles Times said: "A goodly portion of the playgoers of Los Angeles have been laughing as heartily at 'The Yankee Consul' the past week that the management of the California Theatre found it necessary to continue the engagement.



Scenes from "Seein' Things," Pathe's two-reel Hal Roach "Our Gang" comedy.



JACK AND MARILYNN ARRIVE IN LOS ANGELES

Left to right: Tom J. Geraghty, who will start producing pictures at the Pickford-Fairbanks studio during Doug and Mary's absence, with Jack Pickford to be the star; Jack Pickford and his wife, Marilynn Miller; Allen Forrest and his wife, Lottie Pickford.

Jesse Goldburg Announces Big Production and Campaign Plans

JESSE J. GOLDBURG, president of the Independent Pictures Corporation, after an absence of five months in California, where he produced and completed a series of eight western productions starring Franklyn Farnum, has returned to his New York offices. Mr. Goldburg has kept his production organization on the West Coast intact with J. P. McGowan as managing director, Mack V. Wright as production manager, and Walter Griffin as head cameraman.

In outlining his plans of production for the year 1924-1925, Mr. Goldburg stated: "The completion of the series of Franklyn Farnum westerns really marks the beginning of a production campaign that should supply the independent market with several series of feature attractions of postive box office appeal.

"My West Coast organization is at present engaged in the production of a series of society stunt melodramas with a male and female star of high motion picture standing. There will be two series of this character of productions, each to embrace six features. They are being made with just two objects in mind—positive entertainment and exploitation values. I am also producing four special productions in either seven or eight reels, two of them from stage plays and two from published books.

"In addition to this I will produce another series of 'westerns that are different,' the star being under contract with me now, but for obvious reasons his name cannot be announced for thirty days. This should give the state right market through my organization, in addition to the eight Farnums already completed, eighteen feature productions and four specials, making a total output of thirty productions for the year. In keeping with this enlarged production and distribution activity, I have mapped out an advertising campaign along the same lines."

Mr. Goldburg will return to Hollywood the middle of April to remain a few weeks. He has engaged passage for Europe and will sail the first week of July in order to dispose of his company's product in the unsold territories of Continental Europe and in Great Britain.

F. P. L.'s "Manhandled"

Story, Written by Paramounteer, Is Appearing Serially in Magazine

"Manhandled," the story which Allan Dwan is producing for Paramount at the Long Island studio with Gloria Swanson in the stellar role, is now running serially in two installments in the Saturday Evening Post, the first installment appearing in the issue of March 22.

The plot as well as the engaging title of "Manhandled" originated in the mind of Sidney R. Kent, general manager of distribution of Famous Players-Lasky Corporation. It was planned specially for Miss Swanson, and when Mr. Kent laid the idea before the executives of the production department it was received with enthusiasm. The task of elaborating upon the central idea and developing it into a story was entrusted to Arthur Stringer, and the story appears in the Post under his name. The screen adaptation was written by Frank Tuttle.

"Manhandled" is the second Paramount story to be published recently while the picture was in course of production. The other is "The Confidence Man," which Thomas Meighan recently finished and which is now being edited. This story, by Laurie York Erskine and Robert H. Davis, is now running serially in Argosy-All Story Magazine, having started in the issue of March 15.

Hicks on Way to New York

John W. Hicks, Jr., managing director of Famous-Lasky Film Service, Ltd., of Sydney, Australia, arrived in San Francisco on March 21, en route to New York for his annual conference with E. E. Shauer, director of the Foreign department of Famous Players-Lasky Corporation. After short visits at Los Angeles and at Sedalia, Missouri, they will reach New York about April 1.

Weeks on Tour

George W. Weeks, division sales manager of Famous Players-Lasky Corporation, left March 22, on a tour of Paramount exchanges in the Middle West. He will be away about two weeks.

"Man Without a Country" Being Made by Fox at Coast Studios

ACCORDING to announcement just received from Fox West Coast Studios, William Fox is making an important production of "The Man Without a Country." This will be one of his forthcoming big attractions.

Work has already been started on the picture, for which an elaborate production has been planned. Announcement as to cast and name of director has not yet been made.

The nature of this famous story lends itself ideally to the purpose of treatment on the screen as a photoplay of pretentious size and importance, the Fox office comments. It is understood that the Fox production will avail itself of all the spectacular elements in the story in order to make it an undoubted attraction for first run houses.

With the unlimited scope of the modern motion picture and the new facilities for visual interpretation, it is the opinion of the Fox officials that the story can be offered in an even more convincing manner than it has been heretofore.

Century's "Runaway Car"

In "The Runaway Car," a new Century Comedy in the first stages of production, three comedy stars will be seen. They are Jack Earle, the giant, Harry McCoy and Hilliard Karr, who have each been appearing in their own productions for Julius and Abe Stern. Bessie Welsh, Marjorie Marcel and Betty Young are the young ladies of this subject, each one appearing opposite one of the comedians.

Again Daylight Saving

Adopted by Practically All Central New York Cities and Towns

Motion pictures in Central New York will again be subjected to daylight saving.

In the Capital district daylight saving will become effective on April 27. Seventeen places have already decided on the change, while fourteen others are still debating matters. The time will be advanced on April 27 in Albany, Troy, Cohoes, Watervliet, Waterford, Hudson, Saugerties, Amsterdam, Johnstown, Gloversville, Ballston Spa, Saratoga Springs, Glens Falls, Williamstown, North Adams, Pittsfield and Bennington.

The advisability of daylight saving will be debated during the next few days in Mechanicsville, Lake George, Catskill, Chatham, Fonda, Greenwich, Schenectady, Hudson Falls and Fort Edward Scotia and Rensselaer are expected to follow the lead of Schenectady and Albany on account of their closeness.

"Lend Me Your Husband"

Third of C. C. Burr's "Big Four" Series Progressing

"Lend Me Your Husband," the third in C. C. Burr's "Big Four" series is now in the fourth week of production at the Burr Glendale Studios, Long Island, under the direction of William Christy Cabanne.

The Burr organization is concentrating upon the interiors of this Marguerite Give story which was written directly for the screen. Among the players appearing in "Lend Me Your Husband" are: "Doris Kenyon, Violet Mersereau, Dolores Cassinelli, J. Barney Sherry, Burr McIntosh, David Powell and Cornelius Keefe.

Upon its completion, "Lend Me Your Husband" will be distributed by Burr Pictures, Inc. through a list of leading exchanges controlling Burr franchise.

Big at Capitol, N. Y.

"Unknown Purple" has Successful Week; Pleases Critics

"The Unknown Purple," Roland West's adaptation of his stage play, which was produced by Carlos Productions for Truart release, played to a successful week's business at the Capitol Theatre, New York.

Henry B. Walthall has the leading role in this melodrama. He is supported by Alice Lake, Stuart Holmes, Ethel Grey Terry, Helen Ferguson, Johnny Arthur, Richard Wayne, Brinsley Shaw, James Morrison and little Frankie Lee.

The Morning Telegraph called it "a good old-time thriller." The American said: "It is by far the best thing Henry Walthall has made since those early Griffith days." The Times had this to say: "Furnishes attractive and thrilling entertainment." The World: "Will amuse and entertain you."

Titled "End of the World"

Because "The End of the World" is about to commence Jack Pickford and Marilyn Miller invited the entire "Sally" company, in which Miss Miller formerly was the star, to the Pickford studio in Hollywood for an afternoon of frolic.



Scenes from "Bargain Day," Educational-Cameo comedy, featuring Cliff Bowes, Virginia Vance and Sid Smith

Short Subjects Popular with Critics, Educational Notes

THE popularity of the short subject with newspaper critics is illustrated by the increasing amount of space accorded them in the columns of these critics. Where a year or so ago the one and two reel pictures were overlooked entirely by the reviewers, or mentioned merely as "fillers," today reviews and comments which compare equally with feature productions are almost an every day occurrence in newspapers which devote space to motion picture reviews.

An example is contained in the March 12 issue of the Cleveland Press, written by the editor of the Sunday motion picture page. Under a six column head, Davis, who conducts the page, devotes almost a full column to a write-up on Dorothy Devore, of the Educational-Christie Comedy forces, and her latest picture, "Getting Gertie's Goat." After commenting on the artificiality of the present crop of leading ladies on the screen, Davis writes:

"It is with relief that one encounters Dorothy Devore in 'Getting Gertie's Goat' at the Allen this week. Dorothy Devore is that rare creature of the comic movies, a merely good looking girl who spends no time trying to look beautiful and resorts little to any denial of good looks for comic effect. She goes on just as a reasonably attractive young person. The quality she cultivates is impulsive vivacity. The effects she achieves are stimulating and merrily comical. Babe London, a comically funny fat girl, is in the picture, too, without in the least dimming the much more amusing Dorothy Devore."

That the comments are not entirely confined to comedy subjects or to the players in them, and that Short Subjects of entirely differing nature furnish more than their quota of amusement and entertainment is witnessed by the review of the program of the Strand Theatre, Cincinnati, in the March 10 issue of the Cincinnati Commercial-Tribune.

"Plastigrams" also won a long article under a two column head in the Dallas Dispatch. The writer predicts that in time all motion pictures will be made to include the third dimension effect. The balance of the article, which fills a full newspaper column, is given over to a description of the picture and the process by which the effects are obtained.

New Exchange

The Columbia Picture Corporation of St. Louis has been issued a certificate of incorporation by Secretary of State Becker. The capital is $10,000 and the company is authorized to buy, sell, rent and lease motion picture films, etc. The incorporators are Barney Rosenthal, Nathan Steinberg and Robert G. Taylor. Prior to forming their own exchange, Rosenthal, Steinberg and Taylor were in charge of the St. Louis office for Universal Pictures. They recently closed a lease on the present Metro quarters in the Plaza Hotel building as a permanent location for their exchange.

Lee-Bradford Sales

The sale of "A Pair of Hellions" together with eight other features to the Columbia Pictures, Inc., of St. Louis has been reported by Arthur Lee, president Lee-Bradford Corp. A. J. McAllister, acting as Mr. Lee's representative, closed the deal.

William Fox Has New Type of Screen Material for Tom Mix

FREDERIC and Fanny Hatton, playwrights and William Fox scenarists, have written a new type of romantic screen story for Tom Mix, who has started work on it.

"The Trouble Shooter" is the name of the picture and it is being directed by Jack Conway, a newcomer to the Fox lot. This is the Hattons' first Tom Mix story and a cast, engaged by Casting Director James Ryan to support the star, includes: Kathleen Key, leading lady; Earle Fox, heavy; Frank Currier, Mike Donlin, Howard Truesdale, J. Cunnis Davis and others.

The story suggested itself to the Hattons as a result of a talk with George T. Bigelo, third vice president of the Southern Sierras Power Company. Mr. Hatton roomed with Mr. Bigelo at college and they met again recently at a fraternity dinner. Expressing keen interest in the work of the "trouble shooter" with a power plant, Mr. Bigelo invited them over to his plant in Riverside, California, and they were taken through it. As a result of their study of this all important work, they wrote a story around the "trouble shooter" for Mr. Mix.

Most of the location is in the mountainous, snowy country. "The Trouble Shooter," Fox says, marks a new era in original stories to the screen and will show Tom Mix in an advantageous role.

Reports on "Girl Shy" to Pathe Office All Are Enthusiastic

ELMER PEARSON, vice-president and general manager of Pathe Exchange, Inc., who is at present on the Coast, after viewing "Girl Shy" at the Harold Lloyd Studios last week, wired his opinion as follows:

"'Girl Shy' is unquestionably the best entertainment Lloyd has ever offered his veritable legion of Lloyd fans, and everyone of them will be anxiously awaiting the first opportunity to see it at their local theatre. After viewing the comedy here I refuse to believe that there lives a showman who will not see the full potency of 'Girl Shy' to shatter all previous records."

The following wires from the Detroit and Buffalo branches are representative of the opinion voiced in the communications from the various Pathe Exchanges received during the week.

"Screened 'Girl Shy' yesterday for office staff and salesmen," reads telegram from Branch Manager Hanson at Detroit. "From beginning to end a combination of comedy thrills, dramatic appeal, heart interest and perfect continuity, spelling the greatest outstanding jewel of motion pictures. Congratulations to Harold Lloyd and Pathe and to every person who has the privilege of being associated with this masterpiece."

"Just screened 'Girl Shy'; unanimous verdict here 'Wonderful,'" declares Basil Brady of Buffalo. "Think it is the best picture Lloyd, or for that matter, anyone else ever made. It moves along at an even tempo very much like a well-directed orchestra from a pianissimo to a finish forte."



Scene from "The Woman on the Jury," a First National Attraction.

Pathe Appointments

New Branch-Managers in Charge of Offices in Albany, Etc.

As the result of changes made effective this week in the sales personnel of Pathe Exchanges, Inc., new branch-managers take charge of Pathe's offices in Albany, Minneapolis, and New Orleans.

In line with Pathe's policy of rewarding meritorious service, P. A. Schmuck, who has been acting as salesman in the Philadelphia territory for Pathe, has been promoted to the branch-managership of the Pathe exchange in New Orleans. Prior to his entry into the film field, Mr. Schmuck was the sales-manager of the Eastern Coal Sales Company. His first post as a salesman in the film business was with Associated Exhibitors in Philadelphia. Later he became associated with Pathe, working out of the Philadelphia branch.

H. J. Bayley, who has been in charge of the Pathe office in New Orleans, has been named branch-manager of the Minneapolis exchange. Mr. Bayley was Southern district manager for Vitagraph from 1917 to 1922, later becoming associated with First National as its branch-manager in Dallas. In September, 1923, Mr. Bayley was appointed branch-manager of the Pathe office in New Orleans.

Charles W. Stombaugh has been transferred from the branch-managership of the Pathe exchange in Minneapolis and placed in charge of the Pathe office in Albany, N. Y. Mr. Stombaugh has been associated with Pathe since April of 1918 when he was named branch-manager at Omaha. In July of the same year, Mr. Stombaugh was appointed to take charge of the Minneapolis office, which post he has held until the present time.

Mix Special Goes Big

Exclusive Reports Over 50% of Territory Sold on "Pals in Blue"

Exclusive Features, Inc., report that over fifty percent. of the domestic territory has been sold on their big Tom Mix special feature, "Pals in Blue." This drama, which tells a story of the early pioneer days of the pathfinders of our country, offers Tom Mix and his co-players an opportunity for a display of some remarkable horsemanship. In the making of the picture a whole tribe of Oklahoma Indians were used as well as over seventy-five cowboys.

Among the territories sold are the following: Maryland, Delaware, District of Columbia, Virginia to Progress Pictures, Inc., of Washington, D. C.; the State of Michigan to Exclusive Features of Detroit, Michigan; Texas, Oklahoma and Arkansas to Specialty Film Co., of Dallas, Texas; Eastern Pennsylvania and Southern New Jersey to Rialto Productions, Inc., of Philadelphia, Pa.; Western Pennsylvania and West Virginia to S. & S. Film & Supply Company of Pittsburgh, Pa.

W. R. Sheehan Back

Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, is expected to return to his desk this week after a two months' European trip. During his tour abroad Mr. Sheehan visited all the Fox branch offices, including those just opened this spring, and arranged for the widest possible distribution of the Fox product on the Continent.

"Three Weeks" on Coast

Author Given Ovation at Opening in Strand, San Francisco

Goldwyn's Elinor Glyn production of "Three Weeks," directed by Alan Crosland, opened an engagement at the Strand Theatre in San Francisco last week. It showed to a most representative audience.

Mrs. Glyn went up from Los Angeles to be present at the opening and was met at the station by Dan O'Brien, Chief of Police in San Francisco, who headed a delegation of distinguished citizens. She was the guest of honor at a luncheon given by the theatre management and Goldwyn Pictures Corporation for the newspaper critics.

Aileen Pringle, who plays the role of the Queen in "Three Weeks," was at the San Francisco opening, as was Joseph A. Jackson, manager of Studio Publicity for Goldwyn.

Praise Lillian Gish

Richmond Critics Find Her Work in "White Sister" Commendatory

Lillian Gish in "The White Sister" was lauded by critics of Richmond, Virginia, when the Metro picture appeared in the Academy Theatre, that city.

"The Angela of Miss Gish is a superb achievement," said the News Leader. "Without qualification of any kind, it is possible to say that never since 'Broken Blossoms' has Miss Gish reached such a high point of beauty in performance and in many essentials her Angela excels that characterization."

"'The White Sister' is a beautiful thing," said the Richmond Times-Dispatch. "It is beautiful in that it is perfectly acted by a remarkable cast, in that the scenes—or what the old-time press agents call the scenic investiture—are almost too exquisite to be true."

Jackie Coogan's Third

"Little Robinson Crusoe" is Young Star's Next for Metro

"Little Robinson Crusoe" is to be the title of Willard Mack's original story for Jackie Coogan, according to an announcement from the Metro offices this week. This is to be Jackie's third picture for Metro.

There is no talk of production on this picture yet as Jackie has just finished his second Metro picture, "A Boy of Flanders," and is now in the Sierra Nevadas on his mountain ranch enjoying a well earned vacation.

It will be several months before actual production on Mack's story is started, as plans have been made for Jackie to head the Milk Fund campaign for the children of the Near East and then to sail on the Milk Ship to distribute the foodstuffs to the children of Greece, Palestine and Syria in person in behalf of the children of this country. This trip will take about ten weeks.

"Going Up" Scores Again

"Going Up," the first of Douglas MacLean's independent starring productions for Associated Exhibitors, has just completed a successful run at the Savoy Theatre, Wilmington, Del. The reviewer of the Wilmington News said: "It is funny from beginning to end, without a lagging scene."

Way for "North of 36" Cleared by Lasky; Predicts Success

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has completed preliminary arrangements for the filming of "North of 36," an Emerson Hough story, this summer.

"'North of 36' is a story of the cattle drives from the plains of Texas to the markets of Kansas in the days immediately following the Civil War," said Mr. Lasky. "The story as Mr. Hough wrote it calls for an immense drove of long-horn steers. Arrangements have been made with Texas cattlemen so that such a herd is available, and production will begin this summer on a scale which we expect will result in another screen classic as a credit to the man who wrote 'The Covered Wagon.' The picture will be produced by Irvin Willat.

"The cast will include several of the persons who are featured in 'The Covered Wagon,' with the addition of other well known players. Ernest Torrence and Tully Marshall, whose wonderful playing was one of the factors in the success of the 'Wagon,' will be in 'North of 36,' and in addition Jack Holt, Jacqueline Logan and Noah Beery will play leading roles.

"In the making of 'North of 36' we have been assured of the cooperation of the leading people of Texas who have expressed the greatest interest in plans for a production that will perpetuate on the screen a phase of Texas history which has been such an important factor in her development.

"Arrangements have been made with the authorities of a number of Texas towns to house the large company of players and cowboys which the picture will require. We hope to have the picture ready for showing late this fall."

Engages George Fawcett

Goldwyn Pictures Corporation announces that George Fawcett has been engaged for an important character role in Marshall Neilan's picturization of Thomas Hardy's "Tess of the D'Urbervilles," photography on which has been in progress for two weeks.

Hughes to Make Another

Rupert Hughes, who has been in New York for several weeks, following the completion of his latest motion picture, "True as Steel," will return to the Goldwyn Studios in Culver City, Cal., about the first of April to begin work on a new photoplay.

Soon at Castle, Chicago

Edward Grossman, of Epic Film Attractions, announces the opening of "After Six Days" at the Castle Theatre, Chicago, beginning the week of April 21. It will receive a big advertising campaign. Grossman is getting ready for the key cities where he will present it on a road-show basis.

Grainger at Studios

James R. Grainger, general sales manager for the Goldwyn Cosmopolitan Distributing Corporation, is now at the Goldwyn studios in conference with Abraham Lehr, vice-president in charge of production. Grainger is making a tour of the country in the interests of his organization.



Scene from Harold Lloyd's "Girl Shy," his latest release for Pathe.

Bills Affecting New York Will Be Discussed at Joint Session

By TOM WALLER

ALL matters vitally pertaining to the industry and now under consideration by the State Legislature will be thoroughly discussed at a special joint conference between executives, including the Boards of Directors, of the Motion Picture Theatre Owners of New York and the Theatre Owners Chamber of Commerce, Greater New York exhibitor organization. William Brandt, president of the former organization, will preside over the session which will be held Friday, March 27, at the Hotel Astor, Manhattan.

Especial attention will be given eight of the most important of the many bills which are slated for a hearing before the New York legislators prior to the closing of the present term. Of these eight primary matters it is gathered that the Brandt organization is unalterably opposed to four and lukewarm on one.

Of the three favored it is understood that the New York exhibitors are particularly eager to see the successful passage of one of the Murphy bills. This is for enforcing strict regulation and inspection of non-theatrical exhibitions, forcing them to comply with the same standards now governing theatres. The Murphy proposition, according to reports, is the concentrated measure of a fight championed by Brandt several months ago when he attacked as unnecessary and without merit the latitude allowed the non-theatrical showman.

As far as can be gleaned there seems to be no opposition on the part of the organization against two of the bills on the admittance of minors. Of these two propositions, however, partiality is evidenced for the Jenks bill. This is much broader in its scope, as it would provide for state-wide local option admitting children to theatres without parent or guardian, while its apparent cousin, the Miller bill, would be for admitting minors without parent or guardian, applying to the City of New York, only.

With the Hays organization this body is working to effect the passage of the Hackenburg bill, calling for the repeal of censorship.

Maintaining that it puts an onus on the exhibitor, the organization is making every effort, it is said, to bring about the defeat of the Schofield bill, which would make it a misdemeanor for anyone except a parent purchasing tickets for children.

The New York exhibitors are hopeful that the other Murphy bill, providing for two operators in every booth throughout the state at all times, will never be reported out by the committee now considering it.

Strenuous opposition is also evidenced on the part of these exhibitors against the Steingut measure, providing for the use of Standard film in a Pathescope and other toy machines without regulation.

T. O. C. C. Election

At the annual election of the Theatre Owners Chamber of Commerce, held in the Hotel Astor, March 26, the following officers were elected: Charles L. O'Reilly, president; Charles Steiner, first vice-president; Joseph Jame, second vice-president; Sam Moross, secretary, and Sam Schwartz, treasurer. The only contest in these ranks was for the office of second vice-president in which Rudolph Saunders was defeated.

Of the fourteen candidates for the Board of Directors the nine successful ones include: Sol Brill, Hy Gainsboro, Arthur Hirsch, John Manheimer, Joseph Stern, Sol Raives, William Landeau, Lee Ochs and Hyman Rach. The finance committee: E. R. Behrend, Morris Needles and Bernard Grob.

Major Cole, head of the Texas M. P. T. O., in a brief address outlined the advantages of national organization.

Mary Engages Hawks

Wells Hawks, well known as advance man, publicity man and exploitation man, has been engaged by Mary Pickford as her personal representative in connection with several road show engagements for "Dorothy Vernon of Haddon Hall." Hawk's work will include the New York premiere, now set for May 5th, at the Criterion Theatre, as well as bookings in several of the larger key cities.

"Dorothy Vernon" to Open May 5 at Criterion

Hiram Abrams announces that Mary Pickford's new photoplay, "Dorothy Vernon of Haddon Hall," will be given its New York premiere on Monday, May 5, at the Criterion Theatre.

This authentic announcement settles a question which for some time has been the basis of many rumors and reports, and makes definite the fact that "Dorothy Vernon of Haddon Hall" will follow "The Covered Wagon" into the Criterion.

The showing of Miss Pickford's screen adaptation of Charles Major's romantic novel at the Criterion will be at the same scale of prices now prevailing at the Criterion. "Dorothy Vernon" is booked in for an indefinite run, the picture to be shown twice daily. This engagement is in line with the presentation of "Dorothy Vernon of Haddon Hall" at advanced prices at leading theatres in many of the larger cities throughout the country.

This new Mary Pickford film offering was directed by Marshall Neilan. The cast assembled was a most noted one and included the following well known players—Anders Randolf, Marc MacDermott, Mme. Daumery, Allan Forrest, who has the leading male role; Wilfred Lucas, Clare Eames, who makes her first appearance in pictures; Estelle Taylor, Courtney Foote, Colin Kenny and Lottie Pickford Forrest.

Start "Broken Barriers"

After weeks of preparation, Reginald Barker and his company have finally gotten under way on the production of "Broken Barriers," his next production under Metro-Louis B. Mayer auspices. "Broken Barriers" will be a screen version of Meredith Nicholson's novel. The leading roles will be played by James Kirkwood, Adolphe Menjou, Norma Shearer, Mae Busch, George Fawcett, Robert Agnew, Robert Frazer, Walter Hiers, Margaret Wade, Mary Carr, Winifred Bryson and Ruth Stonehouse. The screen adaptation was prepared by Sada Cowan and Howard Higgin.



Scenes from Elinor Glyn's "Three Weeks," a Goldwyn picture.

Laemmle Offers Dempsey Contract

Carl Laemmle, president of Universal, has offered Jack Dempsey, world's heavyweight boxing champion, a million dollar contract for appearance in Universal pictures, it has just been announced. All indications point to an early acceptance of the offer.

Jack Kearns, Dempsey's manager, left New York for Los Angeles early this week, presumably to close the deal and sign the contract. On the eve of his departure, the Universal home office issued an authentication of the proposed contract, in the form of a telegraphic okay from Carl Laemmle. The Universal head wired as follows: "Offer to Dempsey correct. Think biggest bet in pictures today. Offer sent to Manager New York. Kearns wires me he will leave Monday for Los Angeles to discuss proposition."

No definite information is available as to what Dempsey is to do for Universal; whether he will be starred in a big feature production, in a serial, or in a number of pictures. Until the contract has been signed, no news of this nature will be forthcoming, it is said. Several screen stories have been discussed as vehicles, however.

Lichtman Back in N. Y.

Lauds Universal's Sales Force on Return from Coast

Al Lichtman, general manager of Universal exchanges, has just returned to the home office in New York after a stay on the west coast. On his way back he visited all of the Big "U" stations between San Francisco and Manhattan's Grand Central. He states:

"In my opinion the Universal sales force in its essential make-up and ability is the equal of any sales force with which I have ever been connected. I am proud of it.

"In my three weeks at the coast I had an opportunity to observe the Universal studios at Universal City in the midst of activity that tested the producing plant to the limit. Universal City is by long odds the greatest motion picture studio in the world. It is thoroughly equipped and able to turn out the 36 big pictures we are planning to release next season. Eighteen companies are now hard at work and Carl Laemmle, who is personally directing operations, is engaging the best directors and the best known stars for the productions not already cast."

Lichtman denied a rumor that there was a possibility of a shake-up in the Universal sales force.

Melodrama Available

Prints of "One Law for the Woman," the picturization of the Charles E. Blaney melodrama, are being shipped to Vitagraph's various branches. This production was made under the personal supervision of Mr. Blaney and is his second release through this corporation. Cullen Landis has a part calling for fast riding and a hard fight. Mildred Harris plays the lead opposite Landis and others in the cast are Cecil Spooner, Otis Harlan, Stanton Heck, Bertram Grassby and Charlotte Stevens.

Canadian Resolution Scores Newspapers' Sensationalism

RAY LEWIS, managing editor of the Canadian Moving Picture Digest, has written Moving Picture World asking that publicity be given a resolution passed by the M. P. T. O. of Canada, Ontario Division, in connection with undesirable publicity given motion pictures by the press.

"You will have noted," he writes, "the association of Louise Lawson in the scare lines of various newspapers in connection with 'film star,' etc., and all the ghastly intrigues and scandal. Another instance of like order was a display heading announcing 'French film star given ten years for spying,' which tells how she ensnared her victims and about her long list of lovers. We have watched attendance at our theatres after this kind of publicity, and the attacks which reformers precipitate following this sensationalism, and taking into consideration average conditions, without any apparent cause receipts have dropped 25 per cent.

"The Daily News published an article about the week of February 11 *re* this kind of publicity. Perhaps you could persuade The News to give the matter further publicity."

The resolution follows:

"Whereas, the Motion Picture Theatre Owners of Canada, Ontario Division, having noted that the newspapers are in the habit of associating the name of motion pictures in connection with unfortunate men or women who have been murdered, kidnapped, imprisoned, or have indulged in pursuits contrary to the will of the people and the laws of the country, do hereby protest against such use, when the association of such unfortunates with motion pictures has not exceeded their appearance as 'supers' perhaps in a mob scene;

"And whereas, it has been noted * * * that following such sensational publicity in connection with motion pictures, the motion picture industry has been subjected to a series of malignant and prejudiced attacks, and that the standing of motion pictures in the community has been impaired;

"Whereas, in association with the motion picture industry as women and men of fine character, who value their standing in the community wherein they are resident and find that the continual besmirching of the name of motion pictures unnecessarily not only is humiliating to them but subjects them to insult and suspicion;

"Therefore, be it resolved, that we earnestly request the newspapers to refrain from unnecessary use of 'film stars,' etc., in their headlines, without first investigating the identity with motion pictures of the subject involved."

Prints in Exchanges

Prints of "Borrowed Husbands," the David Smith production with Florence Vidor, Rockcliffe Fellowes, Earle Williams and Robert Gordon in the principal roles, are being shipped to Vitagraph exchanges. This story is picturized from Mildred K. Barbour's novel, which was published serially in 1,000 newspapers in America.

Engage Neil Hamilton

Neil Hamilton has been engaged to play the juvenile lead in "The Mountebank," the Paramount picture which Herbert Brenon is producing at the Famous Players Long Island studio with Ernest Torrence and Anna Q. Nilsson in the featured roles.

Saturday Is the Big Night

CHARLES M. SCHWAB, Arthur Brisbane and Rodolph Valentino are the latest additions to the celebrities who will tell five-minute Bedtime Stories in a regular scenario of naked truths about the movies at the Naked Truth dinner, annual gridiron revel and dinner dance of the Associated Motion Picture Advertisers, to take place at the Hotel Astor on Saturday night, March 29.

The Bedtime Stories, it is announced by President Victor Shapiro of the A. M. P. A., will be told in true film form, the word-pictures being broadcast to radio fans all over the country via Station WEAF. Samuel Rothafel will do the introducing in the best approved movie style.

First, will be introduced Arthur Brisbane as a representative of the printed word. Next to "go on the air" will be the author, Rupert Hughes. After that comes the director, D. W. Griffith, who will be followed by the actor, Rodolph Valentino. Then there will be the press agent, represented by A. M. Botsford, after whom a reel Bedtime Story will be told by Will Hays. Lastly in the scenario of naked truth telling will be Charles M. Schwab as a representative of the public. Broadcasting of the Bedtime Stories will start promptly at 9 P. M.

The $100 prize winning sketch to be presented at the dinner, is to be enacted by a trio of famous film stars. The sketch is entitled "Passionate Italians" and it is an adaptation of that well known Broadway success, "Romeo and Joilet," by Will Shakespeare. Bebe Daniels will appear as Juliet, and Richard Dix will stand below the balcony as Romeo, and Ernest Torrence has been cast as Friar Laurence. The author will be announced at the dinner.



Scenes from Metro's "Don't Doubt Your Husband"

Broadway Premiere

Vitagraph's "Virtuous Liars" Opens in New York on March 30

Whitman Bennett's third production for Vitagraph, "Virtuous Liars," will have its Broadway premiere at the Rialto Theatre the week beginning March 30. David Powell and Edith Allen, who played in "Scaramouche," have the principal roles in a cast which includes Maurice Costello, Ralph Kellard, Naomi Childers, Burr McIntosh, Dagmar Godowsky, Signor Karamano, May Hopkins, John Daly Murphy and Marcia Harris.

The story is an original by E. C. Holland and builds to a tremendous climax showing the effects of "white lies." It is modern and beautifully mounted.

W. S. Bush Writes Book

W. Stephen Bush, foreign correspondent of the Moving Picture World, now in Rome, Italy, recently published a little book entitled Roman Hill Towns. This deals with sketches and tales of quaint towns bordering the Ancient City. The Italian Mail, a daily newspaper of Florence, Italy, devoted much space to praise the literary merit of this work.

Charles Hutchison Signed By Steiner for Features

WILLIAM STEINER has scored a notable "beat" on competing producers by signing Charles Hutchison, professionally known as "Hurricane Hutch," for a series of six five-reel modern features. Thus the "daredevil creator of thrills" steps out of serial work to provide spectacular effects for features. His company will be Mr. Steiner's fourth producing unit. The first "Hurricane Hutch" presentation, to be released in the near future, will be "Surging Seas." In its cast are such well known players as Edith Thornton, Earl Metcalf, George Hackathorne, David Torrence and Charles Force. The picture to follow it will be "Hutch of the U. S. A." Now in production is "The Crash." The New-Cal-Film Corporation is distributing the Steiner pictures.

Mr. Steiner also has planned for six features with Leo Maloney, the "centaur of the movies;" six virile western features with strong casts headed by Neal Hart; six features with Pete Morrison, the "fighting fool," and a series of twelve two-reelers, "Fur and Feather Follies," presenting animals and birds. The first is titled "The Barnyard Sheik."

Exhibitors will welcome the news that pictures featuring Charles Hutchison will be available at an early date. The daredevil actor endeared himself with thousands of motion picture fans through his spectacular work in serials for Pathe, as well as with other companies. Mr. Steiner has carefully chosen the stories to be made into Hutchison features, and believes that the combination of modern story and athletic actor will prove an unbeatable one from the box-office standpoint.

"Birds of Passage" Tops Pathe's List of Releases for April 6

PATHE'S program of releases for April 6 is introduced by a three-reel special, titled "Birds of Passage," which is a novelty film of striking beauty and spectacular action. This subject is a screen story of the annual migration of birds from the northern climes to the banks of the Nile, filmed by the famous Swedish ornithologist, Dr. Bengt Berg. Practically every type of European migratory bird came within range of Dr. Berg's camera over the period of years that he was filming this portrayal.

Also prominent on the April 6 program is the "Our Gang" comedy, titled "Seein' Things." Farina engages in a gastronomic raid on the "Gang's" barbecue, and her subsequent nightmare induced by an excess consumption of chicken meat furnishes the basis for some rollicking comedy in which Hal Roach's kid funsters dominate.

"The Swift and Strong" is a Grantland Rice screen "Sportlight" showing such nationally known sport figures as Koppisch of Columbia, Totell of Bowdoin, and Lieb of Notre Dame in action, besides an interesting array of scenes filmed at recent notable track and field meets.

"Friend Husband" presents "Snub" Pollard as an ex-soldier, who adds to his war service record by getting married promptly after his discharge. Blanche Mehaffey, Lucille Carter, Eddie Baker and George Rowe support Pollard.

In "The Hawk's Eye," the third chapter of "Leatherstocking," the little white garrison at Muskrat Castle is further depleted by the capture of Floating Tom and Hurry Harry by the wily Hurons. Leatherstocking finds himself the sole protector of Judith and Hetty Hutter against the treachery of the Indians who lie in ambush on the banks of Glimmerglass Lake.

"Running Wild" is a piece of cartoon philosophy on the misadventures of life, showing that every pursuer is in reality a fugitive and that for everyone concerned, from worm up to dog-catcher "Life is just one darn thing after another."

Pathe Review No. 14 includes: "The Man the Desert Got," a pictorial interpretation of the poem by Arthur Chapman; "A Workman of Japan," showing how in Nippon umbrellas are made while you wait; and "Two Little Love Birds," a featurette with Allene Ray.



APPEALING TO ALL

Porto Rican ad. taken from Arrow press book, phrased both in English and Spanish.

Gold Tickets!

Nothing less than gold plated tickets, neatly dressed in chamois jackets, were accepted at the door at the opening night of the Biltmore Theatre, Los Angeles, recently. The best part of the plan, conceived by Managers A. L. Erlarger and Joseph Toplitsky, was that the guests were allowed to retain the tickets as souvenirs.

Sydney S. Cohen, head of the M. P. T. O. A., carries one of these handsome remembrances around in his vest pocket even though he was unable to make other use of it. The tickets were gotten out by Weldon, Williams and Lick of Fort Smith, Arkansas.

"Lost Lady" Lauded

Both the New York Tribune and the Bookman proclaim Willa Cather's "A Lost Lady," one of the six best sellers of the year, which is further evidence of the universal popularity and appeal of this book recently purchased by Warner Bros. for picturization.

Studying Production

Forrest Halsey has secured R. B. Harrington as one of his assistants. Harrington, who is just twenty years old, has been an exhibitor for nine years, having taken over the Reese Theatre at Harrington, Del., when he was eleven years old. Now he has a manager running the house, which is a 1,000-seat theatre, while he takes a flier at the producing end of the game.

Warners Confirm Reports

Warner Brothers home offices confirm reports that the Gaumont Company, Ltd., of London, has secured the exclusive film rights for United Kingdom distribution of the two recent Warner specials: "The Marriage Circle" and "Broadway After Dark."

"Tiger Love" Under Way

George Melford has started work at Hollywood on his new Paramount production, "Tiger Love," co-featuring Antonio Moreno and Estelle Taylor. Miss Taylor has just returned from San Francisco. "Tiger Love" is an adaptation of the Spanish opera, "The Wildcat," by Manuel Penella.

Retitle Carey Picture

The title of the second Harry Carey production to be released through the Hodkinson Corporation has been officially changed from "Desert Rose" to "The Lightning Rider."

It is expected that "The Lightning Rider" will be completed this week and the negative shipped east for early release.

Released March 23

The current week of March 23 marks the release of the new Patheserial, "Leatherstocking," adapted from James Fenimore Cooper's famous "Leatherstocking Tales." This is the second chapter production to be launched under the Pathe policy of "greater and better serials," a policy which was inaugurated in January with the release of "The Way of a Man," adapted from Emerson Hough's renowned novel of the same title.

Hammons Gets Two Reel Bobby Vernon Comedies for 1924-25

ANNOUNCEMENT is made this week of the closing of contracts whereby Educational Film Exchanges will release a series of Bobby Vernon comedies beginning in the fall of this year, and adding another producing unit to the large program which E. W. Hammons, president of Educational, is arranging for the season of 1924-25.

The deal was completed in Los Angeles this week, where Mr. Hammons is visiting the Christie, Hamilton, Mermaid and other units producing for Educational release, and is an arrangement whereby the Bobby Vernon unit will produce its pictures at the studios of the Christie Film Company, the organization with which Vernon has achieved most of his present popularity in the two-reel field.

Already a new director has been engaged for the Vernon comedies in the person of Gil Pratt, whose comedy work has been on the Educational program before through Mermaid comedies. Working with Pratt will be Keene Thompson, well-known writer in the comedy field, and Earl Rodney, former Christie leading man, who will write stories and assist in the handling of the unit.

In announcing the three-cornered deal whereby Vernon will have his own unit for two-reel comedies, Charles H. Christie states: "Bobby Vernon has not been set up as a two-reel star arbitrarily, but had attained this position by a growing popularity with exhibitors and patrons, increasing gradually over a period of years. He started when the short comedy business was very young indeed, co-starring with Gloria Swanson under the Sennett banner. Then he came with our organization for the Christie one-reel comedies which were made from 1916 to 1920, Vernon appearing in many of those pictures until he joined the Navy during the World War.

"Shortly after returning from the service, Vernon was put into the Christie two-reel comedies, and has reached the point now where he is an outstanding figure in the comedy field due to his pleasing personality and the ability he achieved through long training and constant appearance before the regular movie fans."

Lisle J. Harris Killed

Well-Known Dallas Film Man Victim of Foul Play

Film Row in Dallas was shocked late Monday afternoon, March 25, by the discovery of the body of Lisle J. Harris, twenty-six years old, for ten years an employee of the Consolidated Film & Supply Company, which now occupies the fourth floor of the new Film Exchange Building, with his skull crushed from repeated blows and nearly eighteen stab wounds in the breast and neck.

Mr. Harris left home for work at four o'clock last Saturday morning, declaring he had some extra work to do at the office. When he did not show up his family became alarmed and Monday employees of the Consolidated Film Company found and followed a trail of blood on the staircase, leading them to the gruesome discovery. The body was hidden between the top floor ceiling and the roof of the building.

One suspect has been arrested.

New Theatre Opens

John Howell will open on March 31, at Dover, N. J., his new motion picture theatre called the New Playhouse. Its seating capacity is 1,000.



Bobby Vernon and E. W. Hammons, President of Educational Film Exchanges, Inc.

Independent Exchange Owners Approve I.M.P.P.D.A. Policies

THAT the owners and managers of the independent state right exchanges throughout the country are rallying to the support of the announced policies of the Independent Motion Picture Producers and Distributors association is evidenced by the scores of favorable replies received to a letter recently sent out to the exchanges by President I. E. Chadwick.

Without a single exception, it is reported, the exchange men voice their approval of the objects for which the association was formed and pledge their whole-hearted co-operation to the executives of the twenty-seven company members in their endeavor to stabilize the independent market through the establishing of the new national organization on a sound foundation. The following excerpts are from letters received from many of the prominent managers in the state right field:

H. G. Segal, president, Pioneer Film Corp., Boston: "The Pioneer Film Corporation is heartily in accord with your idea, and you can rest assured of its heartiest co-operation at all times." Morris Hellman, president, Reelcraft Film Exchanges, Chicago: "Am very pleased to note the progress you are making. All I can say is that I wish you every success in the world, and that I am for you 100 per cent."

Arthur Cohen, vice-president, Regal Films, Ltd., Toronto: "I hope your organization will meet with the greatest success." Jack K. Adams, president, R. D. Lewis Film Co., Little Rock: "Any assistance we can render in the betterment proposed by you, I assure you, we will be glad to render."

M. D. Martin, president, M. D. Martin Attractions, New Orleans: "We believe that this organization will improve conditions in general throughout the independent field. We at least hope it will protect state right exchanges from the practice of pirating films from one territory to another which is in vogue in certain sections of the country." J. H. Krause, Bond Photoplays Corporation, Albany: "In this particular territory the exhibitors are well impressed with the independents, as we worked as hard to give 100 per cent service as we did to sell the contract. With the co-operation that we are now to receive from this association, I personally look forward to big things in the state right field."

H. E. Sudduth, manager, Film Dept., Queen Feature Service, Birmingham: "We believe that your association will prove to be of immense benefit to the independent motion picture business and that it is an association that has been needed for a number of years." E. D. Perkins, manager, Tri-State Film Exchange, Fargo: "We feel sure that with men of the type as those listed among the officers of the new organization that they will accomplish much for the state right field."

J. L. Sterns, Independent Film Company, Omaha: "In our opinion, insofar as it effects the independent branch of the motion picture industry, it is one of the most important events that has taken place in the last few years, for it is just the organization of which, for years, the independent field has been in dire need."

Harry M. Weinberg, Associated First National Pictures, Des Moines: "I want to assure you that you can always look to us for co-operation. We appreciate that every unit for the industry must work hand in hand in order to put the motion picture business on a sound, substantial basis. We wish your organization every success."

Big Deal for C. B. C.

The C. B. C. Film Sales Corporation has announced that it has just negotiated an important deal for the distribution of its productions in Cuba. The Liberty Film Company is the exchange with whom this sale has been made. This contract has special significance because it means that the C. B. C. product is being distributed in practically every section of the world.

Booked by Loew Circuit

"The Optimist," Educational-Hamilton Comedy, and the Mermaid Comedy, "High Life," have been booked over the Greater New York Loew Circuit, the former for a total of thirty days, and "High Life" for seventy-two days.

Independent Bookings

Many Contracting for Jesse Goldburg's Productions

Announcement comes from the Independent Pictures Corporation that it has closed with the Columbia Pictures Co., of St. Louis, for the eight Franklyn Farnum subjects and for the feature productions "The Wildcat," starring Robert Gordon; "The Offenders," "In the Spider's Web," "Shattered Faith," "What Three Men Wanted," for the territory of Southern Illinois and Eastern Missouri.

Contracts were also signed with the Apollo Exchange for "What Three Men Wanted" for Greater New York and Northern New Jersey; with J. K. Adams for "The Wildcat," "In the Spider's Web," "The Offenders" and the eight Franklyn Farnum series for Arkansas; with All Star Feature Distributors for California, Arizona, Nevada and Hawaii for the Farnum westerns; with the Big Feature Rights for the Farnum's for Kentucky; with the First Graphic Exchange for the Farnum's for Northern New York; with Evan Anderson for California, Arizona, and Nevada for "What Three Men Wanted"; with Max Glucksmann for eight Franklyn Farnum's for Argentine.

Hoffman Back in N. Y.

M. H. Hoffman, vice president of Truart Film Corporation, has left Los Angeles after a conference with his various producing heads, during which production plans for the forthcoming year were laid and arrives in New York on Wednesday.

It is anticipated that upon Mr. Hoffman's return, Alexander Aronson, general manager of sales for Truart, will make an extended tour of the country, visiting all exchanges handling Truart product, including all F. B. O. exchanges which are now releasing these pictures. Mr. Aronson will spend considerable time on this trip and will co-operate with the various managers in placing first runs on all Truart productions.

Takes Back Print

Mr. Given of the Imperial Film Corporation of Philadelphia was in New York Saturday and visited the offices of the Lee-Bradford Corporation. His mission was to secure a print of the latest Redhead comedy, "Rip Without a Wink," which he took back with him for immediate showing over the Stanley Circuit. Mr. Given advises that "Venus of the South Seas," also a Lee-Bradford offering, will open in a Stanley house for a week's run on April 14.





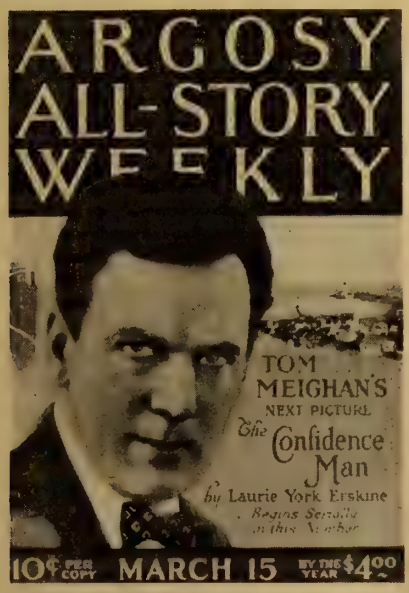
Scenes from Harold Lloyd's newest production, "Girl Shy," for Pathe release.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Magazine Hook-up to a Feature Story May Be Pioneer of Novel Exploitation

WHAT may become a new form of exploitation, though in reality it is merely a revival of the first literary hook-up, comes from the Paramount publicity department which announces that the herald on the next Meighan production, The Confidence Man, will be printed by the Munsey Company on the back of the cover page of the Argosy-All Story Magazine for March 15.



A Paramount Release

THE MAGAZINE HERALD

The serial story begins in that issue, and the cover carries a prominent announcement to the effect that the story will be seen on the screen with Tom Meighan, whose portrait replaces the usual magazine girl.

With the back of the sheet printed up for the production, this effects a most intimate connection with the film version, and will interest all of the readers who become interested in the story in its fiction form.

This is the first instance of the direct hook to a magazine's use of a story since the era of exploitation started in, though it will be recalled that What Happened to Mary, about the earliest of the chapter plays, was released by Edison concurrently with the instalments in The Ladies' World.

Since that experiment we do not recall that the idea has been used again until now, but this Munsey innovation opens vast possibilities.

Better Than a Follow

Many stories are now released to the newspapers in second serial rights to advertise the screen version of a novel, and the simultaneous appearance of a play and the photoplay edition of the book is now standard, but the original presentation of a magazine serial coincident with the screen presentation is a somewhat new and decidedly interesting angle. With the exception noted the exploitation has all been on the second serial rights in newspapers. Here the fact that the story will presently be screened is made the chief magazine appeal, and the large circulation of the weekly will insure the widest possible distribution of the advertising.

The advertising works best for the early runs, but even the late comers can find effective the reference to the magazine publication. The stunt is worthy of more than passing notice.

Convention Helped

During the run of The Shepherd King at the National Theatre, Winnipeg, the I. O. O. F. was in convention, and a special advance showing to the delegates not only brought a letter from the Grand Master of the Grand Lodge of Manitoba, which was read in all subordinate lodges, but the Canadian National Railways gave over its window in the business district to a sign which read: "The Shepherd King traveled from place to place on the backs of camels. Had he lived today he would have traveled in a Canadian National Pullman, with all the conveniences." It all helped to make extra business where most conventions pull it away.

Colleen's Own

In the issue of March 1 we showed a Los Angeles' window with a display of perfumes and Colleen Moore's pictures and suggested that it was a fake hook-up.

Miss Moore writes that the perfumes are not a local product but a nationally distributed article and sends in one of the packages for critical inspection.

It is an exceptionally dainty package with her name embossed upon the cover of the box as well as appearing on the label, and the perfume itself backs up the packing. It is about as neat a production as can be turned out in these days of artistic preparation, and with Miss Moore standing as the arch type of flapper, her name back of an article of real merit should make for ready sales.

There really is a Colleen Moore perfume, and if you use the First National pictures you are overlooking a bet unless you persuade your local stores to stock up.

By Sample

When they undertook to dispose of Flowing Gold, Mr. Stewart, of the America Theatre, Casper, Wyo., sold by sample. He had some half ounce vials filled with crude oil from a local field, and tied these to cards announcing the coming of the First National production. It helped business and Mr. Stewart got more for his oil than some of the stock salesmen.



A First National Release

A FOYER DISPLAY FOR A POTASH & PERLMUTTER FASHION SHOW

How Fred E. Meyer, of the Palace Theatre, Hamilton, Ohio, advertised his annual spring fixture in conjunction with the most appropriate play he could get for the occasion. One time when P. & P. took a back seat to the exploitation.

Used Local Story for Drivin' Fool

Leo G. Garner, of the Columbia Theatre, Bristol, Tenn., was quick to take advantage of a local accident to put over The Drivin' Fool. He had been working on a campaign for this picture and when a man lost his life in an accident of carelessness, he made this the basis of a striking advertisement. It should be remembered that this headline had appeared in the news columns only the day before and was still fresh in memory.



A Hodkinson Release

A TIMELY ADVERTISEMENT

Of course, not all managers can be assured a fatal accident just in time to put a picture over, but it shows that Mr. Garner is very much on the job.

His first gun was a windshield sticker with "Half the road is yours. Stick to it." This not only went on the cars but wherever they could be affixed, and these were followed by half sheets along the country roads out of town reading, "It is better to be safe than sorry, see, etc."

Then a second set of stickers was brought into play with the approval of the Mayor and Council. These read, "The driver of this car is safe and sane. The Drivin' Fool is at the Columbia," and the date.

As the theatre is off the main street, the exploitation was taken down to the corner where a cross piece sign was placed, and he bannered his own car with a four-foot sign and sent it all around town. He hooked in all the taxis, and got a banner across the main street, with the result that he did a tremendous business for two days.

If you have the space, why not offer a prize for the best Easter lily? Show the entries for the three days before Easter, which will help business during Holy Week.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

ST. PATRICK'S DAY offered an excellent opportunity to build up a program of musical incidents the principal one of which centered around familiar Irish airs, with some other old favorites added for the sake of variety. The number was programmed as Songs I Can't Forget, and was introduced by means of a specially written trailer accompanied by a medley of the selections played by the orchestra.

The film attractions of the week were "Flowing Gold," the Tully-First National, and the Topical Review, the former taking up one hour and twenty-nine minutes and the latter running eight minutes. The whole show ran two hours and five minutes.

The overture was Offenbach's "Orpheus," which is a "best seller" in Brooklyn. It opened with two booth Mestrums of 150 amperes flooding the orchestra with light pink. Two Mestrum spots, one of which was orange and the other rainbow, came from the dome and hit the proscenium opening. Blue foots and borders large stage, and green borders one half. Two entrance spots crossing on the fabric ceiling were light amber. Amber arch spots hit the pleats of the silver draw curtains of the production stage. As the overture worked up to its climax all lights came up gradually white for a strong pure-white finish. The overture was eight minutes long.

A novelty ballet and vocal combination used six dancers and a soprano. The back drop was a white curtain upon which was projected from behind a Kliegl mica slide woodland scene in greens, blues and reds. Set bench to the left upon which was seated the singer, and another to the right upon which were two of the dancers while four dancers held center stage, two holding the bubble which gave the dance its name of Bubble Dance. Act costumed in chiffon drapes and blue wigs. Color wheels from either side played on the set, and there was no front lighting. From tableau opening as described above, dancers went into Brahms' "Bubble Dance," and then soprano sang Toselli's "Serenade," and the finish was made to Bubble Dance tune. Five minutes.

The big number, running fifteen minutes, had as artists the Criterion Male Quartet, Betty Wall Harp Quintet, two soprano soloists and six dancers. The songs chosen for Songs I Can't Forget were "Sweet Adeline," sung by the quartet without accompaniment, but with background of the five harps; "Alexander's Ragtime Band," danced by premiere danseuse in silk minstrel costume; "The Glow Worm," sung by soprano with harp accompaniment and with dancers in pantomime; "Sidewalks of New York," by quartet and girls; "Believe Me If All Those Endearing Young Charms," by quartet and harps; "Mavourneen," soprano, and "Low Back'd Car," by the ensemble as a finish.

This number was costumed in 1830 period, with a touch of green here and there. Purple poplin cyclorama served as background with the harps arranged in front of this. Front lighting consisted of blue floods from booth on the stage, and deep purple floods from the dome on the orchestra. Rose pink entrance spots playing on tops of transparent windows. Red coves, light blue windows and magenta transparent columns. The lights for the artists consisted of straw and amber spots from the sides.

Better

Harry Engel, of the Middlesex Theatre, Middletown, Ct., did not drag the letter carriers around town on a parade for The Mailman. He did something better. He gave them a party in the swing room of the post office, with eats, and bridge prizes and a radio program, a local shop supplying the latter. The press work did the rest.



A Vitagraph Release

TWO DISPLAYS FOR ON THE BANKS OF THE WABASH FROM WICHITA FALLS, TEXAS

One is the lobby display from the Mission Theatre, while the other shows the perambulator built on a truck. This is one of the best handled perambulators we have seen. It looks like something and must have gotten all the attention possible as it navigated the streets somewhat in the fashion the old Sarah Jane came to the rescue of the town in the Vitagraph play.



A First National Release

A PRETTY DESERT PAINTING FOR THE SONG OF LOVE

Planned by the Rex Theatre, Eugene, Ore. The side panels carry passionate phrases from the press book, but these do not show in the cut because they are too nearly the color value of the background. The same fault kills down the star's name.

When a Man's a Man The Marines Get Him

This is a sample of the way the Marine tie up on When a Man's a Man was put over in Cincinnati. Of course if it happens to be an Army recruiting station the wording is changed slightly.



A First National Release

THE MARINES' POSTER

The stunt has been very generally worked by both arms of the service and at the present writing the numerous stations in New York City are literally plastered for the showing at the Cameo Theatre.

If you work the stunt, it would not be a bad idea to see to it that the recruiters get a chance to see the picture the opening day. It will help them to talk about it and add verbal advertising to the appeal of the poster.

Claims Novarro Is Best Dressed Man

When the Ohio Retail Clothiers Association proclaimed Ramon Novarro to be the best dressed man on the screen at a recent convention, the Allen Theatre, Cleveland, was quick to see the exploitation value of the decision. Very possibly they had more than a little something to do with the judgment rendered.

At any rate they broke into the papers, via the news columns, with offers of prizes for the best letters either for or against the pronouncement.

That released a flood of letters from the admirers of all the stars and gave good reading for a circulation feature for a number of days for three newspapers. Once more Novarro won, and all of the publicity was thrown to his pending appearance in Thy Name Is Woman at the Allen.

Backing this up, C. C. Deardouff, Metro exploiteer, hooked all of the leading drugstores to the Vivadou tie-up, with paintings of Miss La Marr. This gave him six good windows and also opened the way to eight other druggists who trailed with the line of perfumes handled by themselves, making fourteen windows in all.

Had Bill Tilghman for Hickock Stunt

Now and then the actor who shows in some feature is persuaded to appear in person to help gain interest for a production, but when Wild Bill Hickok came to the Capitol Theatre, Oklahoma City, C. O. Payne, the advertising manager, got the original and not the player of a character.

William Tilghman is about the last survivor of the Hickok crowd and he lives in Oklahoma City, so they dated him up for personal appearances and drove him around town in a stage coach that dates back to the good old days of the Pony Express.

It made a wonderful week at the theatre, particularly in the box office, and it stands a stunt unique in the chapter of exploitation stunts.

Three standard stunts put over Daddy at the Australian premiere at Hoyt's De Luxe Theatre, Melbourne.

First the house put on a resemblance contest, then roped in the newsboys and lastly stood them out until the mob attracted the attention of the police, who ordered the doors opened because the standout was impeding traffic.

Reassured Catholics

One not unimportant angle in the exploitation of The Hunchback of Notre Dame in Wichita Falls, Texas, was a visit to the Catholic clergy by the Universal exploiteer, C. J. Meredith, who gave assurance that in the screen version there was no offense given the church. It will be recalled that in the Hugo story the real plot is the coveting of Esmeralda by the monk; which has been eliminated from the screen version. Announcement to this effect was made in the churches and to the Knights of Columbus meeting, with an appreciable effect on the business.

At the matinees a rebate of 25 cents was made on tickets sold in blocks of 25 or more to members of civic clubs. This did not apply at the Saturday matinee.



A Paramount Release

AN EXPLOIT WITH ONE OF THE CHARACTERS OF THE PLAY

It's common enough to have one of the players work a stunt in Los Angeles, but in Oklahoma City, C. O. Payne had William Tilghman, the only survivor of the characters in Wild Bill Hickok appearing in person and in the stage coach ballyhoo.

A Real Ox Jockey Is Dubbed a Fake

The First National exchange in Seattle turned the laugh on the town the other day and the joke was capitalized at the box office of the Strand.

They were showing Black Oxen and the exchange, anxious to get a good record there to make extra sales in that territory, hustled around and got a lumberman to drive in a team of black oxen he used in his logging. This is him:



A First National Release

THE GEE HAW-ER

Is it any great wonder that the town should watch the parade and decide that it was a good comedy make up? That's what they did, but after they had their laugh out the newspapers came along with a story of the stunt and certifying to the genuineness of the driver. That gave a new jounce to the idea, and a standout business the first week, every showing.

Improved Idea

G. R. Stewart, of the America Theatre, Casper, Wyoming, remembered the stunt that was worked on Bill Hart's play, Sand, and he built that up when he started in to put over When a Man's a Man.

He used the pay envelope filled with sand, and on the back printed it "Sand from the Arizona desert where When a Man's a Man, Harold Bell Wright's great story, was filmed. It starts at the America Theatre, Friday."

That part was not new, but he printed a black "Sample" on the face in type just as large as he could get, and the boys who put these on every doorstep in town were warned they could not see the picture unless each envelope was placed so that the "Sample" side was face up.

It materially improved the interest taken in the stunt.

Mr. Stewart does not explain why he has been out of this department for so long, though explanations would seem to be in order.



A First National Release

HOW EDWARD DAYTON HANDLED BLACK OXEN IN KENOSHA

It was at the Orpheum, one of the three houses in the string, and the tangible "book" got even more attention than the big flash on the marquise and pulled them in in droves. The display was designed by Willard C. Welch, who exploits all three houses.

A New Idea

Brooklyn, N. Y. has a number of parochial schools, and during the run of The Hunchback of Notre Dame as an opry house show at the Crescent Theatre, there was a special showing to the sisters from 24 convents, many of them being teachers in these schools.

The attention paid these religious and the emphasis given the educational value of the picture resulted in the later visits of large numbers of students from the parochial schools.

Rolled His Own

Willliam Knotts, of the First National exchange, Los Angeles, got hold of the idea of delivering the print of Black Oxen to Loew's State Theatre by a team of black oxen.

It was a fine scheme, only the oxen were white and they had to be painted with lampblack before they got on the job.

The delivery of the cans was accomplished with great eclat, or something or other, and no speed laws were violated—quite to the contrary. The oxen were damned by every traffic cop between the exchange and the theatre.



A First National Release

THREE SHOTS AT THE EXPLOITATION FOR WHEN A MAN'S A MAN IN JACKSON, MICH.

The middle shot shows the theatre front with the book poster as the chief display item. On either side are the marquise roof and the perambulating book. The latter is not very clear, but neither was the weather when the shot was made. It gives the general idea and shows how the Rex Theatre was able to clean up through featuring the exceedingly well-known author.



A First National Release

ELECTRIC LETTERS FOR BANNER REPAY THE CURRENT COST

Leroy V. Johnson, of the Liberty Theatre, Seattle, believes that electric letters on the banner are better than straight painting, and he works out this idea for most of his attractions. This shows how he planned for Barthelmess in Twenty-One.

Letters of Light Improve a Banner

Leroy V. Johnson, of the Liberty Theatre, Seattle, is of the opinion that electrically lighting his lobby banner is just as important as using incandescents for the marquise, and a cut on this page shows how he worked out the idea for Richard Barthelmess in Twenty-one.

Not only are the star's last name and title worked out in white bulbs, but the frames in the centre and at either end are also done in colored globes, making a blaze of light that improves the appearance of the lobby and grips the possible patron.

If you are in any way dependent upon transient trade, you cannot make a too lavish use of lamps, and the brighter the lobby the brighter the prospects for good business. Putting all the light above the marquise often casts a gloom over the lobby itself, and kills a sale at the last moment. Mr. Johnson finds that the lighted banner pays a good profit on the cost of the current.

A New Angle

Loew's State Theatre, Los Angeles, found a new argument for the use of "original" costumes. It ties two good store windows to Black Oxen with cards stating that good clothes, well chosen, will make any woman look young. Of course the alleged original clothing worn by Miss Griffith helped the idea along, but any store will fall for the rejuvenation hint because it knows that women will know this is at least partly true.

Using the orange and black trade-mark design on Black Oxen, the Strand Theatre, Seattle, Wash., had this done in transparent colors on ground glass and lighted from the rear, which gave a good effect through the day and was even better at night.

The same design was repeated on a metal base for the marquise and repeated in the advertising.

Did Clever Extra for Flowing Gold

With the Teapot Dome scandal overflowing the first page, Milt Crandall, of the Rowland and Clark theatres, Pittsburgh, felt that he would be derelict in his duties if he failed to hook Flowing Gold to the big news event.

He flooded the territory around the Liberty Theatre with the "first final edition extra" of "The Lariat," "it ropes 'em all," a four-page newspaper size sheet with flaming headlines divided about equally between the Attorney General and the picture at the theatre. The right hand side carries a straight news story about the Government official and the left a two column screamer head: "Liberty Theatre manager makes statement: tells of deals with Rex Beach."

The front page is about half Flowing Gold and the rest news and clever local shots. The back is a full page display, with advertisements for all the R. & C. houses on page two and boiler plate on the third.

Newsboys, after their regular jobs, were called in to help get rid of the 10,000 copies, and the public grabbed for them.

It's pretty much the same stunt as that worked in scores of other cases with the important difference that Milt gave enough of a news twist to get attention and sufficient local stuff to make them read it all for fear of missing something good. It's the same idea, but about three times as good as straight press stuff all the way through.

Women Voters Promote Chronicles

For the exploitation of Jamestown, the second of the Chronicles of America series, the Merrill Theatre, Milwaukee, went beyond the educational societies which had helped put Columbus over, and enlisted the co-operation of the Milwaukee County League of Women Voters.

The women are conducting a campaign to get out at least 75 per cent. of the women voters, and the Merrill offered them a benefit performance to help finance the campaign.

This not only won the support of the league, but of all women's clubs interested as such in the welfare of the league, and that, of course, made it news to the papers, all of which gave space to the benefit without charging it against the theatre's share of publicity.

As a side issue the league conducted an essay contest for school children on "The Way in Which Jamestown Teaches Patriotism."


OIL IS GOLD

THE LARIAT

"IT ROPES 'EM ALL"

Published by the Rowland and Clark, Liberty Theatre, Penn and Shady Aves., East Liberty

FIRST FINAL EDITION EXTRA

VOL. I NO 1 RODEO EDITOR—MILTON D CRANDALL PITTSBURGH PA. MARCH 1924 COWBOY WRITERS—W B DYGERT—C B FROST

We Deny We Promoted the Tea-Pot Dome Scandal

DAUGHERTY TO RETIRE AFTER HEARING

ROWLAND AND CLARK THEATRES NOT INVOLVED

LIBERTY THEATRE MANAGER MAKES STATEMENT; TELLS OF DEALS WITH REX BEACH

IT'S JUST AN OILY RUMOR

REX BEACH TELLS GLOWING STORY OF TEXAS OIL FIELDS

APPEARING AT THE LIBERTY

COOLIDGE LETS HIM STAY IN CABINET TILL CLOSE OF INQUIRY BY SENATE

THE MOST POPULAR

WHY DID JACK WILSON GO TO FLORIDA?

A First National Release

A GOOD LAYOUT FOR A FAKE EXTRA ON FLOWING GOLD

This was hustled together by Milton D. Crandall, of the Rowland and Clark Theatres, Pittsburgh, to ride on the publicity given Teapot Dome. Note how the headlines combine the two angles, particularly the two stories on the outside columns.

Telephone Teasers Sell Slippy McGee

What Walter Eberhardt misguidedly calls the "simphibious" telephone was worked by George Schade recently on Slippy McGee. Walter seems to need a new dictionary. Perhaps he meant "anonymous."

Anyhow, Schade had a girl call up residence phones and when the victim answered the girl would start in "Oh, Mrs. Dash. I've just seen the most wonderful picture at the Schade Theatre—Slippy McGee."

Then the operator would ring off and Mrs. Dash would get a headache trying to figure out who to call back. Either that or she put on her hat and went down to see Slippy.

This is a good one time stunt, but after that forget it and think up something else. The second time the sting will be too apparent, and they will resent it. But it works well the first time out.



A First National Release

THOSE ARE WEDDING BELLS; NOT CHRISTMAS DECORATIONS

You can't see their color in the photograph, but H. B. Clarke, of the Garing Theatre, Greenville, S. C., is authority for the statement that they are the kind you get married with and not the accompaniment to mistletoe and greens. They echoed in the box office.

Wished Big Float on Cattle Parade

Getting the tail of a circus parade is usual stuff, but Stanley N. Chambers, of the Palace Theatre, Wichita, Kans., horned in on a livestock show by contributing a float to a parade advertising the exhibition.

This was a side line to a double competition. The Beacon offered prizes for the best description of the ideal man and had to put on extra people to handle the mail. The Eagle, on the other hand, under the general title of When a Man's a Man gave a series of short sketches, with portraits, of the leading citizens.

And after all that, Chambers had another parade with the Boy Scouts for his victims, and a special Saturday morning showing, and got four stores to ballyhoo the photoplay edition.

Working Hard

One of the best little friends of the exploitation men on the First National payroll is the still and poster for Painted People showing Colleen Moore powdering her nose.

This can be worked off on any druggist or other dealer in cosmetics, and when the picture played the Chicago Theatre Balaban and Katz got about 25 important displays, all of them ties to the products of the store making the showing. It's a self seller. You just show it.

Before it Gets Too Late Begin Now on Your Exploitation Stunts for the Summer.

Newsboys Work for the Way of a Man

It may be violation of copyright or infringement of patent or something, but Sidney B. Lust used the newsboys' parade when he played the first episode of The Way of a Man in its serial form. What is more he got special items in all of the Washington dailies for the entire week preceding the special showing, and sends the clippings to prove his statement. He worked through the circulation managers, who in turn distributed the tickets to the kids. It not only relieved him of this bother, but it pleased the circulation men.

Special Program Included Comedies

For the showing of the Pathe picture he ran a special program which included Lloyd and Keaton comedies and special musical numbers, including a march written for the occasion by W. J. Stannard of the Army Band.

No complaints have been preferred by Wesley Barry or J. Coogan.



A First National Release

STANLEY N. CHAMBERS' FLOAT FOR WHEN A MAN'S A MAN

This was primarily for use in connection with a parade advertising a local livestock show, and the exhibition supplied the band that made the noise for the perambulator. It cost very little and helped offset the effects of a bad blizzard.

Rounded it Out

Most theatres using a circus front for Circus Days have used some form of marquee or have simply draped the inside of the lobby with canvas. A change from the usual forms is reported by Walter E. Eberhardt, of First National.

The Savoy Theatre, Wilkes-Barre, Pa., which has a flat front and no marquise, used a half-round tent for the central of three entrance doors. The tent was apparently about twelve feet in diameter, and an entrance was cut into the front of this, with the title painted on the sides. It was fascinatingly like the real thing and it pulled the children so well that for once the management dispensed with the Coogan impersonation, the newsboy parade and all the rest of the stuff. The tent worked alone and brought them in.

Effective Lobby Simply Achieved

Here is another simple, yet effective, display from Russell Brown, of the Rex Theatre, Eugene, Oregon. This time it is for Ashes of Vengeance and was set in front of the box office.



A First National Release

THE LOBBY TABLEAU

The top banner is painted, but is cut to suggest the flowing lines of fabric. The stone work is of compoboard, recessed, with a cutout of the star and Conway Tearle, backed by a landscape, which does not show clearly in the cut, and a neutral backing behind this. The columns on either side are of fabric and presumably are electrically lighted from within. The keystone effect seems to be due to a failure of the photographer to level his camera. It is simple and inexpensive, yet it looks like a lot of money.



A First National Release

HERE IS A SUGGESTION FOR A SHORT TITLE LETTER

This is Fury, but down on the border they spell it in Mexican, and this poster was designed by William Epstein, of Laredo, Texas. The design has the advantage of giving greater distinction to the lettering than where all are on a single ground.

Stock Stuff

Russell F. Brown, advertising man of the Rex Theatre, Eugene, Ore., dug out his rock front for When a Man's a Man and with a little touching up made it work all over again, a new banner being painted with "Millions have read it. Now you can see it" for the main argument.

Mr. Brown makes his fronts of rosin sheathing paper on a framework of roofing lath. It's just as effective as compoboard, is considerably cheaper, and will last well if you are careful of it in storage. This is a sort of second cousin to George Schade's corrugated paper fronts.

Gilbert Josephson, Has Varied Stunts

Gilbert P. Josephson, who does the publicity for the K. & H. theatres, Bayonne, N. J., has pulled a number of good ones lately, including a campaign on The Hunchback, at the Opera House which left that attraction in shape to come back and play a later date at the DeWitt, the regular picture house.

This was chiefly a newspaper campaign, backed by 800 one sheets, 600 cards, 50 banners and 15,000 rotos. Special stunts were the vacant store art gallery, the showing of oil paintings in other windows and a special showing to the Catholic sisters.

Hooking in to the convention of the State Federation of Women's Clubs, which is largely concerned with better housing conditions, he showed the Burton Holmes Home Sweet Home, which is sponsored by the National Federation. The use of the print cost nothing.

He tied Big Brother to a local movement, and loaned the theatre orchestra to a Rotary luncheon at which pictures were the topic, adding a number of entertainers. He won a nice addition to the receipts with some local news pictures of a ball, and on Fridays he bolsters business by staging basket ball games at the DeWitt.

On a recent occasion he gave out 1,200 cosmetic samples in conjunction with the Miner Company, and he sends in a number of novelty heralds and regular programs. With three houses on his hands, he manages to keep busy all the time and there is a new small boy over at the Josephson home who keeps him busy in his otherwise spare time. Josephson is prouder of the youngster than he is of his press work.



A First National Release

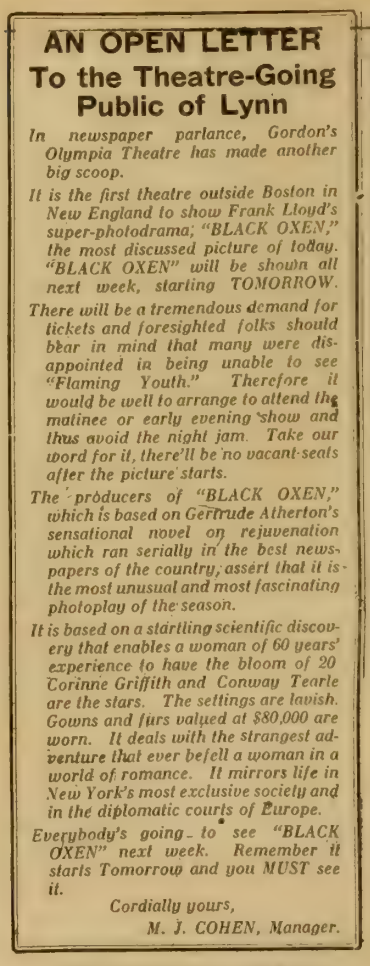
HOW A DANISH THEATRE EXPLOITED THE ISLE OF LOST SHIPS

This is the front of the Metropole Theatre, Copenhagen, and shows the rather limited display on "De Dode Skibes." A banner, a one sheet with some stills and smaller paper is not much, but it supplied enough punch to get the business.

Prepare Now for Your Summer Exploitation Before it Gets Too Late.

Adds a Special to the Regular Appeal

Adding a special letter to the public to the regular advertising for Black Oxen at the Gordon Olympia, Lynn, Mass., M. J. Cohen arranged to have the two run together that each might help the other. One side tells the regular story and the other is a special appeal, and this part is very well done. It is fully appreciative of the picture and the novel and it admits that it is one of the big things of the season, but this is told with a modesty of language that is a great deal more convincing than the usual "——est" talk. People who read this open letter will feel that Mr. Cohen is to be believed because clearly he is not tearing the language apart in his efforts to put the story over. He is not piling adjective upon adjective until you feel he must be lying, no matter how good the picture may be. We would almost be willing to buy a second hand automobile from a man who wrote as conservatively as this. Faith can go no further. In other words, Mr. Cohen did not spoil 22 column inches as he might easily have done and as most managers would. And his regular space is well done, with no hand lettering in spite of the fact that Lynn is virtually a suburb of Boston, where the daubs come from.



THE SPECIAL APPEAL

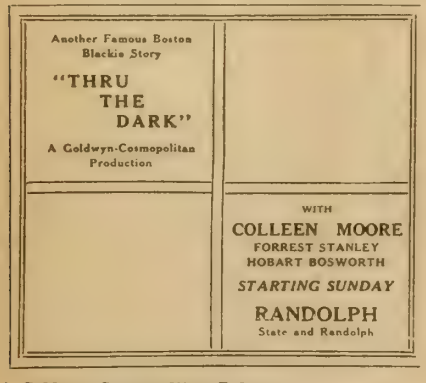


A First National Release

THE REGULAR SPACE

Wasting Half Space Gives Larger Size

Looking at this cut in a hurry you might imagine that the Randolph Theatre, Chicago, was wasting half its space. Could you see it on the page with other theatrical advertisements you would know that a 50 lines by 2 is giving a quarter page effect. Most persons do not regard a 14 point line as



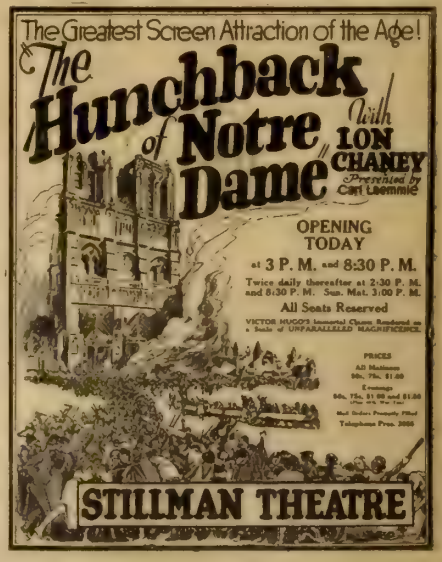
A Goldwyn-Cosmopolitan Release

LARGE FOR ITS SIZE

any sort of display, yet there is only one line that high and this is the title. The house gets an eighteen point and Miss Moore draws a twelve. Not very imposing in size, yet the space got more attention than anything else in sight and got it mostly on the empty squares. A four line space in the Chicago papers would pay for a half page in some small town daily papers so that this hundred lines had to be good to warrant the apparent waste of half of it, and yet the white space is the more profitable of the two halves, since it saves making the display in 18 and 24 point lines. It works almost as well in smaller cities, but it is most advantageous as to price where the rates are inflated, though most small town managers pay as much for their twenty cents an inch space as do the city managers on their line rate when the difference in admissions and capacities are taken into consideration.

Smaller Display Is Really Larger Line

This Stillman space for The Hunchback just dodges the AA class. It shows a good cut, suggestive of the immensity of the sets and the vividness of the action, but the copy writer or the printer, or both, failed to realize that with that attention-getting cut it was not essential to use the largest possible letters for the announcement. For example that top line kills down to a small extent the title just below. A light eighteen point, extended, would have given a better result, both for the title and for the line itself. It would have been more prominent just because of the fact that it was in type and did not match the hand lettered title. Below the heavy type is not as good a display as smaller and lighter lines might have been, and lighter lines would have given additional effect to the cut. With the cut getting all the attention required, it was not necessary to shout the announcement. Putting that in a lighter line would have made for easier reading, and the lines are wrongly valued. There is no real selling in "Victor Hugo's immortal classic rendered on a scale of unparalled magnificence." People know, or most of them do, that Hugo wrote the book, and the others don't care a whoop. That could have gone in an eight point with the "unparalleled magnificence" cut in in full face italic of the same size. "Opening today," (which was Saturday), could have gone in an eighteen point for the "today" and a ten for the "opening," with the initial



A Universal Release

TOO MUCH BIG TYPE

times in 18 point and the remainder in twelve. The prices could have gone in eight point italic and the telephone number should have been cut down. This would have left the space with enough white to have doubled the attractiveness of the announcement and would have helped the sales value as well. This is 150 lines by 4 and in so large a space the space itself is calculated to give display to smaller lines. Most com-

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Yankee Madness"

Whirlwind Action and Plenty of Fighting in F. B. O. Story of Central American Revolution

Reviewed by Tom Waller

"Yankee Madness," distributed by F. B. O., should satisfy the fans who champion a whirlwind of action of the one-man-conqueror kind. Bandits and rabid revolutionists in a Central American country are bowled over, three or four at a time, by the mighty fists of George Larkin, and in one instance he gets the best of nearly an entire army.

The story is built around the familiar theme of a dashing American who falls in love with a Latin beauty and soon finds himself mixed up in a revolution which he helps to suppress, ultimately winning the girl. Consistency has been sacrificed to give the picture rapidity of action and to afford the star opportunities for displays of physical prowess which do not always ring true or seem entirely probable, for Larkin is able to accomplish more with his fists than the average star in an action melodrama can with a six-shooter.

The audience value of this picture is enhanced by a good supporting cast. Billie Dove is attractive to the eye and coyly portrays the role of the senorita, while a finer selection than Walter Long for the character heavy role of the revolutionary general could probably not have been made.

George Larkin's role is a strenuous one and his performance will appeal to patrons who in their demand for rapid physical action are willing to overlook plausibility.

Cast

Richard Morton.....George Larkin
Dolores .....Billie Dove
Pablo del Gardo.....Walter Long
Rodolfo Emanon.....Earl Schenck
Estaban .....Manuel Camere

Directed by Charles R. Seeling.
Photographed by Pliny Goodfriend.
Length, 4,680 feet.

Story

The girl, whom he has rescued from three bandits, rides off, leaving Richard Morton, son of a wealthy ranch owner, unaware of her identity except for a jewelry case which she has dropped. From this he learns her first name, Dolores, and that she comes from Sevilla, Central America. Arriving home, he finds other bandits are attacking his father. After saving his father he learns that the assailants are revolutionists from Sevilla, where his father has a ranch. With the idea of locating the girl, young Morton goes to take care of the Sevilla property. There he engages in a number of fights against the revolutionists and terminates his warrings by rescuing the Sevilla President, who, it then develops, is the father of the mysterious girl.

FEATURES REVIEWED IN THIS ISSUE

Boy of Flanders, A (Metro)
Dawn of a Tomorrow, The (Paramount)
Galloping Ace, The (Universal)
His Darker Self (Hodkinson)
Nellie, the Beautiful Cloak Model (Goldwyn)
Plunderer, The (Fox)
Secrets (First National)
Yankee Madness (F. B. O.)

"The Plunderer"

Frank Mayo Has Leading Role in Average Fox Melodrama of a Mining Camp

Reviewed by C. S. Sewell

Frank Mayo has the leading role in the Fox production, "The Plunderer," a story of a western gold mining camp, which in the main follows familiar lines. The plot deals with a mine which has never been made to pay, and it develops that the villain, to whom the title refers, is robbing the mine by digging in under the property at night from the adjoining mine which he owns. There is a romance between the daughter of the villain and the young mine owner and the customary fight at the climax between the leading man and the villain.

Somewhat out of the ordinary is the fact that neither does the hero appear in the title role of the picture or figure in the main romance. He does, however, have a romance which occupies secondary place and which

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the end of the picture finds still unfinished with the suggestion of fulfillment in the future. This may disappoint some Mayo fans.

There is considerable action in the story, including a fight against superior numbers in the gambling hall, a scene where a girl's costume catches fire and the hero saves her, a snappy fight between the villain and the hero and the bursting of a dam. This latter scene, however, has not been produced on a big scale and does not contain the punch of many similar scenes.

Altogether, it is an average mining melodrama which, due to the familiarity of the plot and the fact that there is a lack of suspense, the outcome can easily be surmised, will probably arouse only mild interest in patrons who are not partial to stories of this type.

The entire cast does satisfactory work. Frank Mayo appears as the friend of the mine owner, portrayed by Edward Phillips, while Tom Sanschi has the title role. Evelyn Brent is the sweetheart of the hero and she gives up her dance and gambling hall and disappears because she loves him. Dan Mason appears in a minor character role and Peggy Shaw is the "plunderer's" daughter.

Cast

Bill Matthews.....Frank Mayo
The Lily.....Evelyn Brent
Bill Presbey.....Tom Santschi
The Wolf.....James Mason
Joan Presbey.....Peggy Shaw
Richard Townsend.....Edward Phillips
Bells Parks.....Dan Mason

Story by Roy Norton.
Scenario by Doty Hobart.
Directed by George Archainbaud.
Length, 5,812 feet.

Story

Richard Townsend is left half interest in his father's gold mine, which has been closed for a long time, and decides to go west and reopen it. He enlists the services of his old friend, Bill Matthews. Opposition immediately develops on the part of Bill Presbey, owner of the adjoining mine. Through helping a dance hall girl, Matthews learns that Presbey has dug under Townsend's mine and is stealing the gold. Townsend falls in love with Presbey's daughter Joan and she learns the truth about her father. They confront Presbey but it is only after Matthews has beaten him in a fierce fight that he agrees to make restitution. Townsend wins Joan, while Matthews starts in search of the woman he loves, the Lily, who owned a dance hall but has closed it and disappeared because he disapproved of it.

"A Boy of Flanders"

Jackie Coogan Charming and Funny in Metro Picturization of Dutch Story
Reviewed by Sumner Smith

Old and young will find "A Boy of Flanders" delightful entertainment. This Jackie Coogan production for Metro presents the child star in a role singularly adapted to his talents, and the Dutch costumes which he wears should make him more than ordinarily appealing to the feminine element of his audiences. In addition, the story has more than the usual quota of laughs and tear-compelling situations and the players are extremely capable, partly because they are so perfectly cast. Many children supply atmosphere and comedy.

Director Victor Schertzinger has not developed the action rapidly, evidently because of the wealth of opportunities for comedy touches and characterization. This comparatively slow movement of the plot—that is, according to prevailing motion picture standards—will not be noticed by many because of the story's human interest, the expertness of the acting and the beauty of the sets. An accusing finger cannot be pointed at more than three or four scenes as unessential, for this very reason. The settings and the story would have suited Mary Pickford quite as well as Jackie Coogan; in fact, the picture is in some places reminiscent of a Pickford release.

Jackie's role is exactly right. As the vagabond boy looked down upon by the Dutch village, he does not have to make any pretense of dignity or reserve, but can be simply a lively, fun-loving kid, feeling the scorn of the village keenly, but, with the resiliency of youth, forgetting it when he feels like giving vent to the natural childish desire for fun.

Aiding and abetting Jackie in most of the fun is that wonderful Teddy, the Mack Sennett dog. Together the boy and dog experience the vicissitudes of life and yet get a lot of fun out of it. They are one of the greatest comedy and human interest teams of human and animal seen on the screen. Equally as cunning as Jackie is little Jean Carpenter, the ribboned object of his boyish affection, and a fat boy, whose name escapes us, is very amusing and a good actor. Russ Powell as a stodgy landlord scores in a comedy way at every opportunity. Excellent characterizations are presented by Josef Swickard, Nigel de Brulier, Lionel Belmore and the others.

Jackie is very interesting to judge from a technical standpoint. Evidently a natural mimic, he has all the routine expressions of emotion down pat. But in addition he invests them with a simplicity and charm all his own, so it is only occasionally that the onlooker's attention is arrested by a gesture far too mature for a child of Jackie's years. In "A Boy of Flanders" he is allowed to err several times in this respect, but he is so appealing that the slips in technique don't linger long in the mind.

Cast

Nello .....Jackie Coogan
Jan Van Dullen.....Josef Swickard
Jehan Daas.....Nigel de Brulier
Baas Cogez.....Lionel Belmore
Marie Cogez.....Nell Craig
Alois Cogez.....Jean Carpenter
Baas Verhnecht.....Russ Powell
Petrasche, the dog.....Teddy

Based on the story by Louis de La Rome.
Adapted by Marion B. Jackson.
Directed by Victor Schertzinger.
Length, 7,018 feet.

Story

Nello is left alone in St. Agneten, a Dutch village, when his mother and grandfather die. After Baas Cogez, wealthiest man in the village, drives him away from his daughter Alois, who has been Nello's sole human companion, he is forced to find companionship in Petrasche, a dog. Cogez's barn burns and Nello is accused of setting it on fire. The boy is about to be sent to a home when Jan Van Dullen, a noted artist, comes to town and offers a prize for the best sketch by a child. Nello's sketch is overlooked and another is awarded the prize. Nello is on the point of death in a snowstorm when Van Dullen discovers the boy's sketch and, aided by the dog, saves the boy. Nello wins the respect of Cogez and is adopted by Van Dullen.

"Nellie the Beautiful Cloak Model"

Familiar Stage Melodrama Made Into Thrilling Picture by Goldwyn
Reviewed by Beatrice Barrett

Half your exploitation campaign has already been done for you on "Nellie, the Beautiful Cloak Model," for many people will remember the old stage melodrama and so be more anxious to see the picture. And those who have not seen it have all heard about it.

It is melodrama of the old style but handled in a way which will make it intensely interesting to the movie audiences of today. It is a picture in which the typical fan, who loves romance and thrills and melodrama, will just revel.

The cast is also a big aid to the box office because it contains so many names of popular players. Although none of them are among the most famous stars, yet here are five or six steady favorites.

The acting is convincingly real and done with a touch of human understanding which will gain a ready response from the onlookers. Hobart Bosworth has only a small part but he does some very clever double role characterizations. Claire Windsor, as Nellie the cloak model, has never looked more beautiful and makes the delicate, wistful girl very appealing. Mae Busch and Raymond Griffith give the comedy touch to the story and liven things up, while Lew Cody as the unscrupulous villain and Edmund Lowe as the devoted lover will both win applause.

The big style show at the modiste's shop offers an opportunity for the displaying of many beautiful clothes which will delight the women—and also some displays which will quite please the men.

The melodramatic strain runs strongly through the story and there are many dramatic scenes and spectacular thrills, beginning with the stroke of paralysis crippling Horton just as he is going to shoot Lipton and the child, continuing through the fire in the modiste's shop and ending in the kidnapping of Nellie and the scenes in which she lays unconscious on the elevated tracks with the trains rushing toward her, with her own mother on the train which seems destined to kill her.

There is a clever ending introducing a surprise when the story is shown to be really a play enacted in a theatre, and this also makes a good tie-up with the success of the stage play.

Cast

Nellie .....Claire Windsor
Nellie (at 5 years old).....Betsy Ann Hisle
Jack Carroll.....Edmund Lowe
Polly Joy.....Mae Busch
Shorty Burchell.....Raymond Griffith
Walter Peck.....Lew Cody
Thomas Lipton } .....Hobart Bosworth
Robert Horton }
Nita .....Lilyan Tashman
Mrs. Horton.....Dorothy Cummings
Blizzard Dugan.....Will Walling
Miss Drake.....Mayme Kelso
Mosely .....William Orlamond

Director, Emmett Flynn.
Author, Owen Davis.
Adaptation, H. A. Van Loan.
Length, 7 reels.

Story

Robert Horton, broken by overwork, persuades his friend, Richard Lipton, who resembles him, to take his place for a year. Mrs. Horton goes abroad, leaving her little daughter with Lipton. At the end of a year Horton returns, says he goes not care to come back and Lipton must remain as Horton. He attempts to shoot Lipton and the child, has a stroke of paralysis and cannot speak or walk. Lipton goes away, taking the child with him, and takes the name of Gray, calling the child Nellie. Gray is taken sick and Nellie, through her friend Polly, gets a position as model in the shop of Walter Peck. Peck is a cousin of Mrs. Horton and will receive her fortune if the lost daughter is not found. He discovers by a scar that Nellie is really Allyn Horton, kidnaps her and takes her to an underground den. Wanting to get rid of her, he hires two gansters to put her on the rails of the elevated track. That day Horton dies. Lipton sends for Mrs. Horton to come and get her daughter. She and Polly are in the train which dashes toward the unconscious Nellie, and is stopped just in time to save her. Allyn and her mother are reunited and Allyn and her lover, Jack Carroll, announce their engagement.

"Secrets"

First National Film Shows Norma Talmadge at Her Best in Beautiful Story of a Woman's Undying Love

Reviewed by C. S. Sewell

Presented for an indefinite run at the Astor Theatre, New York, at advanced prices, "Secrets," Norma Talmadge's newest feature for First National, is a production which should duplicate, if it does not exceed, the box-office record of her previous pictures.

"Secrets" is a finely conceived and beautifully executed romantic story of a woman's undying love for her husband. It lays bare a woman's heart and shows a love so pure as to be idealistic, one which lasted, undimmed, more than half a century, withstanding parental opposition, poverty with its hardships, and the more insidious dangers of wealth, including repeated unfaithfulness on the part of the loved one.

The story, which is episodic in treatment, contains about every element of audience appeal.

The heroine is shown at four different periods of her life, with a lapse of many years in between. Each section is of a different type of drama, all, however, being woven together into a beautiful story of a life of love and sacrifice. This dominating note is revealed in the opening scenes which are marked by intense pathos, showing the heroine as a woman of seventy grieving over the illness of her beloved husband.

Then comes a flashback to her days of budding womanhood, with the beginning of this great love. This episode is light, romantic drama marked by many touches of delightful comedy. Next we see her as a young wife on a western ranch successfully withstanding the siege of a gang of outlaws during which her baby dies. Melodramatic in nature, it is vividly presented and marked by intense pathos and gripping drama.

Again the scene changes, and she is presented as a lady of wealth and title at the age of thirty-nine, the mother of four children. This introduces the familiar domestic triangle situation involving another woman. But it is effectively handled, bringing out the wife's side, her anguish and love great enough to weather this storm. Then once again we see the woman of seventy supremely happy at the news that her husband will recover.

The story is deftly told through the device of having the aged wife read her diary of "secrets." Falling asleep, she again lives in her dream the days that are past.

A feature that will immensely interest the women is the costuming. In the earlier episode, the women are in hoopskirts, and the heroine is shown putting on one of these cumbersome things with its enormous hoops and voluminous number of lace petticoats.

No other role has made such demands on Miss Talmadge. Running the gamut of years and of emotions, she gives a wonderful performance, finely expressing each subtle change of feeling. And she is assisted by an excellent cast.

Of added box-office value is the presence of Eugene O'Brien as her leading man and the fact that the picture was directed by Frank Borzage. His work is of an unusually high order, for he has produced an artistic and enjoyable picture in which the sets, surroundings, costuming and everything has been made to play its part in preserving the delicate texture of this beautiful romance.

Some may criticise the episodic nature of the story, its deliberateness of movement in certain scenes, the inclusion of the episode with the other woman which destroys the illusion of perfect love on the husband's side and the forgiveness of his transgressions by his wife. The fact remains, however, that the production as a whole keeps you intensely interested and is wonderfully appealing. Its lighter moments amuse, its western episode thrills and its pathetic scenes will cause many a tear. While essentially a woman's picture, it is also one which the majority of men will like.

Cast

Mary Carlton.....Norma Talmadge
John Carlton.....Eugene O'Brien
Mrs. Marlowe.....Emily Fitzroy
William Marlowe.....George Nicholls
Mrs. Mainwaring.....Gertrude Astor
Elizabeth Channing.....Claire McDowell
Susan.....Patterson Dial
Dr. Arbuthnot.....Winter Hall
Dr. McGovern.....Charles Ogle
Bob.....Harvey Clark
John Carlton, Jr.....Frances Feeney

Based on play by Rudolph Besier and May Edginton.
Scenario by Frances Marion.
Photographed by Antonio Gaudio.
Directed by Frank Borzage.
Length, 8,345 feet.

Story

Sir John Carlton is at the point of death. His devoted wife Mary looks over the pages of her diary of "Secrets" and dreams of the past. There is a flashback to 1865, showing her as a girl in hoopskirts, when she was courted by John, a clerk in her father's office; how the match was opposed, and they eloped on an old high-wheeled bicycle. Then a jump of ten years to a Western ranch, where the couple are attacked by a gang of outlaws and during the siege the baby dies. Then another jump of several years to about 1888, the period when women wore big bustles. Then rich and prosperous, with four fine children, Mary learns of John's affair with the notorious Mrs. Mainwaring. He also confesses to other affairs, but her great love allows her to forgive him. Awakening, the doctor tells her Sir John has passed the crisis and will recover.

"His Darker Self"

Lloyd Hamilton Scores in Blackface in His First Feature Comedy Distributed by Hodkinson.

Reviewed by C. S. Sewell

In "His Darker Self," distributed by Hodkinson, Lloyd Hamilton makes his debut in comedies of feature length, and the result is a picture that should immensely please the average audience, and be a big box-office attraction.

If you like Hamilton in two-reelers you will like him even better in this picture. He is thoroughly at home, for he appears in his familiar make-up, a dark suit that is too tight and a cap that is too small, the only big difference being that he is in blackface. In fact, almost the entire cast impersonates negroes.

The story has a light but melodramatic plot hinging on the adoption of a negro make-up by the hero to save an old family servant who is accused of murder. Hamilton, as a writer of detective stories, decides to try his hand and, locating the cuprit and disguising himself, he goes among the negroes. This gives opportunities for excellent comedy situations, which will get laughs. The plot is light enough to allow the insertion of all kinds of comedy gags, funny subtitles and humorous business to be worked in at the most thrilling moments.

Full advantage has been taken of every comedy situation and it has been worked up to the limit. To get laughs anywhere and everywhere in the plot is the dominating motive. It is filled with typical Hamilton comedy, plus the added possibilities of blackface in new surroundings. It is all good fun, plus good melodrama with fights and thrills, and while as a whole it cannot be taken seriously it will provide smiles and laughs for the most hardened. Hamilton fans will "eat it up" and the great majority of patrons will find it highly diverting entertainment, decidedly amusing, with the added spice of novelty.

Cast

Claude Sappington.....Lloyd Hamilton
Bill Jackson.....Tom Wilson
Uncle Eph.....Tom O'Malley
Aunt Lucy.....Lucile LaVerne
Darktown Cleopatra.....Irma Harrison
Bill's Sweetheart.....Edna May Sperl
Governor.....Warren Cook
Governor's Daughter.....Sally Long
Claude's Mother.....Kate Bruce

Based on story, "Mammy's Boy," by Arthur Caesar.
Directed by John W. Noble.
Length, five reels.

Story

Uncle Eph, old negro servant of the Sappington family, carts many wagon loads of whiskey for the negro bootlegging gang bossed by Bill Jackson, thinking the packages contain bananas. Revenue officers make a raid and Jackson thinks Uncle Eph has squealed. In the row he kills another negro and makes it appear that Uncle Eph is the murderer. Claude Sappington, writer of detective stories, puts on black face, goes to Jackson's dance hall to try to solve the murder. He gets a job as a bus boy and meets with all sorts of funny experiences, including being made a target in a knife throwing contest. Through the jealousy of Jackson's lady friend, Claude learns the truth. After a fight, Jackson escapes in a motor boat, but Claude captures him and takes him to the governor in time to save Uncle Eph. Claude is in love with the governor's daughter, who is scandalized to find her embracing the supposed negro, but all ends happily when she tells him it is Claude Sappington.

"The Dawn of a Tomorrow"

Paramount Adaptation of Novel and Play of "Pollyanna" Type Provides Good Entertainment

Reviewed by C. S. Sewell

Frances Hodgson Burnett's popular novel, which several years ago was presented as a successful stage play with Eleanor Robson in the leading role, has been transferred to the screen by George Melford as a production which should prove a popular attraction.

The story presents a heroine of a "Pollyanna" type, portrayed by Jacqueline Logan. She is a little girl who, despite poverty and hunger, in the uninviting surroundings of the London slums, always maintains her cheerfulness and believes when anything happens that she will be "took care of" and it always works out that way.

All through the picture is this strong note of optimism. The story is one of the type in which coincidence plays a large part and everything happens just at the right moment. Director Melford, however, has given it excellent production. He has effectively reproduced the sordid atmosphere of the London slums and played up the melodramatic angles, providing plenty of action. As a result, the scenes involving the hunting of the heroine's pal, who is wanted for murder but who eludes the police and saves her, are exciting, and the entire picture will hold the interest of the average spectator, giving him a pleasant hour of entertainment.

Jacqueline Logan is appealing and attrac-

(Continued on Page 499)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Days of '49"

Arrow's Fast-Moving Serial of California in the Days of the Gold Rush Looks Like a Winner

Reviewed by C. S. Sewell

As indicated by the title, Arrow Film Corporation's newest serial "Days of '49" is a story built around the discovery of gold in California in 1849, which was followed by a mad stampede in which hardy pioneers underwent all sorts of privations many being massacred by the Indians.

The action of the serial starts some years before that momentous discovery, when California was under Spanish domination and was a part of Mexico. Several historical characters are introduced and the early episodes deal with the hardships of the pioneers and the stirring events which led up to California becoming a part of the United States.

The result is a serial of unusual interest, both from the standpoint of instruction and entertainment, and judging from the first three episodes which were shown for review, it should prove a big box-office winner. No one can complain of a lack of action, and it is rapid-fire action such as serial fans like. Naturally in the first episode there is considerable footage used in getting the plot under way, but the remainder is filled with stirring action, while the second episode is taken up entirely with alternating scenes of an Indian attack on a wagon train ending in a massacre, and the attempt of the villain to secure by force the possession of a plot of land over which there is a dispute. In fact this dispute caused by rival grants to a big tract of land, furnishes the basis for the story. The third episode also moves at a rapid pace.

The story holds the interest, and the action in the main is logical although there are certain situations which have been handled with a certain liberty and in a melodramatic manner common in serials. There are however no highly colored or entirely implausible situations.

The acting of the cast is entirely satisfactory. Neva Gerber is a good type for the heroine while Edmund Cobb is a likeable chap as the hero. The picture has been well directed by Jacques Jaccard, the melodramatic situations being put over with a punch. Wilbur McGaugh is the villain and Ruth Royce his accomplice, Charles Brinley is cast as the historical character John A. Sutter, and Elias Bullock is a Russian friend of the heroine.

There is plenty of excitement in "Days of '49" and serial fans should like it immensely.

Pathe Review No. 14

(Pathe—Magazine—One Reel)

Pathe Review No. 14 includes "The Man the Desert Got," a pictorial interpretation of the poem by Arthur Chapman: "A Workman of Japan," showing how Nipponese umbrellas are made while you wait; "Two Little Love Birds," a featurette with Allene Ray, and a Pathecolor presentation, "In the Land of the Moslems." All of these subjects are above the average in interest, but that of the Love Birds is especially interesting, affording an audience an opportunity to marvel at the docility of the little birds, which are taught to do various tricks and, finally, to submit to a bath and to being tucked between the sheets.—S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Birds of Passage (Pathe)
Dusty Dollars (Educational)
Days of '49 (Arrow)
Fly, The (Educational)
Friend Husband (Pathe)
Hit Him Hard (Universal)
Killing Time (Educational)
Marry When Young (Universal)
On the Job (Fox)
Pathe Review No. 14 (Pathe)
Runnin' Wild (Pathe)
Seein' Things (Pathe)
Swift and the Strong, The (Pathe)

"Seein' Things"

(Pathe—"Our Gang"—Two Reels)

Farina, the tiny colored maid, scores again in "Seein' Things," Pathe's latest "Our Gang" comedy. She fails to raid successfully the gang's barbecue, but heaven provides plenty of food when a delivery wagon spills a whole dinner. Then Farina trots home, her stomach much distended, and proceeds to suffer from nightmares. These verge on the spectacular, picturing the gang pursuing her to the roof of an office building and throwing her over the side. Numerous diversions from the story are adeptly introduced and amusing. In one of them Farina and her little dark beau ape two grown-ups suddenly become sentimental. The moral is clear—children should be reasonable when it comes to satisfying their appetites, for punishment is not always inflicted by the parental hand or hair brush. This two-reel subject is up to the high standard set by its predecessors.—S. S.

"Hit Him Hard"

(Universal—Comedy—Two Reels)

Jack Earle and Harry McCoy are the featured players in this two-reel comedy which is up to the Century standard from the viewpoint of laughs and general entertainment value. The story deals with two chaps who are suitors for a girl's hand. Her father decides to let the best man win, and the little fellow feels that he has no chance again the seven footer. There is a flashback to the days of the cave men and the little fellow finds that the big one can be overcome by touching him under the chin. Awakening he tries the stunt and finds that it works to perfection. Both Earle and McCoy engage in several comedy situations of a familiar type and there are a few twists which will cause merriment with the average audience.—C. S. S.

"Birds of Passage"

Remarkable Picturization of Foreign Birds in Pathe Novelty Picture

Reviewed by Sumner Smith

Pathe's three-reel novelty film, "Birds of Passage," impresses as one of the finest picturizations of our feathered friends ever seen on the screen. It deals with pictures, evidently taken with a telephoto lens, of migratory birds of Europe and Asia, showing how they gather in uncountable numbers during the winter along the banks of the Nile in Egypt. There is plenty of opportunity for study of each individual species and there are remarkable scenes where the air is literally darkened by their beating wings.

The backgrounds for these scenes are also exceptionally interesting, as they show the Pyramids, cataracts of the Nile and giant crocodiles. The famous Swedish ornithologist, Dr. Bengt Berg, who filmed them, has included about every possible bit of human interest, showing fights between the birds, their escape from hawks, their unconcern for the deadly crocodiles. One species, in fact, acts as guardian for the water monsters, warning them of the approach of danger.

Dr. Berg goes into considerable detail, including excellent views of scores of species. While city dwellers probably will be particularly impressed with the more spectacular scenes where thousands upon thousands of birds blacken the sky, people living in rural districts will find the detailed study of each variety of absorbing interest. The subtitles are especially well done, being brief and yet illuminating.

"The Fly"

(Educational—Scientific—One Reel)

Highly entertaining as well as educational is this microscopic study of the fly, made and photographed by Louis H. Tolhurst for Principal Pictures, and distributed through Educational as one of the "Secrets of Life Series." From the first stage, that of the egg, to the larva and finally to the fly, shown in detail. A remarkable close-up of the fly's eyes shows each to be composed of thousands of lenses capable of seeing everything going on within a given area. This study should prove a special attraction at this time of the year with the season of the activity of flies so near.—T. W.

"Runnin' Wild"

(Pathe—Cartoon—One Reel)

Paul Terry's latest inimitable cartoon is titled "Runnin' Wild" and expressed the philosophy that life is only a series of misadventures and that we are all of us fugitives from one thing and another and each other. He tells his comical story by sketching a dog-catcher, dog, cat, bird and worm, all of whom pursue the other frantically. Most of the film revolves around a chase and as usual Terry gets a lot of fun out of it.—S. S.

"Killing Time"

(Educational—Comedy—Two Reels)

Lloyd Hamilton is every bit up to the standard of his usual comic brilliancy in "Killing Time." As a milkman he meets a former sheep herder, made rich by discovering oil wells under the fields where his flocks rove. What happens when the ex-herder engages him as an instructor in table etiquette is so funny that it will impress any audience. In other words Hamilton cleverly introduces material that is known to all classes. Society gives a dinner in honor of the oil magnate. Hamilton usurps his place at the table. A cat meanwhile has crawled inside the turkey and when Hamilton attempts to carve it the turkey leaps and bounds all over the place. Hamilton is ably supported by a cast including Ruth Hiatt, Julia Malone, Lloyd Bacon and Dick Sutherland.—T. W.

"Friend Husband"

(Pathe—Comedy—One Reel)

In "Friend Husband," "Snub" Pollard undertakes to convince single men that military service is preferable to reducing the income tax through marriage. By feigning insanity he obtains his discharge from the army, only to encounter a far more exacting discipline and a special training in the art of dodging kitchen utensils in a home presided over by an Amazon who has a miscellany of ex-husbands "temporarily" out of work. "Snub" proves himself adroit at evading work, but when it comes to missing connections with missiles he ranks with the Philadelphia Athletics. So, being fleet of foot, he departs from there, and we find him back in the army. Blanche Mehaffey, Lucille Carter, Eddie Baker and George Rowe support Pollard. The subject is well up to the Pollard standard.—S. S.

"On the Job"

(Fox—Comedy—Two Reels)

The three familiar chimpanzees, Max, Moritz and Pete, are again the most prominent comedians in this Imperial comedy, distributed by Fox Film Corporation. As usual, their antics are amusing and many of them uncannily clever, denoting a high degree of patience and training on the part of the director. This time they are members of a trained animal act and when their owner finds that carpenters who have been building his house are about to go on strike he puts the monkeys to work to finish the job. There is considerable rough and tumble and slap-stick that will get laughs, and combined with the cleverness of these animals, the comedy should prove an attractive offering in the average theatre and appeal particularly to the younger generation.—C. S. S.

"Dusty Dollars"

(Educational—Cameo Comedy—One Reel)

In quality, this is above the average one-reel comedy. Some clever entertainment is presented in these few feet of film. An old curiosity shop never did a bit of business until a young man, who has been bequeathed a jardinere by his grandmother, falls in love with the proprietor's daughter and takes upon himself the job of selling out the store. He circulates the report that a treasure is located in the article listed as Number Five. The hatful of money which the proprietor takes in is burned by a cigarette and when a clerk breaks the jardiniere, which he has received in lieu of wages, it is found to contain a fortune. Sid Smith, Cliff Bowes and Virginia Vance are in the cast.—T. W.

"The Swift and Strong"

(Pathe—"Sportlight"—One Reel)

The claim that the men of tomorrow will be stronger and live longer as the result of proper physical exercise is set forth in "The Swift and Strong," a Grantland Rice "Sportlight." This deals principally with views of the Penn relays and will prove a subject of fascinating interest to those who thrill to the thud of feet on the cinder path and the sight of the pole vaulter soaring in the air. Slow motion views aid in displaying the technique of the various artists, among whom are such nationally known figures as Koppisch of Columbia, Totell of Bowdoin and Lieb of Notre Dame. The views of the hurdle races are particularly impressive.—S. S.

"Marry When Young"

(Universal—Comedy—One Reel)

This is a rough-and-tumble comedy of newly married life, featuring Neely Edwards and Bert Roach, with Alice Howell as the wife. Edwards appears as the husband and Roach as his valet and friend. Wifey soon shows who is boss, and to enforce her orders beats hubby and throws him out, while the valet strives to break his fall with a carefully placed mattress. The boys make a date with a couple of flappers. Wifey learns about it and what she does is a plenty, they keep the date, but simply because the girls happen to be nurses in the hospital to which they are sent to recover. The material is all of a familiar sort and is only mildly amusing.—C. S. S.

"The Dawn of Tomorrow"

(Continued from Page 497)

tive in the leading role, even though she misses the wistfulness of the character. Raymond Griffith is effectively cast as her vivacious and light-fingered pal, while in a rather idealistic and moralizing type of role David Torrence does good work as the millionaire broken in health, who is saved from suicide by the hero and finds new interest in life in helping the poor in the slums.

Cast

Glad ..... Jacqueline Logan
Sir Oliver ..... David Torrence
The Dandy ..... Raymond Griffith
Arthur Holt ..... Roland Bottomly
Nod ..... Harris Gordon
Black ..... Guy Oliver
Ginney ..... Tempe Piggot
Madge ..... Margaret Clayton
Polly ..... Alma Bennett

Based on novel and play by Frances Hodgson Burnett.
Adapted by Harvey Thew.
Directed by George Melford.
Length, 6,084 feet.

Story

Sir Oliver Holt suffers a nervous breakdown and is told by his doctors he will either die or go insane in a month. About this time a man appears in Apple Blossom Lane in the lowest of the London slums and is about to shoot himself, when Glad, a joyous young girl, convinces him he has much to live for. He becomes interested in the girl, visits her humble home and gets a new interest in life in helping the unfortunates. Glad's pal, Dandy, a burglar, is framed by two crooks, who charge him with killing a policeman, but at that hour he had been sent by Sir Oliver to rob his own safe. Dandy finds Sir Oliver's nephew Arthur trying to do the same thing. Glad, knowing this, goes to Arthur for aid and he attacks her. Dandy, eluding the police who are on his trail, arrives in time to rescue her. The police follow, but just at this juncture Sir Oliver appears and makes himself known and straightens everything out. Dandy and Glad find happiness while Sir Oliver determines to use his wealth to help the unfortunates.

WHAT OF THE SHORT SUBJECTS?

Read the Interesting Reports from Correspondents Throughout the Country Published on Pages 440 and 441.

"The Galloping Ace"

Good Average Entertainment Is Provided in Jack Hoxie's Latest Production for Universal

Reviewed by C. S. Sewell

Jack Hoxie's admirers will be satisfied with "The Galloping Ace," his newest feature for Universal. It presents him in a congenial role as a chap who, after doing his bit for his country during the Great War, returns to find his job gone and his girl usurped by another fellow. He takes a new job on a ranch run by a young girl and succeeds in overcoming the schemes of a villainous profiteer, who attempts to get control of her property, as it contains valuable deposits of black marble.

There is plenty of action, and even if the picture follows conventional lines, it will hold the interest of the majority and rank as a satisfactory program production. There are some good comedy touches, heart interest, and a stirring encounter between the hero and his little band and the minions of the villain, ending in a hand-to-hand encounter, which is somewhat overdone, as they fight on a hillside, fall into the water, chase through a tunnel, swim a stream and continue until the villain is vanquished; however, it provides thrills and excitement for those who demand them.

Hoxie's work is satisfactory and his personality helps to make the action more plausible. He is assisted by an unusually beautiful white horse. Robert McKim, as the villain, gives a good performance, as always, and the remainder of the cast does creditable work. Frank Rice and Dorothea Wolbert supply the comedy in character roles as a man and wife who are always scrapping. Margaret Morris is appealing as the heroine.

Cast

Jim Jordon ..... Jack Hoxie
Anne Morse ..... Margaret Morris
David Kincaid ..... Robert McKim
Kack Williams ..... Frank Rice
Louise Williams ..... Julia Brown
Susie Williams ..... Dorothea Wolbert
Fred ..... Fred Humes

Based on Jacques Jaccard's story, "Hard Rock."
Scenario by Isadore Bernstein.
Directed by Robert North Bradbury.
Length, 4,561 feet.

Story

Jim Jordon, returning from the war, finds his old ranch job no longer open to him. A toss of a coin decides that he will apply at the ranch owned by Anne Morse instead of at the marble quarry. He gets the job and finds that Kincaid, owner of the quarry, claiming an option, is preparing to seize valuable marble land belonging to Miss Morse. By means of dynamite he scares Kincaid's men off, and after Kincaid has attempted to kill his nephew who refused to aid him any longer, Jim beats Kincaid. The nephew agrees to stand by Miss Morse and repudiates his perjured affidavit regarding the option. Jim finds happiness in Anne's love.

PROJECTION

EDITED BY F. H. RICHARDSON

A Revelation

Recently Jack ReVille, Managing Director First National Amusement Corporation, of Richmond, Va., acting on behalf of his company, invited me to visit Richmond, at their expense, and inspect the projection installation of the new National Theatre.

I had heard a great deal about this installation and my curiosity was aroused. I knew it was an excellent one, but thought that in all probability it was merely excellent, without anything especially remarkable about it. However, inasmuch as the company expressed willingness to pay the considerable expense incident to a trip from New York City to Richmond and return, and knowing from experience the warm-hearted hospitality of the people of the South, I was intrigued, and took time sadly needed for other things to journey to Richmond.

I would always be glad that I did so, even were there no other reason than the pleasure of having again experienced the kindly courtesy of the people of Richmond. There was, however, very much of another reason, for I had the pleasure of examining a projection installation which is far and away the most remarkable thing of its kind that I have ever been permitted to view.



JACK REVILLE
Manager, First National Amusement Corporation, Richmond, Va.

National Theatre Installation

My visit to the National proved the inefficiency of hearsay and photographs, no matter how excellent they may be. I had been supplied with a very complete description of the National projection room, illustrated by elaborate photographs. No sooner did I step inside the room than it was apparent that it did not look in the least like the description and photographs had made me think it did.

The room is at least 100 per cent. better than they make it appear to be. The installation is by far the best and the most carefully planned I have ever examined. The wiring of the room alone, Mr. ReVille tells me, cost approximately $5,000. Its front wall has a steel frame, to which the various elements of the port shutter control apparatus, the panel boards carrying the ammeters, voltmeters and speed indicators are bolted. The floor is of "Everlasting" tile, which is thick, noiseless, dustless and easy on the feet. It rests on cement, of course.

The generator room, adjoining, contains two 75 ampere Westinghouse motor generators, bolted to a base composed of alternate layers of thick rubber and cork. The anchor bolts are so arranged that the machines are completely insulated from the cement beneath the base.

Unique Stunt

The switchboard, Manager ReVille tells me, cost $2,000, and in this connection explanations are in order. It surprised me, and I think you will sit up and take notice, too.

The Broadway and National Theatres, both First National Amusement Corporation houses, are side by side, and that fact enabled ReVille to pull a stunt which saved his company oodles of money. The regular rate for current in Richmond is ten cents per K. W., but if a very large amount of current is used there is a drop in price to the rather surprising figure of 1½ cents per K. W. Neither the National nor the Broadway used anything like enough current to get this rate, but both combined did, so ReVille just "tied them together" in the matter of current consumption, and thus secured the 1½ cent rate.

But that was not all. The supply is at 2,300 volts pressure. Of course a fuse may blow, or other things may happen to cut off power at any instant. Eight blocks away was another power supply, so ReVille ran cables under the streets for eight blocks and connected to it.

Some Feat

And here is how he did it: He had installed an arrangement by means of which, should the power being used fail, a connection is automatically made with the other power, in the split fraction of a second, so that, so ReVille tells me, even the projection arcs do not go out. When the other power comes back on the change back is made automatically and instantly. SOME stunt, if you ask me. I remove my chapeau to ReVille.

In the ceiling of the projection room, over the projectors—mind you, I said IN the ceiling, not under it—is a recess shaped much like the hood over a kitchen range. It is, I would say, about twelve feet long by six feet wide. Its sides and ends slope inward up to an apex, where it joins a pipe forty inches in diameter, in which a big suction fan is kept running constantly while projection is in progress.

This is one of the most remarkable things I have ever seen of its kind. It supplies perfect ventilation to the room, and supplies it in a most excellent way. It will, I think, remove the smoke and gas from any film fire as fast it could possibly form. I doubt if it could be much improved upon, and that is no idle bouquet of words, either.

Five Powers Projectors

The projection installation consists of five Powers 6B projectors, three of which are in the main projection room, and two in the projection room where productions are examined. Those in the main projection room are equipped with high intensity arcs, and those in the screening room with Mazda. There is a Powers dissolving stereopticon and a Powers high intensity spot lamp. On the front wall, beside each projector, is a panel board carrying a speed indicator, an ammeter and a voltmeter.

Rewinder De Luxe

In the wall just back of the projectors is a rewind cabinet—IN the wall, I said, mind you. It is shown in figure 1. It is about four feet long by two feet high by eighteen inches front to back—see upper set of doors in picture. It is painted white inside and has metal frame wire-glass doors. The rewinder cannot be started until these doors are closed. Closing them completes the motor circuit. In the ceiling is an incandescent light, so that the rewinding is at all times visible without opening the doors.

The rewinder is geared down to six minutes to 2,000 feet of film, which is too fast, in my opinion, though not seriously objectionable. I would strongly recommend a further gearing down to at least twelve minutes to the 2,000 foot reel.

The rewinder motor is in the cabinet immediately below—see picture—and under it is a twelve-reel film storage cabinet, all built into the wall, with the doors flush therewith. Oh yes, at the completion of rewinding the motor is automatically stopped.

The remarkable feature of this is that such a cabinet as this is to all intents and purposes a separate rewind room. Installed as it has been by Manager ReVille, I see no earthly reason why it would not be held to comply with the law in places where a separate rewind room is demanded. I noticed

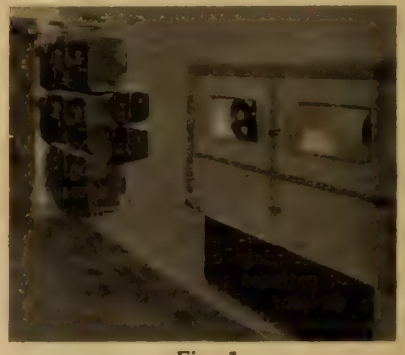


Fig. 1

on its doors the metal showing the cabinet has been approved by the Board of Underwriters. Richmond itself requires a separate rewind room, but the cabinet was immediately approved by the city authorities.

Port Shutter Device

The device by means of which the port shutters are lowered and raised is far ahead of anything I have heretofore examined. It is entirely automatic in its action, even to closing the ports after the last show, and opening them again next day. The device was designed and built by Manager ReVille, and is indeed a remarkably clever piece of work.

Figure 2 is a close-up of the device. A is the motor, B the box containing a 300-to-1 gear train, C the magnetic clutch, and E the limit switch. Motor A is connected direct to the generator circuit of the motor generator, so that it starts as soon as the motor generator comes up to speed. Read that again and get it clear in your mind. You will then understand that as soon as the projectionist starts his motor generator

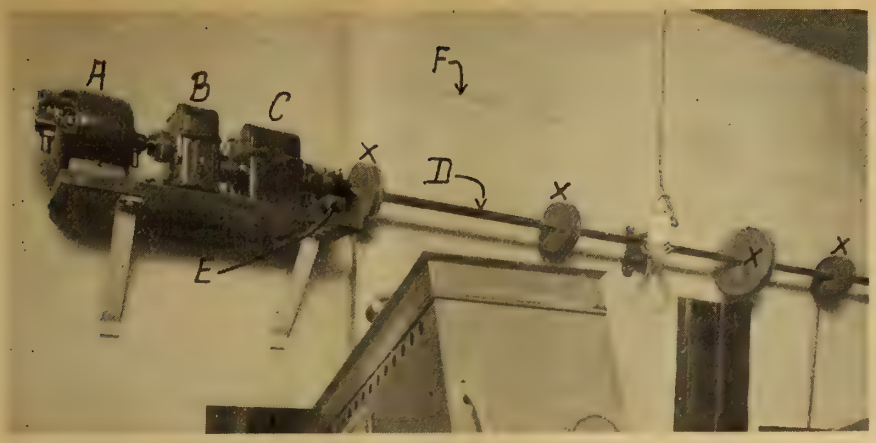


Fig. 2

for the day, the shutter control motor starts automatically, and the shutters are all raised, ready for business. Conversely when he shuts down the M. G. set after the last show the shutters descend, not because the motor stops, but as you will see, because the motor stops and the current is cut off the magnetic clutch.

When the control motor starts, it operates the train of gears, which in turn operates the magnetic clutch and rotates shaft D and pulleys X-X-X-X, thus raising the shutters which are suspended from pulleys X-X-X-X by leather straps ½ inch wide.

Get This

As said before, motor A, through the gear train B and clutch C, rotates shaft D slowly, BUT as soon as shaft D has turned through an arc of 350 degrees, a cam on shaft D operates limit switch E, figure 2, which opens the motor circuit and stops shaft D with the port shutters open, the same being held up as long as magnetic clutch C is in operation, because the weight of the shutters cannot turn the motor against the worm gears in reduction box B.

Across the room, from wall to wall, is stretched a Master Cord, consisting, in this case, of a small chain, in which several film fuses are inserted—one over each projector. If either of these film fuses breaks or burns, or when the master cord is given a sharp jerk endwise, a cutout switch, located at one end of the master cord, is opened, and the current is cut off magnetic clutch C, whereupon the shutters all fall by gravity. Identically the same thing occurs when the motor generator is closed down at night, as this cuts off current from the magnetic clutch.

In other words, the shutters fall when the current is cut off the magnetic clutch, either by operation of the cut-out switch or the stoppage of the motor generator. They rise when the control motor stars running, either by the starting of the motor generator or the closing of limit switch E. In figure 3, F is the master cord and G G are film fuses.

Figure 4 is the wiring diagram of the shutter control. The port shutters are of transite board, about ¼ inch thick. The reason for the different diameters of pulleys on shaft D is that the said shaft only rotates a certain fixed distance, hence, since the shutters must raise different distances in order to clear ports of varying height, the pulleys must have different diameters.

While I do not approve of the position of film fuses G G, still in this particular installation they will serve. In a room having less

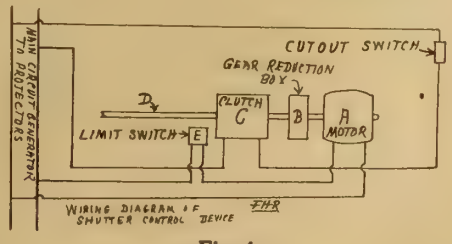


Fig. 4

efficient means for removing the smoke and gas resulting from a film fire, I would consider them unsafe, unless located very much nearer probable seats of fire.

To Clear Things Up

Mr. ReVille suggests that in order to make the operation of the shutter control still more clear, I add the following:

Assume all port shutters to be closed and the motor and magnetic clutch de-energized. The motor generator is started. Immediately the magnetic clutch becomes energized and at the same time the motor is started, revolving shaft D through approximately 350 degrees of one full revolution, pulling the shutters up against gravity. When the shutters reach the top of their travel, a cam on shaft D comes into contact with limit switch E, opening it and thus breaking the motor circuit and stopping the motor.

Gear box C contains worm gears, hence the weight of the shutters cannot possibly cause the device to run backward; it therefore remains stationary with the shutters at the top of their travel and the ports open.

In Case of Fire

Should a fire occur and a film fuse be burned or broken, then the magnetic clutch is de-energized instantly and, of course, the shutters fall of their own weight. NOTE: If a film fuse be broken the shutters close and remain closed whether the motor is running or not, because the magnetic clutch is de-energized. Also note that returning the cutout switch to its original position resets the limit switch and puts the device in position to operate without the necessity for reversing the driving motor.

Conveniences

Adjoining the projection room is a closet with shower baths, and next to it is a toilet room, in which is a wash basin with running water.

The National has a laboratory which can and does develop local topical films. They may be projected three hours after being taken.

Downstairs in Manager ReVille's office is a desk indicating panel, carrying a speed indicator, and a voltmeter and ammeter which register the voltage and amperage at the arc of the projector.

John L. Stephens is Supervisor of Projection for the National and Broadway theatres. That is to say, he does nothing else but look after the projection in those two theatres. In the National A. C. Pillow is Chief Projectionist, H. G. Hogwood, Assistant Projectionist. In the Broadway M. D. Scarborough and George Crozier are projectionists.

Credit Due ReVille

Much credit is due Manager ReVille for this very remarkable installation. I do not wonder the company wanted me to examine it. I speak only the plain truth when I say that neither money nor effort were spared in its perfection. It is indeed encouraging to find even one company that will permit the expenditure of such sums of money as have been used in making the National installation what it is. The running of that power cable for eight blocks, the installation of the automatic change-over device and the port shutter control is, I think, about the last word in making things projectorial safe against even the most remote accident.

I shall always be glad I visited Richmond and saw the National.



Fig. 3

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions in the back of the Bluebook. In the book itself, the page number where the matter is explained is indicated. I will publish the best answer received each week. An occasional question not in the Bluebook list will be asked. These questions will be indicated by a letter following the number.

Question No. 15.—What is meant by refraction?

Question No. 16.—What elements control amount of bending which the rays receive in passing from air to glass?

Question No. 17.—For practical purposes what may we assume the amount of refraction rays will receive in passing through a lens will depend?

Question No. 18.—Explain the difference between a plano convex and a meniscus and a bi-convex lens.

Question No. 19.—What is the principal axis of a lens?

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

The Fighting Skipper	Serial		15 parts
The Santa Fe Trail	Historical serial	Aug. 11	15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 22	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000

ASSOCIATED EXHIBITORS

The Extra Girl	Mabel Normand	Oct.	13	5,700
Harbor Lights	Tom Moore	Oct.	20	5,000
Courtship of Myles Standish	Charles Ray	Oct.	20	9,000
David Copperfield	Star cast	Nov.	17	6,282
The Miracle Makers	Leah Baird	Dec.	22	5,834
The Yankee Consul	Douglas MacLean	Feb.	23	6,148

EDUCATIONAL FILMS CORP.

Film Foolish	Cliff Bowes	Dec.	15	1,000
Over the Fence	"Juvenile" comedy	Dec.	15	2,000
Snooky's Covered Wagon	Animal comedy	Dec.	15	2,000
Home Again	"Sing Them Again"	Dec.	15	1,000
Call the Wagon	Christie comedy	Dec.	22	2,000
Liquid Lava	Hodge-Podge	Dec.	22	1,000
Flying Finance	Mermaid comedy	Dec.	29	2,000
Don't Hesitate	Western	Dec.	29	1,000
My Friend	Lloyd Hamilton	Jan.	5	2,000
Ride 'Em Cowboy	Bobby Vernon	Jan.	5	2,000
One Night It Rained	Tuxedo comedy	Jan.	12	2,000
Paris Lights	Cameo comedy	Jan.	12	2,000
The Homemaker	"Wilderness Tales"	Jan.	19	1,000
Jean of Heceta Head	"Wilderness Tales"	Jan.	19	1,000
Haunted Hills	"Wilderness Tales"	Jan.	19	1,000
Flowers of Hate	"Wilderness Tales"	Jan.	19	1,000
A Sailor's Life	"Hodge-Podge"	Jan.	19	1,000
Stay Single	Christie comedy	Jan.	19	2,000
Lest We Forget	"Sing Them Again"	Jan.	19	1,000
Neck and Neck	Mermaid comedy	Jan.	26	2,000
Oh, Girls/	Sid Smith	Jan.	26	1,000
The Butterfly	Tolhurst series	Jan.	26	1,000
Aggravating Papa	Jimmy Adams	Feb.	2	2,000
The Broncho Express	Clyde Cook	Feb.	2	2,000
About Face	Juvenile comedy	Feb.	9	2,000
Here And There	Sid Smith	Feb.	9	1,000
A Movie Pioneer	Hodge-Podge	Feb.	9	1,000
Lonesome	Lloyd Hamilton	Feb.	16	2,000
Old Friends	"Sing Them Again"	Feb.	16	1,000
Busy Buddies	Christie comedy	Feb.	16	2,000
Plastigrams	Stereoscopic	Feb.	23	1,000
Wide Open	Mermaid comedy	Feb.	23	2,000
Jumping Jacks	Hodge-Podge	Mar.	1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar.	1	2,000
Cave Inn	Sid Smith	Mar.	1	1,000
The Ant Lion	Secrets of Life	Mar.	8	1,000
Long Ago	"Sing Them Again"	Mar.	8	1,000
The New Sheriff	Tuxedo comedy	Mar.	8	2,000
Under Orders	Clyde Cook	Mar.	15	2,000
Midnight Blues	Lige Conley	Mar.	22	2,000
Family Life	Jack White prod.	Mar.	29	2,000
Bargain Day	Sid Smith	Mar.	29	1,000
Barnum Jr.	Juvenile comedy	Mar.	29	2,000

FAMOUS PLAYERS-LASKY

The Call of the Canyon	Richard Dix	Dec.	29	6,993
The Ten Commandments	Cecil B. DeMille prod.	Jan.	5	12,000
Big Brother	Tom Moore	Jan.	5	7,080
Don't Call It Love	William DeMille prod.	Jan.	5	6,457
West of the Water Tower	Glenn Hunter	Jan.	12	7,000
The Humming Bird	Gloria Swanson	Jan.	26	7,577
Heritage of the Desert	Daniels-Torrence	Feb.	2	6,917
Flaming Barriers	Logan-Moreno	Feb.	9	5,821
Pied Piper Malone	Thomas Meighan	Feb.	9	7,264
The Stranger	Compson-Dix	Feb.	16	6,660
The Next Corner	Tearle-Chaney-Mackail	Feb.	23	7,081
Shadows of Paris	Pola Negri	Mar.	1	6,549
Icebound	Dix-Wilson	Mar.	15	6,471
A Society Scandal	Gloria Swanson	Mar.	22	6,433
The Fighting Coward	James Cruze prod.	Mar.	29	6,501

FILM BOOKING OFFICE OF AMERICA

The Merchant of Menace	"Fighting Blood"	Dec.	15	2,000
Breaking Into Society	Bull Montana	Dec.	29	4,112
Judgment of the Storm	Lloyd Hughes	Jan.	5	6,320
The Lullaby	Jane Novak	Jan.	12	7,179
Babes in the Hollywood	"Fighting Blood"	Jan.	12	2,000
Beauty and the Feast	"Fighting Blood"	Jan.	12	2,000
The Switching Hour	"Fighting Blood"	Jan.	12	2,000
Phantom Justice	Feature cast	Jan.	26	6,238
Alimony	Featured cast	Feb.	2	6917
Week-End Husbands	Alma Rubens	Feb.	9	6,700
White Sin	Madge Bellamy	Feb.	23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb.	23	.....
Damaged Hearts	Featured cast	Mar.	1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar.	8	2,000
North of Nevada	Fred Thompson	Mar.	15	5,000
Galloping Gallagher	Fred Thompson	Mar.	29	4,700
Money to Burns	"Telephone Girl"	Mar.	29	2,000
Sherlocks Home	"Telephone Girl"	Mar.	29	2,000

FIRST NATIONAL

The Eternal City	Star cast	Dec.	1	7,800
Anna Christie	Blanche Sweet	Dec.	1	7,031
Twenty-one	Richard Barthelmess	Dec.	1	6,560
Boy of Mine	Ben Alexander	Dec.	8	7,000
The Wanters	Marie Prevost	Dec.	8	6,871
Thundergate	Owen Moore	Dec.	15	6,565
Her Temporary Husband	Sydney Chaplin	Dec.	22	6,723
The Dangerous Maid	Constance Talmadge	Dec.	22	7,337
Jealous Husbands	Maurice Tourneur prod.	Dec.	29	6,500
Black Oxen	Corinne Griffith	Jan.	19	7,937
The Song of Love	Norma Talmadge	Jan.	19	8,000
The Love Master	"Strongheart"	Jan.	19	6,779
Painted People	Colleen Moore	Feb.	9	5,700
When A Man's A Man	John Bowers	Feb.	16	6,910
Flowing Gold	Nilsson-Sills	Mar.	1	8,005
Lilies of the Field	Corinne Griffith	Mar.	22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar.	22	6,000

FOX FILM CORP.

Six Cylinder Love	Ernest Truex	Dec.	22	7,000
The Shepherd King	Feature cast	Dec.	22	8,500
Cupid's Fireman	Charles Jones	Dec.	29	5,000
A Dutch Treat	Instructive	Dec.	29	1,000
Rough Sailing	Sunshine comedy	Dec.	29	2,000
The Governor's Lady	Harry Milarde prod.	Jan.	5	7,069
Johnnie's Swordfish	Instructive	Jan.	5	1,000
Arabia's Last Alarm	Imperial comedy	Jan.	12	2,000
Gentle Julia	Bessie Love	Jan.	19	5,857
Spring Fever	Harry Sweet	Jan.	19	2,000
Hoodman Blind	David Butler	Jan.	26	5,434
The Canadian Alps	Instructive	Jan.	26	1,000
Just Off Broadway	John Gilbert	Feb.	2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb.	9	4,823
The Net	Barbara Castleton	Feb.	9	6,008
Highly Recommended	Al St. John	Feb.	9	2,000
Shadow of the East	Featured cast	Feb.	16	5,874
School Pals	Imperial comedy	Feb.	16	2,000
Ladies to Board	Tom Mix	Feb.	23	6,112
The Blizzard	Featured cast	Mar.	1	5,800
Frogland	Special	Mar.	1	1,000
Love Letters	Shirley Mason	Mar.	8	4,749
The Weakling	Sunshine comedy	Mar.	8	2,000
A Sculptor's Paradise	Instructive	Mar.	8	1,000
The Wolf Man	John Gilbert	Mar.	15	5,145
Be Yourself	Al St. John	Mar.	15	2,000
Rivers of Song	Instructive	Mar.	15	1,000
The Vagabond Trail	Charles Jones	Mar.	22	4,562
The Cowboys	Imperial comedy	Mar.	22	2,000
Feathered Fishermen	Instructive	Mar.	22	1,000
The Arizona Express	Charles Jones	Mar.	29	6,316

GOLDWYN

The Green Goddess	George Arliss	Aug.	25	9,100
Red Lights	Marie Prevost	Sept.	22	6,841
Six Days	Corrine Griffith	Sept.	29	8,010
The Eternal Three	Marshall Neilan prod.	Oct.	13	.....
The Day of Faith	Eleanor Boardman	Dec.	8	6,557
In the Palace of the King	Blanche Sweet	Dec.	15	9,000
Slave of Desire	Star cast	Dec.	15	6,675
Reno	Rupert Hughes prod.	Dec.	22	7,000
The Great White Way	Cosmopolitan prod.	Jan.	12	10,000
Name the Man	Victor Seastrom prod	Jan.	12	8,000
Through the Dark	Colleen Moore	Jan.	19	7,999
Yolanda	Marion Davies	Mar.	1	12,000
Wild Oranges	King Vidor prod.	Mar.	15	7,000

HODKINSON

Fiddling Fool	Raymond McKee	Aug.	25	2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept.	1	1,000
The Drivin' Fool	Wally Van	Sept.	8	5,800
Puritan Passions	Glenn Hunter	Sept.	15	6,000
Shifting Sands	Peggy Hylan	Oct.	20	5,308
The Life of Reilly	C. C. Burr Comedy	Oct.	27	2,000
The Old Fool	James Barrows	Dec.	29	6,147
Grit	Glenn Hunter	Jan.	12	5,800
Love's Whirlpool	Kirkwood-Lee	Mar.	22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar.	29	5,556

METRO

The Social Code	Premier prod.	Oct.	6	5,000
Pleasure Mad	R. Barker prod.	Nov.	24	7,547
Scaramouche	Rex Ingram prod.	Oct.	13	9,600
In Search of a Thrill	Viola Dana	Nov.	3	5,500
A Wife's Romance	Clara K. Young	Nov.	3	6,000
Shooting of Dan McGrew	Barbara LaMarr			
Our Hospitality	Buster Keaton	Nov.	24	6,220
Fashion Row	Mae Murray	Dec.	8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec.	15	5,700
The Heart Bandit	Viola Dana	Jan.	19	4,900
The Fool's Awakening	Harrison Ford	Feb.	16	5,763
The Man Life Passed By	Novak-Marmont	Mar.	1	6,200
Thy Name Is Woman	Mong-La Marr	Mar.	1	9,087
The Uninvited Guest	Jean Tolley	Mar.	8	6,145
Happiness	Laurette Taylor	Mar.	8	7,700
Women Who Give	Reginald Barker prod.	Mar.	22	7,500

(Continued from preceding page)

PATHE

			Review	Footage
The Way of a Man	Serial		Dec. 22	
Inbad, the Sailor	Billy Bevan		Dec. 29	2,000
Ten Dollars or Ten Days	Ben Turpin		Jan. 5	2,000
Two Wagons—Both Covered	Will Rogers		Jan. 5	2,000
At First Sight	Charles Chase		Jan. 5	1,000
Tire Trouble	"Our Gang"		Jan. 12	2,000
The Good Old Days	Terry cartoon		Jan. 12	1,000
The Call of the Game	"Sportlight"		Jan. 12	1,000
The Big Idea	Snub Pollard		Jan. 12	1,000
Smithy	Stan Laurel		Jan. 19	1,000
The Animals' Fair	Terry cartoon		Jan. 19	1,000
The Bar-Fly	"Dippy-Doo-Dads"		Jan. 19	1,000
The Black Sheep	Terry cartoon		Jan. 19	1,000
The Frontier Woman	"Chronicles" series		Jan. 26	3,000
One Spooky Night	Billy Bevan		Jan. 26	2,000
One of the Family	Charlie Chase		Jan. 26	1,000
Help One Another	"Spat Family"		Jan. 26	2,000
Taking a Chance	"Sportlight"		Jan. 26	1,000
Rat's Revenge	Terry cartoon		Feb. 2	1,000
Man Who Would Not Die	"Frontier" series		Feb. 2	2,000
Just A Minute	Charles Chase		Feb. 2	1,000
Picking Peaches	Sennett comedy		Feb. 2	2,000
The Cowboy Sheik	Will Rogers		Feb. 2	2,000
Big Business	"Our Gang"		Feb. 9	2,000
Powder and Smoke	Charles Chase		Feb. 9	1,000
Animal Athletes	"Sportlight"		Feb. 9	1,000
Good Old Days	Terry cartoon		Feb. 9	1,000
The Man Pays	"Dippy-doo-dad"		Feb. 16	1,000
A Rural Romance	Terry cartoon		Feb. 16	1,000
Among the Missing	Will Nigh Miniature		Feb. 16	2,000
Postage Due	Stan Laurel		Feb. 16	2,000
The Man Who Smiled	"Frontier" series		Feb. 16	2,000
Peter Stuyvesant	"Chronicles of America"		Feb. 23	3,000
Half Back of Notre Dame	Sennett comedy		Feb. 23	2,000
Olympic Mermaids	"Sportlight"		Feb. 23	1,000
Political Pull	"Spat Family"		Feb. 23	2,000
Smile Please	Harry Langdon		Mar. 1	2,000
White Man Who Turned Indian	"Frontier" series		Mar. 1	2,000
Hard Knocks	Charles Chase		Mar. 1	1,000
The Cake Eater	Will Rogers		Mar. 1	2,000
Love's Detour	Charles Chase		Mar. 8	2,000
The National Rash	"Sportlight"		Mar. 8	1,000
The All Star Cast	Terry cartoon		Mar. 8	1,000
The Buccaneers	"Our Gang"		Mar. 8	2,000
Herman the Freat Mouse	Terry cartoon		Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"		Mar. 15	1,000
The Mandan's Oath	Frontier series		Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel		Mar. 15	2,000
Why Mice Leave Home	Terry cartoon		Mar. 15	1,000
Wolfe and Montcalm	Chronicles of America		Mar. 22	3,000
Scarem Much	Sennett comedy		Mar. 22	2,000
Fields of Glory	"Sportlight"		Mar. 22	1,000
Hunters Bold	"Spat Family"		Mar. 22	2,000
From Rags to Riches & Back Again	Terry cartoon		Mar. 22	1,000
Don't Forget	Charles Chase		Mar. 22	1,000
King of Wild Horses	Rex (horse)		Mar. 29	5,000
Big Moments from Little Pictures	Will Rogers		Mar. 29	2,000
Fraidy Cat	Charles Chase		Mar. 29	1,000
Shanghaied Lovers	Harry Langdon		Mar. 29	2,000
The Champion	Terry cartoon		Mar. 29	1,000
Dirty Little Half Breed	Frontier series		Mar. 29	2,000

PLAYGOERS PICTURES

The Man Who Waited	Star cast	May	12	5,000
Counterfeit Love	Featured cast	June	30	6,000
Tipped Off	Featured cast	Nov.	3	4,284

PREFERRED PICTURES

April Showers	Colleen Moore	Nov.	17	6,3
The Virginian	Kenneth Harlan	Nov.	24	8,0
Maytime	Ethel Shannon	Dec.	8	7,5
Poisoned Paradise	Lenneth Harlan	Mar.	8	6,800

SELZNICK

Modern Matrimony	Owen Moore	Nov.	3	4,960
The Common Law	Corrine Griffith	Nov.	10	7,500
Daughters of Today	Patsy Ruth Miller	Mar.	15	7,000

TRUART FILM CORP.

The Unknown Purple	Henry B. Walthall	Dec.	8	6,950
Drums of Jeopardy	Elaine Hammerstein	Mar.	15	6,529
On Time	Richard Talmadge	Mar.	15	6,630

UNITED ARTISTS

The White Rose	Mae Marsh	June	2	11,000
Rosita	Mary Pickford	Sept.	15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct.	13	8,000

UNIVERSAL

A Son of Ananias	Hy Mayer cartoon	Jan.	12	1,000
That Kid from Madrid	"Leather Pushers"	Jan.	5	2,000
The Rich Pup	(Pal) the dog	Jan.	12	2,000
Hook and Ladder	Hoot Gibson	Jan.	19	5,568
The Whispered Name	Ruth Clifford	Jan.	19	5,196
He Loops to Conquer	"Leather Pushers"	Jan.	19	2,000
The Caddy	Buddy Messinger	Jan.	19	1,000
A White Wing Monkey	Joe Martin	Jan.	19	1,000
The Man From Wyoming	Jack Hoxie	Jan.	26	4,717
Why Wait?	Slim Summerville	Jan.	26	1,000
Own a Lot	Century comedy	Jan.	26	2,000
Sporting Youth	Reginald Denny	Feb.	2	6,712
Such Is Life	Baby Peggy	Feb.	2	2,000
Girls Will Be Girls	"Leather Pushers"	Feb.	2	2,000
Miscarried Plans	Bob Reeves	Feb.	2	2,000
The Mandarin	Neely Edwards	Feb.	2	1,000
The Breathless Moment	William Desmond	Feb.	9	5,556
Keep Going	Century comedy	Feb.	9	2,000
Hats Off	Pete Morrison	Feb.	9	2,000
Down in Jungle Town	"Joe Martin"	Feb.	9	1,000
The Fast Express	Wm. Duncan Serial	Feb.	9	
Jack O' Clubs	Herbert Rawlinson	Feb.	16	4,717
Lone Larry	Eileen Sedgwick	Feb.	16	2,000
You're Next	Century comedy	Feb.	16	2,000
The Jail Bird	Neely Edwards	Feb.	16	1,000
Memorial to Woodrow Wilson	Special	Feb.	16	1,000
Ride For Your Life	Hoot Gibson	Mar.	1	5,310
A Society Sensation	Valentino (reissue)	Mar.	1	2,000
The Very Bad Man	Neely Edwards	Mar.	1	1,000
Peg O' the Mounted	Baby Peggy	Mar.	1	2,000
The Law Forbids	Baby Peggy	Mar.	8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar.	8	2,000
Sons In Law	Century comedy	Mar.	8	2,000
Should Poker Players Marry?	Neely Edwards	Mar.	8	1,000
Fool's Highway	Virginia Valli	Mar.	15	6,800
Big Boy Blue	"Leather Pushers"	Mar.	15	2,000
The Oriental Game	"Pal"-Century	Mar.	15	2,000
Keep Healthy	Slim Summerville	Mar.	15	1,000
Phantom Horseman	Jack Hoxie	Mar.	15	4,389
Stolen Secrets	Herbert Rawlinson	Mar.	22	4,742
The Young Tenderfoot	Buddy Messinger	Mar.	22	2,000
Nobody to Love	Neely Edwards	Mar.	22	1,000
The Night Message	Gladys Hulette	Mar.	29	4,531
Ship Ahoy	Bobby Dunn	Mar.	29	1,000
That's Rich	Arthur Trimble	Mar.	29	2,000

VITAGRAPH

On the Banks of the Wabash	Blackton prod.	Nov.	3	7,156
Lightning Love	Larry Semon	Nov.	17	2,000
The Gown Shop	Larry Semon	Nov.	17	2,000
The Leavenworth Case	W. Bennett prod.	Nov.	24	5,400
The Man From Brodney's	Special cast	Dec.	8	7,100
The Ninety and Nine	David Smith prod.	Dec.	23	6,800
Modern Banking	Urban Classic	Dec.	22	1,000
Newsprint Paper	Urban Classic	Dec.	22	1,000
Horseshoes	Larry Semon	Dec.	22	2,000
The Last Stand of Red Man	Urban classic	Dec.	29	1,000
Let Not Man Put Asunder	Feature cast	Jan.	26	8,000
My Man	Patsy Ruth Miller	Feb.	23	6,800

WARNER BROTHERS

Lucretia Lombard	Irene Rich	Dec.	22	7,500
The Marriage Circle	Ernest Lubitsch prod.	Feb.	16	8,500
Conductor 1492	Johnny Hines	Feb.	23	6,500
Daddies	Belasco play	Feb.	23	6,800
George Washington, Jr.	Wesley Barry	Mar.	22	6,700

MISCELLANEOUS

ANDERSON PICTURES

After the Ball	T. O. D. C. prod.	Jan.	5	6,500

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov.	10	2,000
Mark It Paid	Joe Rock	Nov.	10	2,000
The Way Men Love	Elliot Dexter	Nov.	17	7,541
A Dark Knight	Joe Rock	Dec.	1	2,000
Hollywood Bound	Sid Smith	Dec.	1	2,000
Taxi, Please!	Monty Banks	Dec.	1	2,000
The Satin Girl	Mabel Forrest	Dec.	8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan.	19	5,936

CHARLES C. BURR

The Average Woman	All star cast	Feb.	2	6,000
Restless Wives	Doris Kenyon	Feb.	16	6,000
Three O'Clock in the Morning	Constance Binney	Feb.	23	6,293

C. B. C.

Hallroom Boys	Twice a month			2,000
The Barefoot Boy	Star cast	Nov.	24	5,800
Forgive and Forget	Estelle Taylor	Nov.	10	5,800
The Marriage Market	Pauline Garon	Dec.	29	6,297
Innocence	Anna Q. Nilsson	Jan.	26	5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar.	29	12,000

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept.	1	5,000
Danger Ahead	Richard Talmadge	Dec.	29	5,000
The White Panther	Rex (Snowy) Baker	Feb.	9	4,000
Marry in Haste	William Fairbanks	Mar.	8	5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar.	8	14,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept.	22	5,000
In the Spider's Web	Alice Dean	Sept.	29	

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct.	27	5,000

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar.	8	7,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov.	24	4,900
The Whipping Boss	Star cast	Dec.	8	5,800

PRINCIPAL PICTURES CORP.

Bright Lights of Broadway	Doris Kenyon	Nov.	3	6,700

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb.	2	12,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Why He Went on the War-path Move on Independent Plants

THE majority of supply dealers are on the level. They work hard, early and late. They give their customers the goods for which the customers ask, and if, for any reason, some particular item is not in stock, they procure it promptly and cheerfully.

Unfortunately, for exhibitors, manufacturers and the reliable supply dealers themselves, there are a few excetions to the rule, and it is these exceptions that raise the very deuce in the industry from time to time.

While making a call recently upon a manufacturer's agent, he extracted a letter from his file and threw it before us with the query, "What do you think of this?"

The letter in question was from a supply dealer and constituted a red hot roast to the manufacturer's agent for selling his goods direct in the territory of the said supply dealer.

The Reason Why

"Do you really make those sales?" we asked.

"You bet I do," he replied, "and here's the reason why.

"We had so much trouble in making collections from this concern that we were obliged to notify them that future shipments would be sent C. O. D. The result was that no future shipments were made, but we began to receive letters from exhibitors in this territory stating that when they specified our product, this dealer stated that it had proved so unsatisfactory that he was no longer handling it, but that he could supply goods of a competing make."

"From the tone of these communications, we judged that exhibitors really wanted our product, so we sent a man out in that territory and booked orders direct at the regular retail prices.

"And, what's more, we purpose doing this in every territory in which we run up against similar trouble."

"We are protecting the legitimate dealers all over the country, we are not cutting prices and we are quoting the same prices that the supply dealers are quoting the exhibitor."

In these days, when we hear so much regarding the evil of direct sales, the above is a viewpoint which is entitled to be taken into consideration.

ON another page will be found the story of an exhibitor who may be termed one hunded per cent sold on the independent generating plant.

Mr. Brownie's views on this subject are particularly interesting, because his houses are representative of a very large proportion of picture theatres in this country, and such economy as he effected from the use of such equipment would be greatly increased in the case of larger theatres.

We are willing to wager that, before long, Mr. Brownie will be using mirror projecting lamps and be even more satisfied with operating costs than he is at present.

"THAT was a fine collection of theatre displays which you described in the last issue," writes one of our out-of-town exhibitor readers. "Wish I had been in New York to have taken it in.

"But what strikes me as odd," he continues, "is that most of the displays are by manufacturers of whom I have never heard before. I wonder how much business they are losing by not advertising."

We are doing a similar line of wondering ourselves.

IF you will read a little further along in this department, you will find a description of a new, two-thousand-seat, Staten Island house.

It took the efforts of 600,000 iron men to have this theatre ready for opening, but we are told that only 3,000 of these were necessary to equip the projection room.

Perhaps this explains why so few equipment dealers are utilizing Rolls-Royce methods of transportation this season.

THE fact that the following joke is on us does not detract from its humor.

Some time ago, an exhibitor asked for a book that would be of service to him in reconstructing his theatre. We sold him a copy of "Modern Theatre Construction," by Edward Bernard Kinsila.

Within a fortnight, the purchaser favored us with a kick on the ground that, if he were building a new house, the book would have been just what he would need, but that it did not help him to reconstruct an old one; so we took back the book and returned his money.

Ten days ago, another reader wanted a book for a similar purpose. Rather than go through the refunding process again, we gave him such help as we could and remained tactfully silent regarding Kinsila's volume.

We just received a letter from him, stating that he purchased the work in a book store, found our name on same as publishers and would like to know why we failed to recommend it to him, as he has found it to be of the greatest practical value in making a new house of his old one.

So, being inclined to agree with his findings in the matter, we are utilizing this opportunity to advise you, who are planning new or reconstructing old houses that "Modern Theatre Construction"—two hundred and seventy pages—published by the Chalmers Publishing Company, may be obtained at the modern expenditure $3.00.

Improving Theatres

BLOOMINGTON, IND.—Princess Theatre is being remodeled.

WARSAW, IND.—Centennial Theatre will be enlarged, increasing the seating capacity from 700 to 1,000.

NEW YORK, N. Y.—Colonial Bank, 81st street and Columbus avenue, has plans by George F. Pelham, 200 West 72nd street, for alterations to brick theatre and office building at 236-38 West 116th street.

MARIETTA, OKLA.—Improvements have been made to Liberty Theatre.

CORPUS CHRISTI, TEXAS.—Due to increased attendance, Leopard Street Theatre has been enlarged and other improvements made. House is patronized by Americans, Mexicans and negroes.

ANACORTES, WASH.—Victory Theatre has been redecorated and reopened.

Staten Island's New Ritz Has 2,000 Seats and Cost $600,000

THE new $600,000 Ritz Theatre, at Anderson and Richmond avenues, Port Richmond, Staten Island, New York, which opened March 1, is owned and operated by the Johnson & Moses Theatrical Company, who also own the Liberty, Richmond, New Dorp, Mariners Harbor and Park theatres, all of Staten Island.

The members of the firm are Irving D. Johnson and Charles H. Moses. The latter is a member of the Board of Directors of the Theatre Owners Chamber of Commerce.

The entertainment policy of the Ritz will be similar to that of the Liberty—vaudeville and feature pictures.

The Ritz is a two thousand-seat house and was designed by James Whitford, of Staten Island, and built by M. Shapiro & Son, 1540 Broadway, New York.

The house dimensions are one hundred forty-five feet in length with a width of one hundred ten feet.

A Departure in Theatre Design

It constitutes a new departure in modern theatre design, executed in Italian Renaissance. The facades are of glazed terra cotta and impervious pressed brick, enriched with classic pilasters, supporting a well proportioned and attractive terra cotta frieze, the center portion of which is carried up, forming a pediment with a classic panel portraying Apollo and the Nine Muses, executed in rich scraffito.

The interior is of the Adams style of architecture, most attractively rendered, with rich paneled side walls with tapestry panels extending to well proportioned cornice. The ceiling, which is beautifully paneled, gracefully splays to a large dome, fifty feet in diameter, enriched with ornaments and provided at the base with an ornamental cove providing a concealed lighting system in which two thousand electric lights are used.

Fifty Foot Proscenium Arch

The proscenium arch, fifty feet in width, is attractively executed in ornamental plaster, enriched in the center with a large and well proportioned cartouch. On each side of the proscenium arch are two tiers of boxes, placed on a rake, insuring perfect vision of the stage. Most attractive ornamental arch is extended over the boxes, providing for a large organ chamber on each side of the proscenium.

On the mezzanine floor is a large lounge or reception room, beautifully paneled and provided with a groined ceiling, on one side of which is an attractive fireplace with well designed cast stone mantel piece. Directly in the center of the lounge is a large well hole surrounded with balustrade of classic design.

Balcony Entered from Mezzanine

The balcony is entered directly from the mezzanine through vomitories on either side. The first five rows of the balcony are arranged for loges, beautifully carpeted and equipped with tapestry upholstered seats. The ladies' parlor and men's smoking room are on the mezzanine floor, each being attractively paneled and decorated.

The lobby, which is of generous dimensions, is provided with marble wainscoting with light colored Italian marble paneled side walls above extending to the ceiling and enriched with marble pilasters with classic capitals.

The ceiling is ornamental plaster with deep panels or coffers enriched with ornamental mouldings. On either side of the lobby, also at each end of the mezzanine, large mirror panels are provided set in metal settings, providing most attractive appearance.

Broad Stairways a Feature

The stairs throughout the building, which are exceptionally broad, are of Italian marble with marble and ornamental iron railings.

The lighting fixtures are most attractive in design. The main chandelier is ten feet in diameter, and is of solid crystal. This together with the main dome is lighted in four colors, each color being controlled with a separate set of dimmers, so that the building can be lighted in any color, starting with a very dim light and gradually growing into a most brilliant lighting effect, or, if desired, a combination of colors can be used in the lighting.

Modern, attractive marble drinking fountains are provided throughout the building and every convenience essential to the comfort of the patrons has been provided.

The building is absolutely of fire-proof construction throughout and is provided with every modern fire appliance, including standpipes, sprinklers and portable fire equipment.

The stage, which is one of the largest, is equipped for any kind of a production. On the left side of the stage a three-story extension is provided in which there are twenty dressing rooms and large chorus room.

$3,000 Worth of Projection Equipment

The building is heated with a blower system of steam heat, insuring a generous supply of clean, warm, fresh air and, is ventilated with two exhaust fans, each eight feet in diameter, placed well above the ceiling line of the auditorium, drawing the air through perforted panels in the ceiling, insuring a constant circulation of fresh air at all times.

The projection room is thirty-one feet wide by ten feet deep and upon its equipment approximately $3,000 were expended. The equipment includes two Simplex projectors, a motor generator, a rectifier and a spot light. The projection throw is one hundred and eight feet to a seventeen by twenty-two foot screen.

Erect Film Exchange

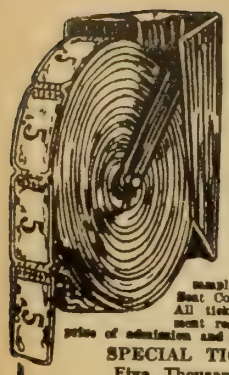
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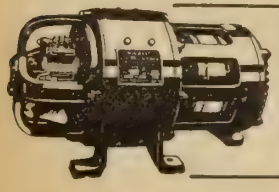
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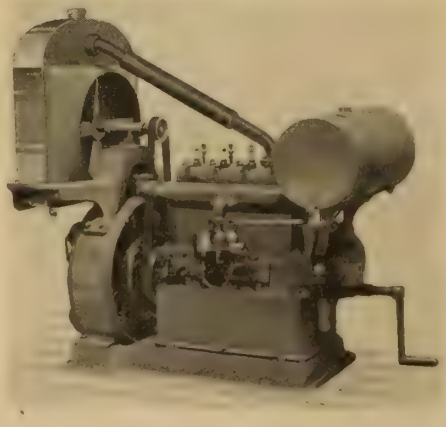
Furthermore, Mr. Brownie is a steady and consistent booster for the independent generating plant as a feature of motion picture theatre equipment and he backs up his opinion by having installed a Universal generating plant in each of his shows.

Brownie Tells Why

And here is what Mr. Brownie has to say regarding the desirability of these generating plants from the exhibitor's point of view:

"I have always believed in showing the best in pictures, and in projecting the pictures so as to obtain the best results. This naturally called for the best equipment, and I purchased the best that was to be had.

"At first, the electric service problem was the worst I had to contend with. The service in small towns was very poor, and none at all was available in many places. Therefore it was necessary to carry my own electric plant.



A UNIVERSAL PLANT

Mr. Brownie has nine of these working for him.

"It was not difficult to find a good generator, or a good engine, but to get a complete, compact unit of light weight suitable for portable purposes which would stand the hard service was a very difficult problem at that time. I spent a lot of money for electrical equipment, but was never satisfied with my generating equipment until I purchased my first four cylinder, direct connected electric plant in 1915.

Struck It Right the First Time

"The type I first purchased is the type I still use in my various theatres. I cannot say too much for this machine. It completed my equipment and ever since I started I have made money, and I can really attribute my success largely to the excellent projection and dependable service of the plants in my various theatres.

"The steady, even flow of current enables me to secure projection on a par with theatres using the arcs with motor generating sets. The machine also reduced my expense, as it was very economical in operation and saved the service of one man. Most shows at that time used alternating current, and as alternating current does not give nearly as good projection as direct current, I was able to give the people much better projection than the ordinary show.

"The first plant purchased is still giving duty at our Oil Center Theatre and at no time, at any place, has a dark house been attributed to any of our plants, all of the same make.

For Either Permanent or Auxiliary Use

"At some of the shows located in towns where the cost of current is high, or where the service is poor, we use one of the plants as a permanent proposition.

"At some of the other shows, where the rate is very low, and where the service is dependable, we simply use the Universal as an auxiliary plant as an insurance against interruption in electric service.

"There are bound to be interruptions in electric service in any city at times, and even if these interruptions do not come but once or twice, it pays to have a plant, as one or two interruptions, depending on the size of the house, will pay for same.

"The success we have attained with our own plants leads us to believe that it should be considered an essential part of equipment in all first-class theatres."

Mr. Brownie is an old-timer in the business, having started with a road show in 1910.

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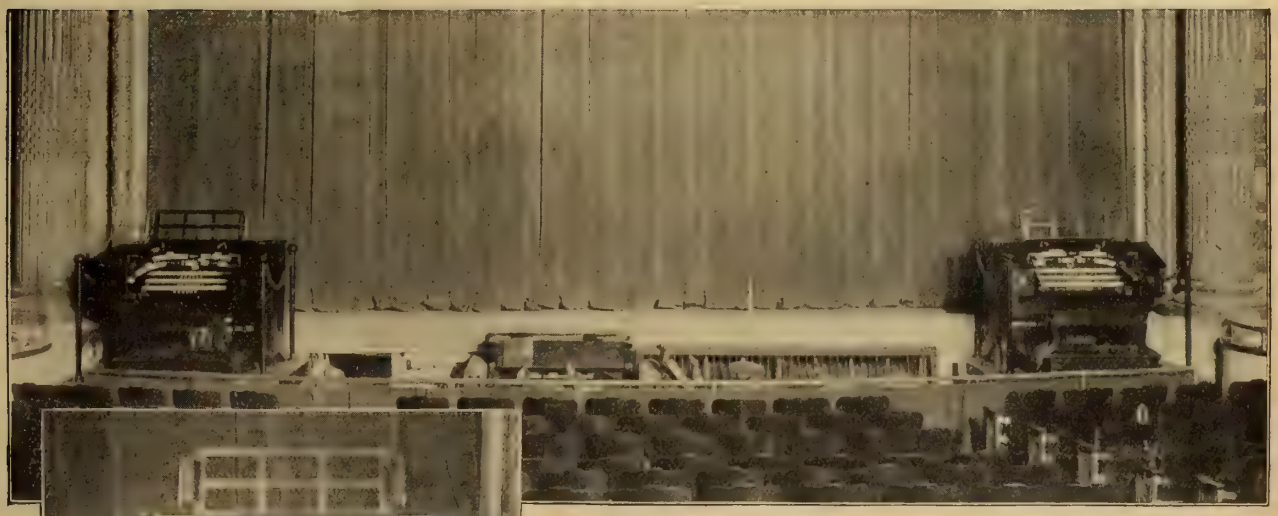
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The Week's Record of Albany Incorporations

Four companies incorporated and entered the motion picture business in New York State during the week ending March 22. These companies show the following capitalization and directors: Selco Pictures, Inc., capitalization not stated, with L. G. Bernstein, Harold Wisan, H. P. Booth, New York City.

Brooklyn United Theatres, Inc., $10,000, Antonio Giovannia and John Zappa, Brooklyn.

Cherniavsky and His Orientals, Inc., $5,000, Isidor Louis, Brooklyn; George Rubinstein, Joseph Cherniavsky, New York City.

Link Amusement Corporation, $36,000, H. Suchman, J. Rosenthal, F. Berger, New York City.

Management Changes

MAGNOLIA, ARK.—Majestic Theatre has opened in new location under new management.

PARKIN, ARK.—Fred E. Carney, of Marked Tree, has purchased Princess Theatre from G. Carney.

GRIGGSVILLE, ILL.—Joseph Wade has purchased Star Theatre, and will reopen with high-class picture policy.

LAFAYETTE, IND.—Fred P. Thieme has purchased Lyric Theatre.

LEBANON, IND.—Frank Gary and John R. Alexander, of Chicago, have purchased Colonial and Olympic Theatres. They plan to book only high-class pictures.

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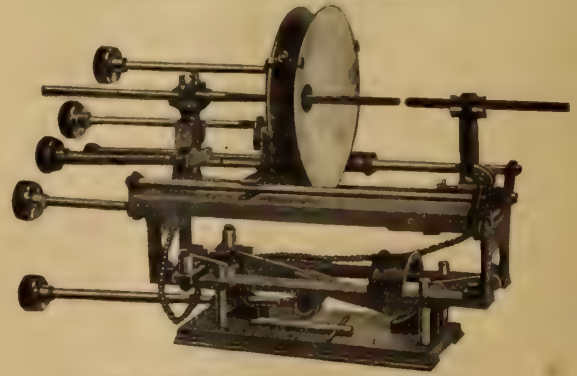
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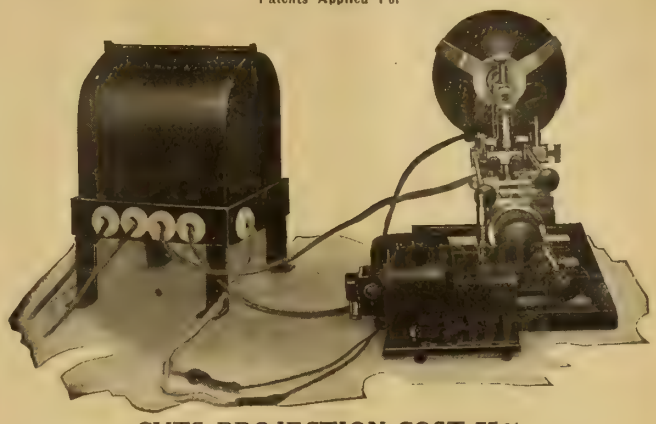
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William Noble, Criterion Theatre, Oklahoma City, says: "The picture is an excellent one and will be so pronounced by those seeing it."

"FLAMING BARRIERS"

George Melford's roaring melodrama of thrills, love and comedy. Jacqueline Logan, Antonio Moreno, Walter Hiers. By Byron Morgan, author of the Wally Reid auto racing yarns.

Clark and Edwards, Palace Theatre, Ashland, O.: "Very good. Everyone seemed pleased. Atmosphere just right."

"THE HUMMING BIRD"

We could quote a hundred opinions about this one, and they'd all be the same—a wonder! Gloria Swanson's greatest. Sidney Olcott Production.

Russell Armentrout, K. P. Theatre, Pittsfield, Ill.: One of the outstanding pictures of the year. Many told me this was the best picture I've ever run. That is saying a lot, as we are running the cream."

"HERITAGE OF THE DESERT"

Zane Grey story, featuring Bebe Daniels, with Ernest Torrence and Noah Beery. Directed by Irvin Willat.

Ingersoll and Boget, American Theatre, Sandwich, Ill.: "Here's a good picture. Will please them all. Drew big in spite of bad roads. New print."

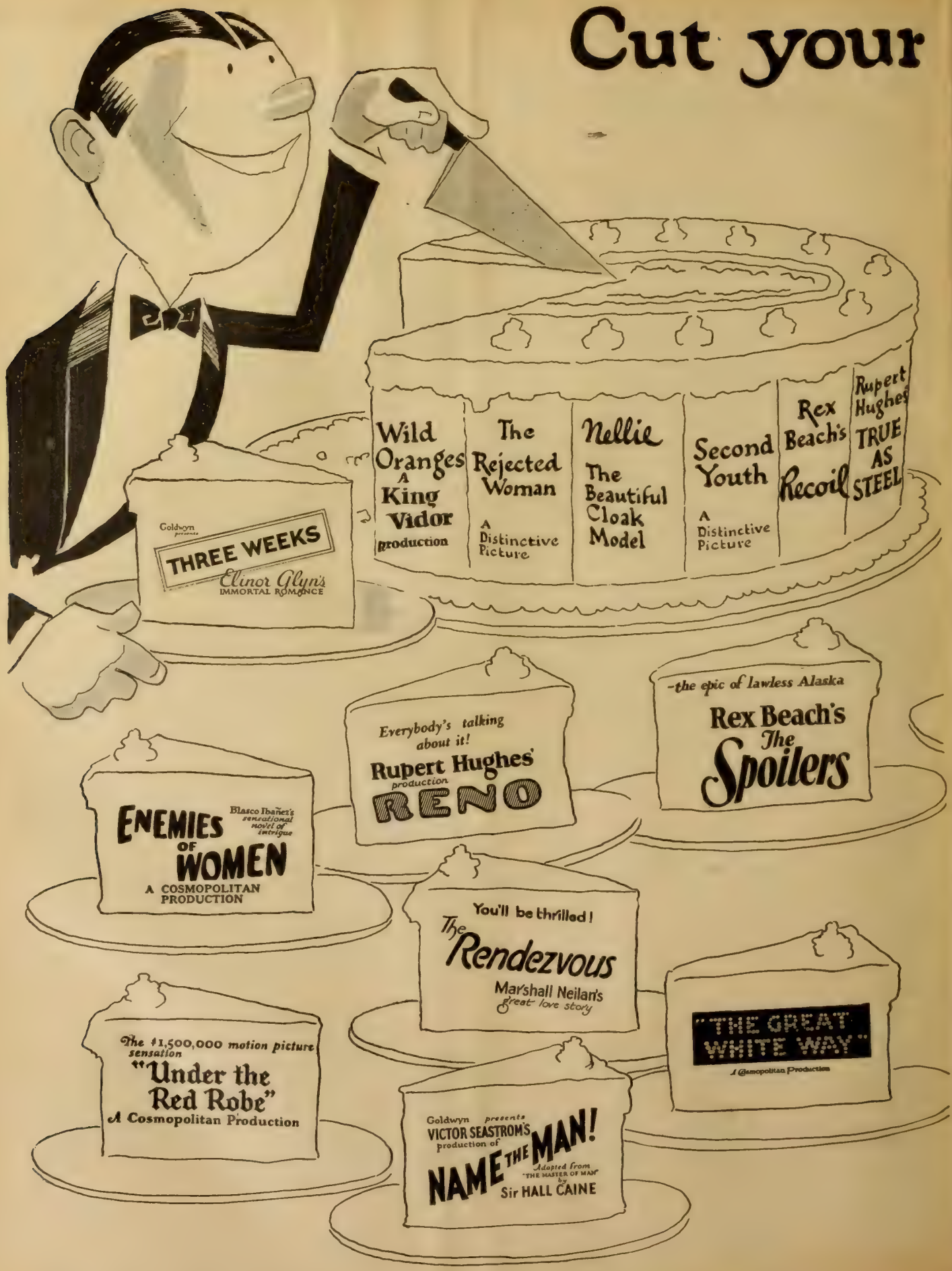
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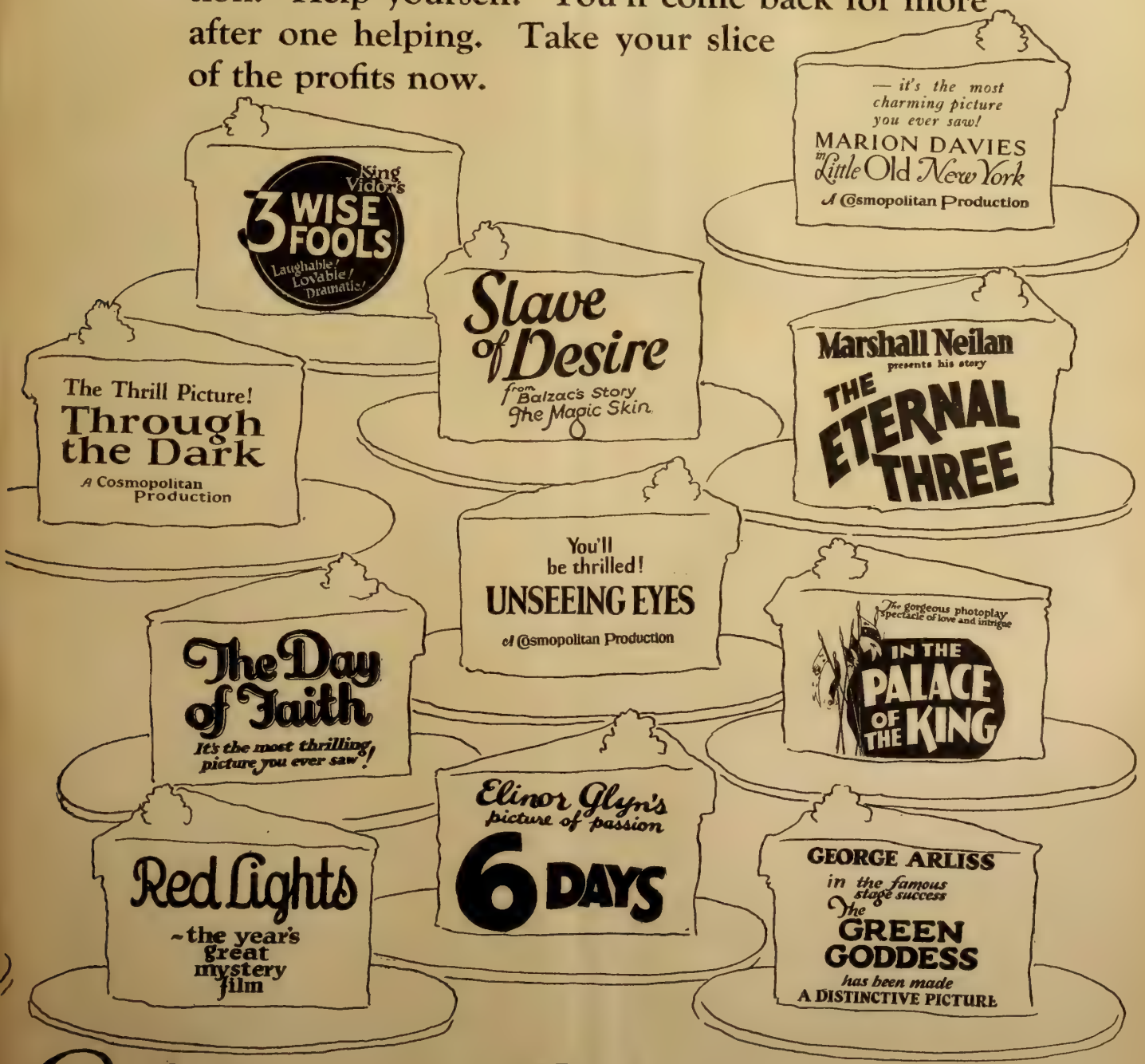
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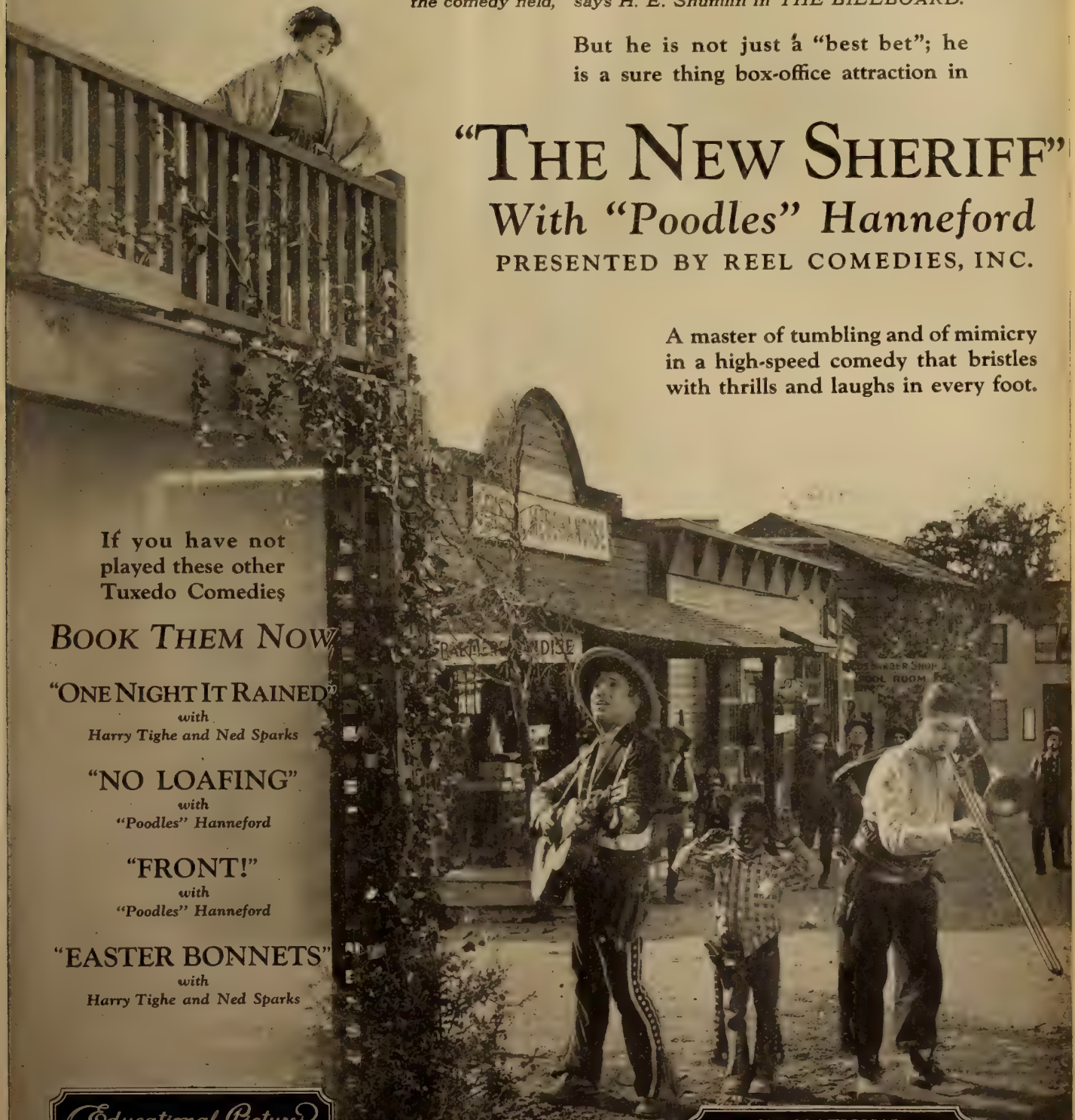
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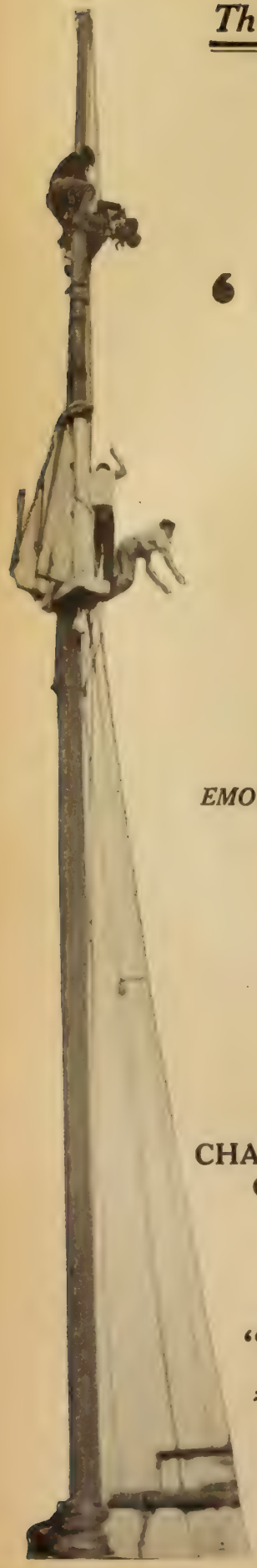
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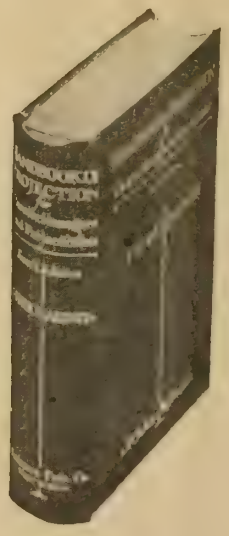
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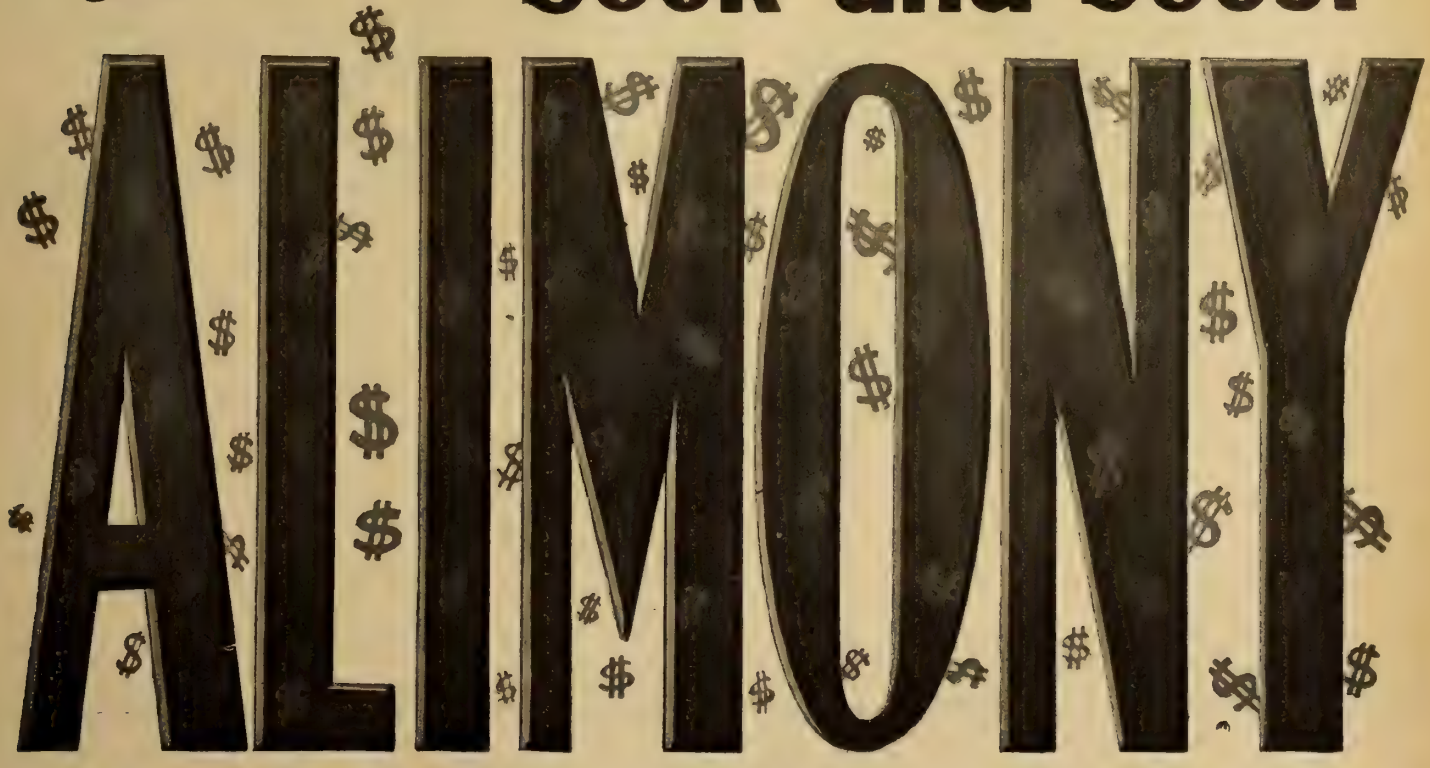
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It's packing 'em in everywhere!!!

YOU'VE never seen such crowd pulling posters in your life. You've never seen such alluring lobby photos, or ads. With Grace Darmond, Warner Baxter, Ruby Miller and a great cast—with big scenes and this mountainous title "ALIMONY," you simply can't help but pack 'em in as is being done everywhere throughout the length and breadth of the land. See this picture, and you'll understand its mop up possibilities. Your nearest F. B. O. Exchange will give you that well known, well liked F. B. O. service.

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And yet many exhibitors failed to recognize the fact that this author—with a reader following of

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upon his name and did an excellent business when they played

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But their business was as nothing compared to that brought in by hundreds of exhibitors who grasped the value of the name of Harold Bell Wright and barked it to the skies. These fellows cleaned up—they smashed house records.

To you, who have yet to play this money maker, shout Harold Bell Wright's name from the housetops; let the whole town know it's his story and watch *your* house record fall.

Harold Bell Wright's—"When a Man's a Man"—with John Bowers, Marguerite de la Motte, George Hackathorne and Robert Frazier. Directed by Edward F. Cline. Presented by Principal Pictures Corporation, Sol Lesser, President.

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The selection of John Stahl's latest production to open this beautiful theatre, described on pages 590-591-592, is a tribute worthy of such a splendid production.

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

Rumors and Their Penalty—Hiram Abrams "Sees It Through"—The Hair Line Distinction on "News" in a Trade Paper

IT would be hard to calculate the amount of damage that rumor and small talk cost this industry in the course of a year, but it would be almost impossible to overestimate it.

We are not referring to the rumor that approaches description as "scandal," but to the everyday business talk that builds upon a morsel of real news a mountain of conjecture and uncertainty.

Remember the months of talk when Goldwyn and First National were conferring over a possible merger? Try and calculate the effect of those months on organization efficiency. Once more, Goldwyn and Metro, through a premature and inexcusable leak, are experiencing the same thing.

These are the outstanding cases. What of the numerous deals that reach the conversational stage without any real foundation! From New York an underground buzz of near rumor and distant rumor is continually spreading over the country, unsettling sales forces and puzzling exhibitor customers.

* * *

THEN there is another type of damaging rumor. The sort that apparently springs from some well-conceived source, fed daily with new morsels of imaginative detail, until finally rumor takes on a most deceiving guise and comes to be accepted as fact.

United Artists has just been through this sort of campaign. For a matter of months now the rumormongers have been bringing forth the segments of a picture puzzle that was intended to spell "Dissatisfaction." The line has been drawn nowhere; anything at all that could by any means be forced into the story was given a place.

Then the moment comes for the annual meeting of the stockholders and producer-owners of United Artists, and the conclusion gives the emphatic answer of deeds to the smoke screen of gossip.

That settles the case. Obviously. But does it repay the loss caused by weeks of insidious gossip, the effect caused on even the most loyal of sales organizations?

* * *

THE sorry feature of an industry addicted to back-stairs gossip that attains the stature of near-fact is in the inability of the man or organization injured to meet the attack.

In the United Artists' case for example. It was possible for Hiram Abrams to break into print with the fact statement that his organization distributes for a smaller percentage than any other in the business; that for this percentage it operates fifty-three offices in all parts of the world, taking the good with the bad; to point out that, aside from all rumor, there were contracts effectually answering the conjectures.

That could have been said. But it would have been merely dignifying rumor, aiding it by giving it notice. So Hiram Abrams did the businesslike thing of proceeding to run his own affairs and those of United Artists.

But it is a hard position in which to be placed; it is unfair that such conditions should be possible.

* * *

WE come back to the old question, "What is news in a trade paper?" Also, even when news is news, is there a point where a trade paper should hesitate?

There is scarcely a week in New York that trade

(*Continued on following page*)

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - - - EDITOR

Published Weekly by
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VOLUME 67 NUMBER 6

The Editor's Views

(Continued from preceding page)

paper men do not encounter a half dozen stray items that have warp sufficient to be termed "news" if the representative were thinking in terms of his previous daily paper experience.

But it is our conviction that the trade paper man should consider his trade first of all, and his responsibilities to that trade. This frequently involves disregarding the joy of a newspaper man's life, the pride of presenting something first.

The answer being that, very often by being first with such items as we are considering, a paper is only starting a ball rolling that will cause incalculable damage. A doubtful honor.

* * *



The right action at the right moment. What a wonderful combination. We are in the habit of saying that picture executives never hit that happy problem in addition. Take it all back. The announcement that Will Hays' contract had been renewed would have been the right action at any moment. Especially that "three-year" clause. It will clear the air of a lot of dust on many an occasion in the near and not so adjacent future. And the moment for the announcement—well, out of the fifty-two weeks of this year could you have chosen one that spoke more emphatically of confidence?



Let the lawyers confer and the stock brokers wear their pencils out—there's one boy who sticks on the job of selling pictures, cross-country, here and there, hither and yon. Meet James R. Grainger, who needs no introduction, as some one once remarked. Jimmie lands on this page this week for two reasons. First, because it is a gallery of folks who don't expect to see their pictures in print; second, because Goldwyn is very strongly in the unprinted news these days—the news of things that may happen and may not. And you may be sure that Jimmie Grainger's judgment is going to play a large part in the decision.

* * *

For This We Give Thanks

We hope no one ever convinces Harold Lloyd that he should make but one picture a year. Speaking for our own selfish ends—fresh from the unadulterated enjoyment of "Girl Shy." And for the picture industry that owes so much to Harold Lloyd for his frequent appearances in consistently satisfying vehicles.

The picture industry can't do too much for its Harold Lloyds. For the things he does on the screen, and the things he doesn't do off the screen; for the appearances he makes in the public press, and those he doesn't make. And not the least important, from the exhibitor point of view, for the fact that he can be counted on for enough new pictures in the year to make it possible to list him among the "Permanent Assets."

* * *



Rode on the Congressional Limited to Washington recently with a group of state rights producers. Said Bill Steiner—veteran Bill—"There's one boy in the distributing end I'll trust with my, er, anything." Said John Russell Lowell—"Same here." Said Bobby North—"That goes for me." "Who is this fellow?" we asked. "W. Ray Johnston," they answered in chorus. So we tabbed Ray Johnston for this page. Ray has been at the right hand of "Doc" Arrow Shallenberger since the Thanhauser days. There's nothing else for us to say after the producers said it all above.

* * *

Stepping Along

First, "The Marriage Circle." Then "Beau Brummel." And now the tipsters from Los Angeles are sending us cross-country whispers, "Watch for 'Broadway After Dark!' "

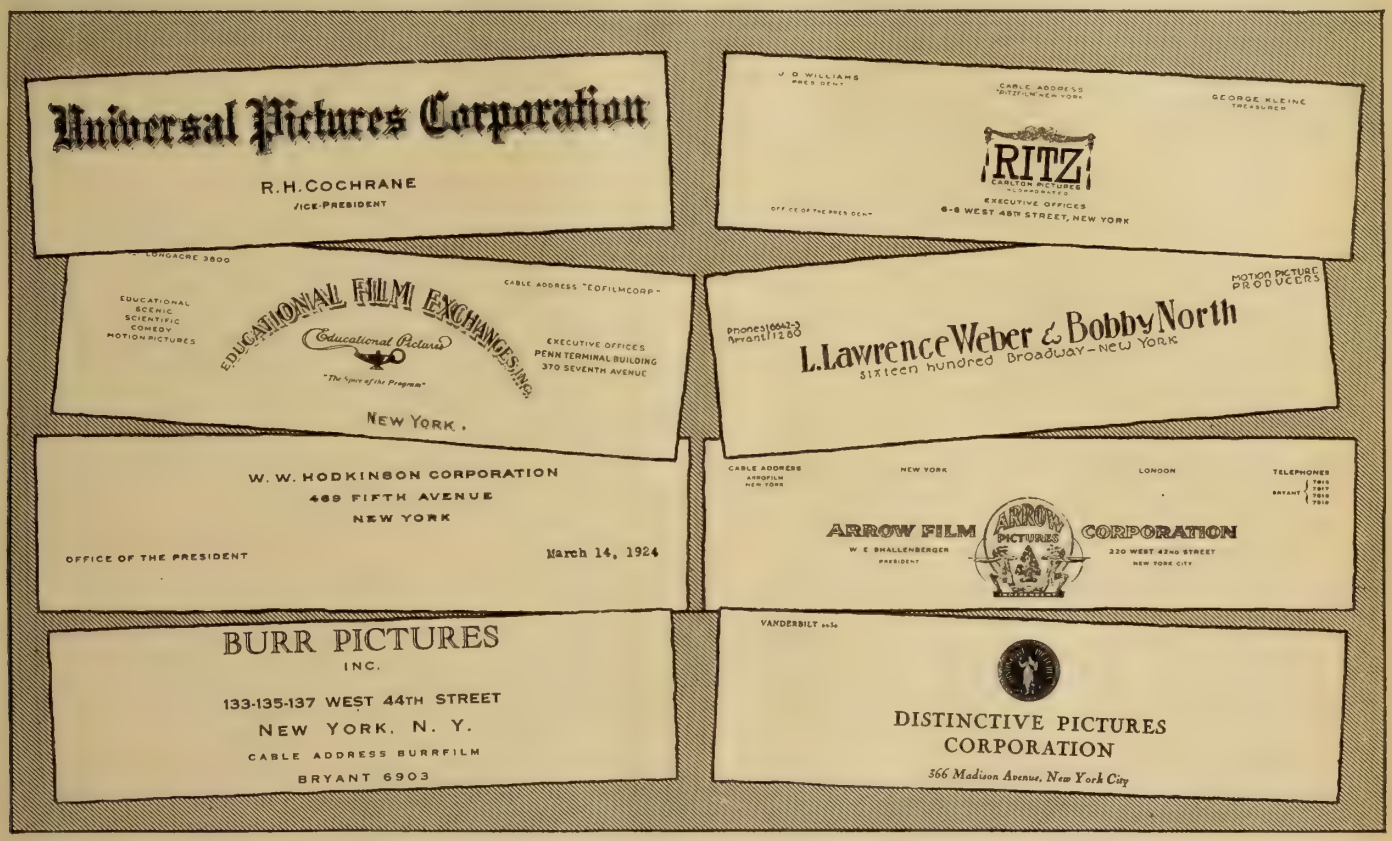
The last named production, by the way, introduces a new director in the person of Monta Bell. Wid Gunning, who still ranks in our opinion as the most competent and consistently right critic breaking into type, waxes enthusiastic over his work.

It is pleasant to record the fact that the Warner Brothers are striding strongly in a cycle of successes. Those who aim high make sacrifices, tremendous sacrifices; the Warners deserve the rewards due those who give free rein to ambition and ideals.

Robert E. Welsh

"Bozo" Jones

World's Greatest Film Salesman Presents a Few of His Letters of Recommendation



YOU were right in thinking that I got some chuckles out of "Bozo" Jones, the World's Greatest Film Salesman. I think it was extremely amusing and I have no doubt as you develop it from week to week it will be not only amusing but quite useful. Good luck to you.

With best wishes.

Sincerely yours,

F. C. MUNROE,
President, W. W. Hodkinson Corporation

The five spare moments I have just stolen from the many matters that are keeping me extremely busy these days have been well spent in becoming acquainted with "Bozo" Jones, introduced in the March 22nd issue of your valuable paper.

I enjoyed more than one good laugh and anticipate reading future reports of this "World's Greatest Film Salesman."

Sincerely yours,

J. D. WILLIAMS, President,
Ritz-Carlton Pictures

"Bozo" Jones is a good feature and will give the film people a lot of laughs. If he can keep up the pace, it's great!

It is so seldom you find anything really interesting and readable that I not only congratulate you on this feature, but assure you that I will look forward to its regular appearance.

Very truly yours,

C. C. BURR, President,
Burr Pictures, Inc.

If "Bozo" Jones had been as good at selling pictures as he is at writing clever stuff, he certainly wouldn't now be a contributor to the World, but had that been the case we wouldn't have this new feature of your always interesting magazine.

In my opinion, stuff like this always helps a publication. Yesterday I read "Bozo" as my final "bit" at the office and went away in good humor. This morning I read Clem Deneker and he acted as a good pick-me-up.

Cordially,

BURR PRICE,
Distinctive Pictures Corporation

I have read your issue of Moving Picture World featuring "Bozo" Jones, the World's Greatest Film Salesman.

I got a great many good laughs out of this article and frankly, Bob, I think that this describes about 90 per cent. of the film salesmen that I have met. I hope that this article will give some of these very salesmen a good laugh and make them wake up.

With kindest regards, I am

Yours very truly,

W. E. SHALLENBERGER, President,
Arrow Film Corporation

I took great pleasure in reading the "Bozo" Jones' article and had many good laughs. I am sure this series will prove very popular if this is a sample of what we are to look forward to.

Very truly yours,

BOBBY NORTH,
L. Lawrence Weber & Bobby North

You were correct when you said that I would enjoy a good laugh, as this article brought back many amusing incidents, and we might say, the boy is true to life.

The one regrettable thing is that he did not have his chatter copyrighted years ago, as it would have saved the film companies considerable money by not permitting the salesmen to plagiarize his material.

Am looking forward with interest to reading the continued articles.

Very truly,

A. S. KIRKPATRICK,
Educational Film Exchanges, Inc.

"Bozo" will go over with a bang. Everybody knows him. He has worked for every company in the business. We used to have him all over the world. Whatever success we have had can be attributed, in part, to the fact that we fired him wherever we found him.

"Bozo" has given me many a laugh and I'm glad to know he will be a regular contributor to the World. Features of this sort are a good thing if they make us grin occasionally and get us out of the habit of taking ourselves so darned seriously. Comedy relief is as good for a trade paper as it is for a melodrama and I'm delighted to see some of it.

Sincerely,

R. H. COCHRANE, Vice-President,
Universal Features Corp.

Further Adventures of "Bozo" Jones on This Page Next Week

Broadcast Programs Cutting Deeply Into Business in Many Sections

Is Radio a Menace?

Country-Wide Survey Splits "Yes" and "No" Answers —How Is It With You?

[*Editor's Note: Radio—Is it an ominous menace, a passing fad, or can it be harnessed by the enterprising exhibitor to prove a box office aid? Your opinion is as good as ours, and the next man as wise as either of us. In an effort to disclose actual conditions and the outlook throughout the country Moving Picture World has put under way a survey of the country. The following article presents the first results of that survey. BUT WE WANT TO HEAR FROM YOU! Has radio affected your business? What do you think of the future? What moves do you advocate to meet this competition? Let's have your views—join in the round table discussion.*]

ACCORDING to report from Boston, more than $1,500 of the advance sale of tickets for the Fritz Kreisler concert in Boston recently were returned to the box office when announcement was made that the program would be broadcast by radio.

The Kreisler concert advance sale, it is said, totalled more than $3,000, but when it was learned that the program could be heard by means of wireless sets the cancellations came in a wholesale quantity.

When the attention of George Engles, president of the New York Music Managers' Association, was brought to the report from Boston, he said that he knew of no case of the kind having occurred, but he believed it to be within the bounds of possibility.

Result Could Be Expected

"It would take a big concert with a big advance sale," he said, "to furnish definite figures on the effect of radio on concert-going. If a concert of this sort were to be announced for broadcasting, I believe that such a result could be expected. The New York managers have only been able to trace the influence of the radio by questions at the box office. At Carnegie Hall people continually ask if the concert is to be broadcast before they buy tickets.

"This winter we broadcast Walter Damrosch's Beethoven Cycle lectures. They were free to our subscribers, so we thought that since we were not losing anything we would attempt to reach a larger audience. A great many of the New York symphony subscribers returned the tickets we sent them, saying that they would listen to the lectures over the radio. Now, if they will not go out to listen to a free program, do you think they will pay for a concert they can hear for nothing at home?"

Making reference to Kreisler, named in the Boston report, Mr. Engles said: "I don't think that anyone could pay McCormack or Kreisler or Paderewski or Galli-Curci enough to compensate them for the loss that the broadcasting of their programs would entail."

CHICAGO—Manager J. L. McCurdy, of the Randolph Theatre, says that radio has hurt the attendance of the loop theatres, as many of the patrons who formerly came downtown now stay at home and listen to the free programs over the radio. His house has lost about 10 per cent in attendance on week day nights from the craze, and the only way to overcome the loss, he believes, is to keep on improving the shows and telling the people about it with every kind of publicity. Even some of the larger houses in the loop are feeling the loss of patronage from the radio fans.

Happy Meininger, manager of the Calo Theatre, says that radio has not hurt the attendance of his theatre, and by catering to the children at matinees he has improved the business from the grown-ups at night at the Calo Theatre.

Hurting Business at Bryn Mawr

Lou Weil, of the Bryn Mawr Theatre, at Bryn Mawr avenue and Broadway, says that the radio craze is hurting business in the neighborhood houses from 20 to 25 per cent., and the cold weather during January got so many people in the habit of staying at home and listening to radio programs that they haven't got over the habit yet. The local movie house is losing business as a result of this condition. With the continuation of the unsettled weather, both the neighborhood and downtown theatre is feeling the effects of the radio craze. Shows during the weekdays in many of the smaller houses do not pay expenses and part of the blame can be laid to the radio. It is an important problem that should be met by unified action on the part of the owners of the theatres, says Mr. Weil.

OTTAWA, ONT.—The effect that local radio broadcasting has on theatre attendance is indicated at Ottawa, Ontario, in connection with the fluctuations in patronage at the Loew Theatre. Since the opening of the new Station CKCH at Ottawa, which is the most powerful station in Canada, it is claimed, the weak night of the week is Wednesday at Loew's Ottawa Theatre, according to Manager Frank Goodale. This is the evening on which the radio station sends out its most attractive program. Previously, Friday night was the poorest evening at the theatre box office, but Friday night has pulled up stronger than before, with Wednesday down. This fact indicates that the people are taking in both the radio and the theatre.

Just One More Trouble

"Radio has become still another form of competition for the theatres," declared J. M. Franklin, manager of the Franklin Theatre. "Every time that a group of people get together any place outside of a theatre, it forms competition for the theatre business whether it is a dance, a card party, baseball game, athletic meeting or a church social. The radio craze has been added now to the list of counter-attractions, but, thank heavens, everybody is not getting the craze at the same time. Eventually, everybody will have a radio set, but the radio movement is developing only gradually, which means that the theatre has a chance to live. If every person had got the bug at the same time, we would have found that everybody would have been staying home night after night to play with the thing.

Many Exhibitors Report That Radio Has Not Affected Them

As it is, however, the older radio fans are already tapering off in their enthusiasm as others are taking it up.

Average Person Wants to Get Out

"The only thing for the theatre manager to do is keep putting on the best show that he can get and to provide attractions that will make people want to attend the theatres. I believe that the human element is important and that the average person wants to get out into a crowd that is real and to see things that are actual as well as to hear and view things that make up tangible amusement. A radio program is a novelty, but it is unreal in some respects, so I cannot see how it will hold favor except for passing moments. The radio will settle down in the same way that the phonograph has done. In the meantime, my advice is to keep everlastingly putting on clean, wholesome amusement of the best possible type in the theatre."

"The best time to hear radio is late at night—after the theatre performance is over—and I believe quite a few people are beginning to realize this point," declares Capt. Frank Goodale, manager of Loew's Theatre, Ottawa, Ontario. "Because of this, radio will undoubtedly fit in with theatre performances, rather than form continued direct competition," he believes. "If people want to go to a show they will go, and they will tune in at other times during the evening. People are not quite satisfied with present radio reception during the main part of an evening because of the great interference from other radio receivers, and this is just the time of the evening when theatre performances are under way. Radio is similar to other forms of competition to a theatre—good shows are the answer."

SAN FRANCISCO—While the radio craze has not made the same inroads into moving picture box office receipts in California as in some other sections of the country, according to film men who have recently visited the East and Middle West, it is having a decided effect on business here and is approaching the status of a menace. Country towns are being hit harder than the large cities.

Nat Holt, manager of the California Theatre, San Francisco, has some very decided ideas on radio and on how to combat the craze.

Serious Menace

"There is no doubt but that radio is a very serious menace to the amusement business, and especially to moving picture interests," he says. "It is impossible to estimate the number that this craze keeps from the theatres, but it must be considerable. Ever since radio came out I have considered it a competitor and have acted accordingly. All our musicians and other members of the theatre staff have been instructed to refrain from giving their services for broadcasting purposes. It seems ridiculous to me that any theatre man would permit his talent to take part in radio performances which are in direct competition with his shows. Let the public understand that if they wish to hear your artists they must come to your theatre to do so.

"To many, radio sounds like entertainment at a low price. Those who have sets, however, find that they are paying much more for entertainment of a mediocre grade than when they attend theatres. The best means of combating the craze, as I see it, is to offer better entertainment, tell the people about it and curtail the source of broadcasting talent as much as possible."

Louis R. Greenfield, head of the Louis R. Greenfield Theatres, with houses at San Francisco, Santa Cruz and Honolulu, declares that radio is undoubtedly cutting into the moving picture business.

"I base my ideas on personal observation," he said. "Members of my own family do not attend theatres as formerly, but listen in frequently on radio performances, and I note the same thing in the homes of friends. Amusement seekers are shopping for offerings these days. We can get them into our theatres when we have something really noteworthy to offer, but the picture that is just an average one is passed up. The only thing to do is to cull our shows carefully and improve the standard. The money spent for radio equipment naturally reacts against theatre business, but the real menace lies in the fact that people stay home evenings and tinker with their radio sets."

Mah Jongg Craze, Too

Aaron Goldberg, who conducts four theatres at San Francisco, is another who bases many of his ideas regarding radio on what he sees in his own family. Where formerly members of the family went to shows at least four times a week they now rarely ever go more than once or twice and the bills must be especially attractive to get them out.

"I do not blame all this to radio," he said. "A lot of it is due to the mah jongg craze. Between the two, interest is being detracted from moving pictures. Theatres are being called upon to compete with the fireside more than ever before and must be made more attractive."

H. L. Beach, of the Beach-Krahn Amusement Co., Oakland and Berkeley, states that he cannot see that radio has cut into the business of the houses of this circuit to any marked extent. "We are doing a better business than ever," he said, "but should possibly be making a larger gain, since population is steadily increasing in our districts. I do note one thing, and that is that it takes big pictures to fill our houses. Also, that many who formerly came to almost every show now come infrequently. One hears lots of talk about radio and this must be keeping quite a few from the theatres. If we were not in a rapidly growing community we would likely notice this more."

WILMINGTON, N. C.—Radio is proving the stiffest competition picture theatres have ever contended with. Especially is this true in cities which have local broadcasting stations, the programs of which can be picked up locally even by the very cheapest receiving sets.

Two years ago, at a convention of the North Carolina M. P. T. O., Max W. Bryant, of Rock Hill, S. C., was programed to make an address on the potentialities of radio as an added box office magnet for the theatre, he having been one of the pioneers in presenting radio concerts in connection with his regular screen program, and having even at that time developed into somewhat of a radio "bug." He was very enthusiastic and recommended the installation of radio receiving sets in all theatres, declaring it a consistent box office attraction.

Radio A Noose

At the close of his address Charles C. Pettijohn, who was a guest of the convention, rose to make a few remarks. Mr. Pettijohn declared that any exhibitor who installed radio in his theatre was furnishing the noose which would eventually hang him. He declared that the theatre patron who heard a radio concert in a theatre would be spending his evenings at home with his own set within a few months; that the introduction of radio in the theatre would only instill in the patrons of the theatre the desire to own a set of their own and that it was his conviction that the whole business should be suppressed as much as possible by theatre owners.

The truth of Mr. Pettijohn's remarks is now in evidence. In Wilmington there has recently been opened a broadcasting station and the results there are simply disastrous, according to the leading theatre managers there.



GEORGE FITZMAURICE
Directing "Cytherea" for Samuel Goldwyn, a First National release.

David Smith Busy

Now Shooting "The Range Boss" For Vitagraph

David Smith's short vacation after making "Borrowed Husbands" came to an end last week when he began shooting "The Range Boss," from the novel by Charles Alden Seltzer. This is a story of ranch life and a cast of especially able artists has been engaged for the leading roles.

John Bowers comes to Vitagraph for the first time in "The Range Boss." Alice Calhoun, who has just finished playing the lead in "Between Friends," produced by J. Stuart Blackton, has been assigned to the leading role by Mr. Smith. Alan Hale, Catherine Charlotte Merriam, Otis Harlan, Kitty Bradbury, Joseph Rickson and Cliff Davidson have prominent parts.

Warners Buy Two Novels

Warner Brothers have purchased the screen rights to Edna Ferber's "So Big" and "Vanishing Point" by Conningsby Dawson. These two novels will be part of the 1924-25 Warner Bros. schedule, which so far includes twenty productions.

Add to "Babbitt" Cast

"Babbitt," the Sinclair Lewis novel is rapidly being rounded out at the Warner Brothers west coast studio. Willard Louis, has been assigned the leading role as George Babbitt. Other additions to the cast are: Mary Alden, Carmel Myers, Raymond McKee.

Vitagraph Purchases

C. Granham Baker, editor of Vitagraph, is reading Broadway plays and novels for new material for coming productions. World picture rights to four great novels have already been acquired for early picturization. President Albert E. Smith purchased "Captain Blood," Rafael Sabatini's thrilling historical romance, and "The Clean Heart," by A. S. M. Hutchinson, while abroad recently. Last week this company acquired the rights to "The Road That Led Home," by Will E. Ingersoll, and, "In the Garden of Charity," by Basil King.

Complete Camera Work

Chadwick's "Meddling Women" to Get Broadway Run Later

The last click of the camera has clicked on the final scene of Lionel Barrymore's latest screen vehicle "Meddling Women," a Chadwick Pictures production. "Meddling Women" was both written and directed by Ivan Abramson, early pioneer director of the movies. In the supporting cast are Dagmar Gadowsky, Segrid Holmquist, Hugh Thompson, Ida Darling and others.

The brilliant work of Mr. Barrymore and his supporting players, the superb production with its marvelous photography, has far eclipsed the expectations of both producer and director with its startling revelation. It is believed that "Meddling Women" will be ranked as one of the screen classics of 1924. From all indications, "Meddling Women" will enjoy an extended run on Broadway during the coming warm weather.

Breaks House Record

Metro's "White Sister" Shatters Attendance Schedule at Green Bay

Breaking their house records is still an event with exhibitors—one that arouses their enthusiasm. Stan Brown, who used to manage the Garrick Theatre in Minneapolis and who now manages the Strand at Green Bay, Wisconsin, wrote in to L. A. Rozelle, manager of Metro's office in Chicago, anent "The White Sister":

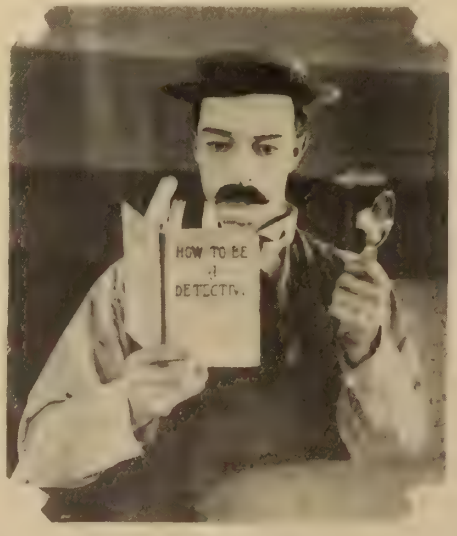
"This week we have shattered all records for this theatre with 'The White Sister.'"

Anticipating his engagement of Rex Ingram's "Scaramouche," Mr. Brown wrote in the same letter:

"I had the pleasure of managing the Garrick Theatre in Minneapolis while "Scaramouche" played there last fall. I am anxious to duplicate or better the Garrick success with 'Scaramouche' here at Green Bay."

"Men" Completed

"Men," Dimitri Buchowetzki's first American production for Paramount, has been completed in the Paramount studio in Hollywood. It was produced as a starring picture for Pola Negri.



BUSTER KEATON
In his new Metro Comedy "Sherlock, Jr."



DAGMAR GADOUSKY
Who plays one of the principal roles in "Meddling Women," a Chadwick Production

Huge Output by Ritz

Efficiency is Keynote of Operation of Laboratories at Flushing

The Ritz Laboratories at Flushing, L. I., is an institution of no mean size. Here is a big plant with solid buildings scientifically constructed and thoroughly well organized to make possible an output of huge proportions. Aside from the facilities for developing by hand, which are extensive, there are twenty automatic machines in one battery and six in another battery, with a combined output of 10,000,000 feet of finished positive a month. These machines develop, fix, wash, tone and dry the film in one operation.

Private cutting rooms are available to Ritz customers, as are also a battery of twelve projectors. These facilities constitute part of the Ritz service for which no extra charge is made. In the printing room, a row of Duplex printers keep everlastingly clicking out millions of feet of film; here also continuously printers are at work. There is vault storage for 9,000,000 feet of negative. No charge is made for this accommodation to Ritz customers. A fully equipped machine shop in charge of a skilled mechanic is another department of the plant.

So modern is the construction of all buildings, which in addition are protected by a sprinkler system, that the rate of insurance throughout the laboratory on negative is only .61 per $100, an unusually low rate. This in itself constitutes a considerable saving to producers placing valuable negative for positive printing. A sales office is maintained in New York City at 701 Seventh Avenue.

C. B. C. Closes Deal

The C. B. C. Film Sales Corporation has closed a deal with the Certified Screen Attractions of Boston for the distribution of "Pal o' Mine" and "Discontented Husbands" in that territory. Abe Montague of Certified Screen Attractions was so pleased with the big success that "Innocence" met with at Loew's Theatre in Boston a short time ago, that he has expressed himself as being very optimistic over the other C. B. C. offerings. The pictures will be shown there very soon.

New Consolidated Film Industries Has Capitalization of $6,000,000

THE consolidation of the important film laboratories of the East is an accomplished fact. Announcement has been made of the formation of Consolidated Film Industries, Inc., with a capitalization of $6,000,000. It has taken over all the assets and the business of Craftsmen Film Laboratories, Erbograph Company, Republic Laboratories and Commercial Traders Cinema Corporation.

L. James San will head the new organization as president and general manager. He will immediately take up the task of coordinating the work of the various companies. Herbert J. Yates, vice-president, will take charge of sales and advertising. Associated with him as special representatives will be Messrs. Benjamin Goetz and J. Brophy. Messrs. W. H. Evarts and A. Canter will continue in the Consolidated sales force.

Harry M. Goetz and Leonard Abrahams, vice-presidents, will have charge of the management of all of the plants taken over, and associated with them will be the complete technical staffs formerly with the various companies.

Benjamin Goetz has been elected treasurer and Hubert E. Witmer secretary. Ludwig G. B. Erb, Morris San, Edmund G. Dearstyne, Joseph San and the officers will make up the Board of Directors. The general offices of the Consolidated will be established at the earliest possible date at 729 Seventh avenue, New York City.

The Title Department for all plants will be in charge of Louis Meyer. This will be considerably enlarged to bring it up in scope and operation to the requirements of the combined plants, with provision made for translations to all languages and to the preparation of titles suited to the different countries of the world.

Considerable new equipment has been ordered, with the object of insuring uniform quality in all plants, while a special service department dedicated to the needs of all customers in every question that affects film or printing has been organized. This service department will be operated for the benefit of producers, distributors and exhibitors, so as to take care promptly of all demands of any nature and of all questions that may arise, not only in securing increased efficiency but better service throughout the world.

Arrangements are under way for the establishment of a large laboratory in Los Angeles, for the purpose of first-hand cooperation with West Coast producers and distributors. It also is planned to establish a large laboratory in England, so that negatives turned over to the Consolidated in the United States will be available at all times for printing in foreign countries, thus not only insuring proper custody and care of valuable negatives but likewise prompt delivery of prints in the countries where they are needed of the standard quality and excellence established in the American market.

The organization of Consolidated Film Industries, Inc., marks the retirement from active business of Ludwig G. B. Erb, who welcomes the opportunity to take a much needed rest from the arduous duties which have occupied him for so many years. Mr. Erb, however, has consented to continue on the Board of Directors as chief technical advisor.

The company has issued the following statement:

"The Consolidated Film Industries, Inc., marks an important step in the development of the motion picture industry. It makes possible and easy the very necessary contact between producers, distributors and exhibitors, through a central New York office, with the organizations responsible for the proper fabrication and prompt delivery not only of finished negatives and prints, but of repairs, replacements and of all the other necessary elements needed in the world market served by motion pictures.

"The very large capital actually invested in Consolidated Film Industries is not the least of its attractions to the trade. It has brought under one banner a personnel that cannot be duplicated anywhere in the world—men who have devoted many years to the problems that have arisen in the film printing art; men whose names and whose personalities are known to the trade everywhere and whose presence in the Consolidated organization guarantees satisfaction."

Nearing Completion

The projection room of the Oscar C. Bucheister Company is rapidly nearing completion. It is announced that two Simplex projectors of the latest model are being installed. The completion of the projection room will make it possible for the Bucheister company to screen productions and submit sketches for art titles at virtually the same time.

State Rights Sold

Lee Bradford has sold the New York State rights to Capital Film Exchange, 729 Seventh avenue, on "Australia's Wild Northwest," "A Pair of Hellions" and "The House of David."

"Big Four" Kill Rumors by Renewing Contracts

THE smoke screen of rumor that has been aimed at United Artists from many sources in recent weeks was met and completely cleared away last week by the most emphatic answer of all, the actions of those immediately concerned.

The annual meeting of the stockholders and owners of United Artists was held Friday, March 28th. Present were Mary Pickford, Douglas Fairbanks, Charles Chaplin, David Griffith and their representatives.

Following the meeting the announcement was made that the producer-owners had not only affirmed the fact that they were going to carry out existing contracts, but had gone a step further, and renewed the contracts for a period of three years.

The formal renewal does not apply to Charles Chaplin, who still has three pictures to deliver under his original contract, which it is understood will easily carry him to the same length of time.

The official statement issued merely put this action on record in formal language, but it is said that the producers were outspoken in their declarations of confidence in the distributing organization and their condemnation of the campaign of rumor that has attempted to create an atmosphere of dissatisfaction.

Douglas Fairbanks, when seen by a Moving Picture World representative, confirmed this by declaring that "The action taken tells the whole story more emphatically than any words could, and the action is the answer. Contracts speak for themselves."

The official statement issued follows:

"The annual meeting of the stockholders and owners of United Artists Corporation was held at the offices of United Artists Corporation, 729 Seventh Avenue, New York City, on Friday, March 28. There were present Mary Pickford, Charles Chaplin, Douglas Fairbanks, and D. W. Griffith, the owners and their representatives, and it was unanimously decided not only to carry out their existing contracts, but to renew and extend their contracts for a period of three years, except Charles Chaplin who has eight pictures still to deliver to the corporation.

"It was the unanimous sentiment expressed by the owners and stockholders of United Artists Corporation that they were perfectly satisfied with the executive and personnel of their organization, which resulted in the reelection of all the officers of the corporation."

Praised for Assuming Contracts

PRAISE of the Peerless Booking Corporation, booking agent of the Keith, Moss and Proctor theatre circuit in the New York territory, is expressed in a resolution recently drawn up by the F. I. L. M. Club of New York, for voluntarily assuming the picture contracts of the Capitol and Twin State theatres in Union Hill, N. J., which the circuit has acquired.

The resolution charges a "growing practice of Motion Picture Theatre Owners to abandon contracts when disposing of or selling theatres," and mentions "the failure of new operators for such theatres to assume the contracts for the exhibition of motion pictures," saying that "great confusion and tremendous loss" are thereby caused distributors. It continues: "Grateful appreciation of the F. I. L. M. Club of the City of New York is hereby extended to the officials of the Peerless Booking Corporation and particularly to Messrs. E. F. Albee, J. J. Murdock, B. S. Moss and A. G. Whyte for their broadminded spirit of co-operation."

The F. I. L. M. Club plans to send a copy of the resolution to every exhibitor in the territory, urging upon them "a similar policy of acceptance of prior contract obligations in any theatres purchased in order that the mutual benefits of such action may be generally realized."

Commission Told That Market in 6 Southern States Is Free

A RESUME of the testimony of witnesses, appearing before the Federal Trade Commission inquiry into the charges of monopoly against Paramount, would, this week, indicate that the government has so far failed to prove its case in Atlanta, Ga., where the latest hearings have been in progress.

According to news dispatches, the majority of the principal witnesses at the Atlanta session are of the general opinion that although the keenest of competition has existed between Southern Enterprises, a Paramount subsidiary, and other units, the market in the six southeastern states is open and free.

Illustrative of this point is the testimony of Oscar Oldknow, president and general manager of the Southern States Film Company, which distributes locally the Warner product. R. A. Davis, manager of the exchange distributing Preferred pictures in Atlanta, corroborated at a later session the testimony that the field there is open.

Of especial interest was the statement under oath by C. B. Thompson, Cedartown, Ga., exhibitor, who said that for years he had bought Paramount product under the block booking system and that at no time had he ever been forced, under this regime, to purchase a production he did not approve.

New German Theatre Chain to Exploit American-Made Films

FORMATION of a great organization to distribute American-made film and to establish first-run theatres on the order of New York's Capitol and Strand in Germany, Central Europe, the Near East and eventually in Russia was revealed in radiograms received in New York this week. Ludwig Klitzsch, owner of a string of newspapers, magazines and news services in these countries, and managing director of a hundred commercial enterprises, will be the executive head of the enterprise, incorporation papers for which were filed in Berlin a few days ago.

Announcement of the entry of one of Germany's most powerful industrialists in the foreign film field was made by Charles S. Hervey, president of Hervey, Inc., which has been appointed American representative of the new organization. Mr. Hervey formerly was a public service commissioner of New York and now is treasurer of Distinctive Pictures Corporation. Associated with Mr. Hervey in Hervey, Inc., is Charles Murray, who will be the representative in Berlin of Hervey, Inc., and who will act as contact with Mr. Klitzsch.

A radiogram just received from Mr. Murray explained that the new organization will not only handle American-made film but also the product of other foreign countries.

Bright Forecast

Exclusive Features Heads See Better Times for Independents

That the state right market is getting better and exchange men are on the lookout for good pictures again after a decided lull in the business is the advice Joseph Goldstein and Jack Weinberg of Exclusive Features, Inc., sponsors of the Tom Mix state right specials, "Pals in Blue," etc.

"We look for a banner year," said Mr. Goldstein. "The state right exchange men have awakened to the fact that they must have good pictures with well known stars in order to compete with the national distribution organizations and to get production with stars of box office value is not so easy done as said.

"Our Tom Mix feature de luxe, 'Pals in Blue,' exceeded our expectations in that the response to our announcements came faster than we anticipated. Most of the exchange men either phoned or sent telegrams; they did not wait to write; that's how anxious and interested they were."

Lee-Bradford Busy

Company Announces Series of Its Latest Activities

The Mid-West Distributing Co. of Milwaukee purchased from A. J. McAllister of the Lee-Bradford Corporation, eight productions released by that company.

Mr. Huett, representative of the Gaumont Co. in Spain, has secured a series of productions of the Lee-Bradford Corp. and left New York last Wednesday with the prints for home.

Arthur Lee, president of the Lee-Bradford Corp., announces that his company will shortly release a special feature, the first of a series by Bancroft Productions, entitled "Daylight and Darkness," from the popular stage success of the same name. It has been decided to give the motion picture version a different name.

Sam Werner, of the United Film Service, St. Louis, is here conferring with Mr. Lee relative to undertaking the representation for Lee-Bradford pictures in his territory.

Joe Weil to Paris

Universal's "The Hunchback of Notre Dame" is to have its Parisian premiere early in the summer. It will be presented in the big Marivaux Theatre. Joe Weil, assistant general manager of exploitation for Universal, will prepare the opening and exploit the picture during its run in Paris. Weil left for Europe this week aboard the S. S. Paris.

Will Hays' Contract Extended

AT the conclusion of the annual meeting of the Motion Picture Producers and Distributors of America, Inc., held on March 31, the Board of Directors authorized the following statement:

"The three-year contract entered into with Mr. Will H. Hays on March 5, 1922, and which still has a year to run, has today been renewed and extended for a further period of three years or until March, 1928."

The association, which originally consisted of nine of the large producing and distributing companies, now has a membership of twenty-one, which is practically the entire industry.

The W. W. Hodkinson Corporation was elected to membership at the meeting.

Cosmopolitan Bookings

Many Sign for "Under Red Robe" and "Great White Way"

The West Coast Circuit, for both Southern and Northern California, has booked Cosmopolitan's "Under the Red Robe" and "The Great White Way" for all of its theatres. The deal was closed by J. R. Grainger, general manager of sales for Goldwyn Cosmopolitan, while in Los Angeles.

"Three Weeks," now showing to tremendous business at the Capitol Theatre, Dallas, Texas, has been booked for the Chicago Theatre in Chicago on April 7.

"The Great White Way" is now in its third week at the Roosevelt Theatre, Chicago, and is doing a great business.

A deal has been closed with Nate Robbins by which all Goldwyn Cosmopolitan releases down to "The Rejected Woman" have been booked for his theatres in Utica, Syracuse and Watertown, N. Y.

The Sparks Circuit of Florida has booked all seventh year releases.

Gets Four More Big Runs

"After Six Days" Gets Bookings in Big Cities

Weiss Brothers' Artclass Pictures Corporation announces that it has placed "After Six Days," the stupendous Biblical spectacle featuring Moses and the Ten Commandments, for four more indefinite runs in various cities.

Starting in Pittsburgh, the photoplay will open at the Nixon Theatre on March 31. Norfolk, Va., will gaze upon it next when it opens at the Wells Theatre in that city on April 14. On April 21 it will be presented simultaneously at the Castle Theatre in the famous theatrical "Loop" district of Chicago and at the Bijou Theatre in Richmond, Va.

Each of these openings, which are scheduled for indefinite runs, will be given the same extensive presentation as devoted to the photoplay at the Tremont Temple in Boston, where it has entered upon its fourth record-breaking week, playing to capacity audiences at each of its two daily showings.

Max Weiss, who has been in charge of the Boston presentation, will shortly leave for Chicago to inaugurate an extensive advertising and exploitation campaign in the city prior to the film opening there.

"King of Wild Horses" Heads Pathe Releases for April 13

"THE KING OF WILD HORSES," Hal Roach's spectacular novelty feature, heads Pathe schedule of releases for April 13. Other important units on this program include a two-reel comedy, "Brothers Under the Chin," starring Stan Laurel; "The Medicine Hat," one of the two-reel "Indian Frontier Series"; a "Dippy Doo Dad" comedy, titled "Our Little Nell'; "Paleface Law," the fourth episode of "Leatherstocking"; an Aesop Film Fable, "If Noah Lived Today"; issues Nos. 15 of Pathe Review and Topics of the Day; and Pathe News editions, Nos. 32 and 33.

"The King of Wild Horses" is described by Pathe as the love story of an untamed stallion, featuring Rex, an equestrian find of the producer Hal Roach. Leon Barry, Edna Murphy, Frank Butler, Charles Chase and Sidney de Grey are presented in the cast. Fred Jackman directed.

"Brothers Under the Chin" presents Stan Laurel and Jim Finlayson in a rollicking comedy of the sea.

"The Medicine Hat" visualizes a dramatic incident in the life of the famous Arapahoe medicine man, Long Hair, who was chosen to act for his people at the first great conference held in Washington between U. S. Government officials and representatives of Indian tribes from all sections of the country.

"Our Little Nell" is another of the Hal Roach "Dippy Doo Dads" series, in which an all-animal cast portray conventional roles.

In the fourth chapter of "Leatherstocking," titled "Paleface Law," Floating Tom Hutter and Hurry Harry fall into the hands of the wily Hurons, and while Leatherstocking is planning how best to effect a rescue, Hetty, Bible in hand, enters the camp of the Indians and makes a plea for the life of her father and his companion.

"If Noah Lived Today" portrays with highly imaginative touches how Noah and his complement of animals might have provided for the flood with such modern inventions as airships and the radio to assist them.

Pathe Review No. 15 includes the following subjects: "The Sweetheart of the Desert," a pictorial study of the much maligned cactus plant; "The Paper Zoo," showing how jungle beasts are made from papier mache; "Sunshine Land," a Pathecolor presentation of Florida settings.

J. D. Williams Has Not Signed Harold Lloyd

J. D. Williams, president of Ritz-Carlton Pictures, Inc., in maintaining that he has no contract with Harold Lloyd, issues the following statement:

"Reports have reached me from Los Angeles regarding my having stated that I had Harold Lloyd under contract to take effect upon the completion of his existing contract with Pathe, and that I also showed what purports to be a contract to that effect.

"At the luncheon given last Monday at the Ritz to the Trade Paper representatives, I stated most EMPHATICALLY, in answer to a direct question, that I had no contract with Harold Lloyd.

"I repeat that statement here."

Mr. Williams makes it a point that he is especially desirious of clearing up this situation in all fairness to Harold Lloyd and Pathe, as well as to himself.

Fairbanks Honored

Douglas Fairbanks was the honorary guest at a luncheon tendered him in New York City on March 27 by members of the editorial staff of "Boys' Life," a Boy Scout publication. During the last few months six "Talks to Boys," written by the film star, were published in that medium. Fairbanks' talk at the luncheon was brief. He expounded his philosophy of life—that of forever keeping in motion and thus minimizing the blows of circumstances. Many persons well known in the literary field were also present.



Scenes from Pathe's "The King of Wild Horses," a new five-reel feature produced by Hal Roach, featuring "Rex," a magnificent wild horse

"Girl Shy" is Lloyd's Best, Declares Los Angeles Critic

"GIRL SHY," Harold Lloyd's latest comedy for Pathe, "outranks in comedy and entertainment value anything the bespectacled comedian has ever done." Thus does the Los Angeles Times characterize Lloyd's new comedy in an article published in The Preview of the Times under the date of March 19.

"Taken alone, the tale would be unusually humorous; with Lloyd it becomes something that words cannot adequately describe." This the first published appreciation of the new Harold Lloyd comedy is pointed to by Pathe officials as a forerunner of the universal acclaim that will greet "Girl Shy" upon its release on Easter Sunday, April 20.

"One may honestly be accused of triteness when he declares that Harold Lloyd's comedies are screamingly funny," the review further states. "They come and they go—at too infrequent intervals, to be sure—and the intervening periods whet a public appetite that needs no sharpening.

" 'Girl Shy,' which was made under the title of 'The Girl Expert,' is Mr. Lloyd's latest accomplishment. Just what an extraordinary achievement it is may be appreciated when it is realized that this production outranks in comedy and entertainment value anything the bespectacled comedian has ever done."

First in the Field!

Moving Picture WORLD

Eighteen Paramount Units to Be at Work Within 2 Months

WITHIN two months eighteen production units will be actively at work in the studios of Paramount. Thirteen of these companies will be engaged at the Lasky studio in Hollywood and the remaining five at the eastern studio at Long Island City. Later, three more units will be added at the Long Island studio.

This announcement was embodied in a statement issued at Hollywood by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, who recently returned to the west coast after a two months' sojourn in New York where, in conference with Adolph Zukor and Sidney R. Kent, Mr. Lasky completed the details of the big production program which is now being launched and which will provide the Paramount releases for the coming fall and winter season.

"These eighteen companies," said Mr. Lasky, "will be at work on pictures which we are certain will be of an even higher standard than our past product. Just as every indication points to a season of history-making prosperity, just so does every indication point to an ever-increasing demand by the photoplay-going public for a higher grade of screen entertainment. We have sensed this demand on the part of the public and in making our production plans are earnestly striving to satisfy it.

"We are launching this tremendous drive, entirely unprecedented in the history of Famous Players-Lasky Corporation, in order to properly prepare for what we confidently believe will be the greatest season ever enjoyed by the motion picture industry. Never since the day when I first decided to cast my lot with the pioneers of the photoplay have I been so enthusiastic as today, not only over the healthy prosperity facing the industry as a whole but also over the high standard and large number of pictures, scheduled for production and release by this corporation.

"A large part of my time in New York City was spent with Adolph Zukor and Sidney R. Kent working out the details of the most elaborate program we ever have attempted. We set about carrying out a determination to give exhibitors the greatest product in our history and my enthusiasm is engendered by my confidence that we have succeeded. We have marshalled new stars of undisputed popularity, new directors of ability, new authors and scenario writers and additional supporting artists, and I may say that our good fortune in obtaining all these has exceeded even our expectations."

To Elect in Detroit

Annual Election of Screen Advertisers to Be Held April 10 and 11

The Screen Advertisers Association, which is the motion picture department of the Associated Advertising Clubs of the World, will hold its annual election of officers at Hotel Statler in Detroit April 10 and 11. This election is usually held at the Associated Club's annual convention, but since the big convention will be held in England this year and many screen members may not be able to attend, the election is being held in this country where all may have a vote.

Douglas D. Rothacker, president of the Screen Advertisers Association, invites all interested in the screen medium to attend the Detroit gathering, even though they are not Association members.

"Since the annual convention at Atlantic City last spring membership in the Screen Advertisers Association has increased fifty per cent—and we are still working," said Mr. Rothacker. "At the Detroit meeting we will perfect plans for our Associations' participation in the big convention in England. It is our ambition to do some things overseas that will cause the Britishers to remember the motion picture departmental of the Associated Clubs."



Scenes from Jackie Coogan't Latest Metro Production "A Boy of Flanders"



Show Business Flourishing, Schmidt Reports After Trip

BACK from his second swing around the western circuit in the interest of F. B. O., west coast supervisor Art Schmidt returned to Hollywood last week, expressing the keenest enthusiasm over conditions in his territory. Except for a few scattered spots, Mr. Schmidt declared the show business was flourishing. He found exhibitors everywhere keenly interested in attractions that lend themselves to aggressive and practical exploitation.

"Many new showmen will be developed during the coming year," said Mr. Schmidt. "Showmanship of the keenest nature will be the outstanding factor in the success of many exhibitors. Competition is keener than ever and the public is discriminating in its selection of entertainment. It is shopping more cautiously than ever before, according to the reports of many exhibitors with whom I have come in contact.

"It is obvious, therefore, that showmanship will win for exhibitors who know how to exploit their attractions. Exhibitors, in fact, are always interested in pictures that lend themselves to high-powered exploitation.

"F. B. O. has made a splendid reputation for skilful and dynamic showmanship in view of the high success of such pictures as 'Human Wreckage,' 'The Third Alarm,' 'In the Name of the Law,' 'Westbound Limited' and 'The Mailman,' and we intend not only to maintain this reputation but to go even further in our efforts to help our customers sell our big attractions to their respective clienteles. Exploitation is right now a bigger factor than ever before in the conduct of a picture theatre."

Here from Australia

American Methods Will Soon Be Used in His Country, Purvis Says

It will be but a short time before the American methods of motion picture presentation are adopted in Australian motion picture houses, according to Roy J. Purvis, general manager of Hoyts Proprietary, Limited, one of the largest theatrical syndicates in Australia. The Australian film executive is now in New York surveying the local film conditions. He believes that the great needs of exhibitors in Australia are prologues and presentations.

According to Purvis, there has been some agitation recently to increase the import tax on American films. It is now three cents a foot as compared with two cents a foot for English films. Australian exhibitors are fighting this proposed increase and prophesy disaster for the Australian theatre business if the import cost on American films is raised. American pictures are very popular and already eight American film companies have exchanges in Australia.

Hoyts, Limited, book Universal and First National pictures exclusively for their two largest houses at Sydney and Melbourne, and book the output of the same companies solid for their other twelve theatres—suburban houses. According to Purvis, fast action pictures and society films of the more exciting type are most in demand. Australian movie fans do not like costume pictures, he asserts.

Griffith Film Goes Big

With a two-a-day engagement at the Grand Theatre, a legitimate house in Toronto, Canada, the classic D. W. Griffith production, "The Birth of a Nation," a United Artists release, surprised the showmen of Ontario's metropolis, by pulling sensationally to a very good week which ended with turnaway business Saturday afternoon and evening, and at old time road show prices.

The production was booked into the Grand to fill a vacant week in the season's legitimate bookings. It started to fair business and worked up day by day without a slip to the notable business of the week end. At the last three performances hundreds were turned away.

Tucson Critic and Educators Praise Ingram's "Scaramouche"

FOLLOWING a special presentation at the Opera House in Tucson, Ariz., Rex Ingram's "Scaramouche" evoked the liveliest enthusiasm from prominent people of the city. Subsequently "Scaramouche" played a record engagement at this theatre, winning the hearty support of the newspapers and the general public. Metro officials received letters from Tucson leaders complimenting them on possessing such a great production.

Miss Marion Burroughs Rhea, society and dramatic editor of the Tucson Citizen, wrote: "I feel it a privilege to say that it is one of the best presented and the most interesting photoplays it has been my good fortune to see. 'Scaramouche' truly portrays my own mental picture of the book."

In her review of "Scaramouche" Miss Rhea wrote: "That 'Scaramouche' will undoubtedly take its place as one of the foremost films shown here was the unanimous decision of those who were fortunate enough to witness its preview Thursday morning at the Opera House."

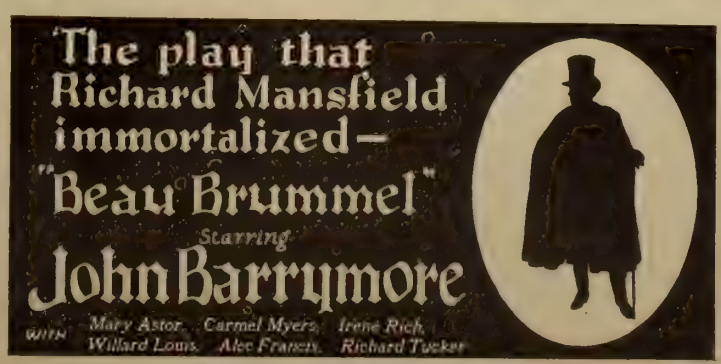
Kate B. Reynolds, county school superintendent, wrote: "I recommend 'Scaramouche' as a picture of unusual educational merit. I can truthfully say that I enjoyed every minute of the production and I hope that every one inTucson will avail himself or herself of the opportunity of seeing it."

Charles D. Anderson, who is on the staff of the University of Arizona, declared that he was sure that he was not extravagant "in declaring 'Scaramouche' one of the best pictures I have ever seen. It is a pleasure to me to give my hearty endorsement. No one who enjoys good pictures should miss seeing it."

"If you never produce another picture," wrote Mrs. George E. Bendel, chairman of moving pictures of the Tucson Woman's Club, "your name will live forever as the producer of 'Scaramouche.' In spite of the fact that I am not a movie fan I certainly shall go again when 'Scaramouche' plays at the Opera House. I can find but one term to describe the feeling it gives—'pure genius.'"

After London Record

"The Ten Commandments," is more than duplicating the enormous success scored by "The Covered Wagon" at the London Pavilion Theatre, according to cable reports received by the Foreign department of Famous Players-Lasky Corporation. It opened there on March 18.



Lesser Consummates Biggest Deal in Annals of Moviedom

By SUMNER SMITH

SOL LESSER, president of Principal Pictures Corporation, tilted back in his swivel chair and looked himself full in the face. For a full minute he stared, with dignity outlined in every feature, while his secretary shook with an ill-concealed apprehension.

"Would you like a drink of water?" she faltered

"You may go now," Mr. Lesser said.

"Now look here," he began as she fled from the room, "I've got to get this straight, Mr. Lesser. How can that picture be all that you claim for it? You're asking far too much. Can't be done these days, my boy."

Suddenly enthusiasm was writ large upon his face.

"But it's a great picture, Mr. Lesser," he shouted. "Over 50,000,000 people have read the author's books. Over 1,000,000 copies of every book he ever wrote has been sold. And they're all movie fans, the followers of that writer."

Gravity succeeded the burst of salesmanship. Mr. Lesser fingered a pencil thoughtfully.

"Fine words, my son," he soothed. "There are a lot of good editors in this business. Why don't you try your hand at editorials for some trade paper? You've got the flow of language."

He pounded on the desk until the platinum inkstand, donated by the Los Angeles Chamber of Commerce for weather propaganda, bounced around like a film salesman on the rattler out of Oshkosh.

"Would you miss the biggest bet of your life?" he roared. His voice softened to a tender, personal tone. "Haven't I done the right thing by you before?"

Mr. Lesser patted himself reassuringly on the shoulder.

"Sure," he admitted. "You've kept me well financed for these trips across the continent; you've helped me obtain my home; you've always been Johnny-on-the-job where I was concerned. But all that was strictly personal; this is business, not friendship. Tell me more about that author stuff, though; I like to hear it."

"Over 1,000,000 copies of every book he ever wrote," the voice went on. "They're all movie fans. Over 50,000,000 have read his works."

Mr. Lesser smiled genially.

"Damn if that doesn't sound great," he applauded. "Well, I'm sold. Sol Lesser's picture, 'When A Man's A Man,' by that sterling writer, Harold Bell Wright, is bought for the 106 houses of West Coast Theatres, Inc., and Sol Lesser, vice-president of said theatre concern will sign the contract."

He dipped pen into ink.

"Not so hard to sell a really good picture," he reflected. "if you know how to go about it. But it does help if the salesman knows exactly what the exhibitor is thinking."



Sol Lesser, president of Principal Pictures Corporation, calls on Sol Lesser, vice-president of the West Coast Theatres, to sell him the entire series of Harold Bell Wright Productions for his chain of theatres.

Chaplin Comedy Budding

Charlie Finishes First Sequence of Feature for Fall Release

The first sequence of Charlie Chaplin's new feature length comedy of Alaskan gold mining days is reported as being completed. This episode is an intimate series of laughable moments between Chaplin and Mack Swain.

An elaborate background is being built at the Chaplin studio. An exact replica of an Alaskan mining town of the vintage of '98 is now under construction on the lot. Many sets now finished cover the floor space of the interior stage and others are being erected on the exterior.

The Chaplin company shortly will go on location where the snow scenes will be filmed. It is expected now that the picture will be finished and ready for public view sometime in September next.

First in the Field!

Moving Picture WORLD

"Girl Shy" Premiere

White Way Will First See Lloyd Production on Easter Sunday

With the advent of Easter and the opening of the post-Lenten season in mid-April, the picture-going public will be given their first opportunity to view Harold Lloyd in what is declared to be the greatest comedy production of his career, "Girl Shy."

The Broadway premiere of "Girl Shy" will be staged at the Mark Strand Theatre on Easter Sunday, April 20. An elaborate program is being arranged by Joe Plunkett, managing director of the Strand, who is taking advantage of the Easter celebration to give Harold Lloyd's new comedy a strikingly colorful and appropriate presentation.

Easter will also mark the opening of "Girl Shy" at the big Paramount house in Boston, The Fenway; at the State and Blackstone Theatres in Pittsburgh, Pa.; and at the Strand Theatre in Dayton, Ohio.

Gets Early First Run Dates

Distinctive's "Second Youth" Secures Many Important Bookings

Distinctive's picturization of Allan Updegraff's novel, "Second Youth," which features in its cast such popular stage and screen stars as Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland and Lynn Fontaine, is a comedy of distinct box-office attractiveness. This is proved by the number of early first run bookings which Goldwyn Cosmopolitan has obtained for it.

Among the early first run bookings already reported are Syracuse, Albany, Amsterdam, Kingston, Troy, Utica and Watertown, N. Y.; New Bedford and Somerville, Mass.; Chillicothe, Portsmouth and Zanesville, O.; Lexington, Ky.; Bayonne, Trenton, Hoboken and Passaic, N. J.; Pottsville and Shenandoah, Pa.; Columbia and Greensville, S. C.; Spokane, Wash.; Galveston, Tex.; Hot Springs, Ark.; Muskogee, Okla.; St. Louis; Des Moines, Iowa City, Ottumwa, Iowa; Appleton, Madison, Milwaukee and Sheboygan, Wis.; Grand Forks and Sioux Falls, S. D.

Those Press Agents Told the Truth!

All the space in the world couldn't magnify the importance that was really achieved by the Naked Truth Dinner of the A. M. P. A. Saturday, March 29, at the Hotel Astor. So we are merely taking this space to record the event, and to say that the columns of advanced stories were fully lived up to. The speakers included Victor Shapiro, A. M. Botsford, Dr. A. Giannini, Arthur Brisbane, Mae Murray, Rupert Hughes and Will Hays. "Radio" Rothafel acted as toastmaster. Bebe Daniels, Ernest Torrence and Richard Dix delighted in a skit called "Passionate Italians," written by Morrie Riskind. A special burlesque news weekly that played on all the personalities of the business was a feature.

"Guilty One" Underway

"The Guilty One," a mystery drama featuring Agnes Ayres, has just gone into production at Paramount's West Coast studio with Joseph Henaberry directing. The cast also includes Edward Burns, Cyril Ring, Crauford Kent and Clarence Burton. The story and play came from the pen of Michael Morton and Peter Traill.

Adapt "Feet of Clay"

Beulah Marie Dix will adapt Cecil B. DeMille's next Paramount picture, which is to be a screen version of "Feet of Clay," by Margaretta Tuttle.

Editing "Confidence Man"

Victor Heerman, who directed Thomas Meighan's latest Paramount picture, "The Confidence Man," is busy cutting and editing the film at the Famous Players Long Island studio.

Vignola to Produce for Metro; Will Begin First Next Month

METRO announces that an arrangement has been made with Robert G. Vignola whereby the well known director will produce a series of Robert G. Vignola Productions for them.

Officials of the Metro organization feel that the association will be a particularly happy one. In obtaining Mr. Vignola's productions, they believe, it will further the policy of Metro to give exhibitors the finest possible motion picture entertainment.

Robert G. Vignola is one of the foremost directors in the business and his achievements are too well known to require dwelling on in detail.

Mr. Vignola has but recently returned from a tour of the world, taken in order to add to his store of experience and gather data for his future productions. He will have his first opportunity to employ the results of this trip in his initial production for Metro on which he will begin work at the Metro studios next month.

The Metro announcement also contains the information that the first of Mr. Vignola's productions under his new arrangement will be from an original story by E. Lloyd Sheldon. This is now being put into shape for production and plans are being made for Mr. Vignola's arrival at the Metro studios in Hollywood.

Speaking of his new association with Metro Mr. Vignola said, "I am glad indeed to join hands with the Metro organization, for while I know that 'the picture's the thing,' I know too that the good will of the exhibitors is necessary to their proper reception by the public. The popular status of the Metro company with exhibitors was one of the circumstances that led me to this association which I hope, and feel sure, will be as gratifying to the public and to exhibitors as it is personally to me."

Love Sequences of "Cytheria" In Color; Seen by Executives

SAMUEL GOLDWYN returned from the coast last week, bringing with him the first print of "Cytheria—Goddess of Love," his latest First National picture which was pre-viewed by the Home Office executives of that organization.

The production, under the direction of George Fitzmaurice, was created by Mr. Goldwyn with one idea, to make it the outstanding box-office attraction of his entire career as a producer.

"The results on the screen can only be judged when the picture reaches the public," says Mr. Goldwyn. "However, I believe Mr. Fitzmaurice has been successful in injecting into this production the factors that go to make up a box-office picture of extraordinary strength.

"The novel itself by Joseph Hergesheimer is one of the biggest sellers in years. It is one of the most discussed books of modern fiction. Its theme is humanity itself. On a part with the popularity of the book itself is that of the cast—Lewis Stone, Alma Rubens, Irene Rich, Charles Wellesly, Norman Kerry, Constance Bennett. These are only some of the big names that make up perhaps the best box-office cast I have ever assembled. George Fitzmaurce is the ideal director.

"'Cytheria—Goddess of Love' is fundamentally a story that demands artistic treatment. For that reason we have used color in the three most important love sequences.

"Those who have seen the first pre-view of 'Cytheria' on the coast consider it with out doubt the outstanding achievement of George Fitzmaurice's directorial career. This opinion is the consensus of coast exhibitors, producers and those who have a keen eye for showmanship value."

In staging the picturization of "Cytheria" the producers have deviated somewhat from the story of the book by Joseph Hergesheimer in various instances. The story as written for the screen by Miss Marion is consistent with the demands of the motion picture public, without detracting from the drama and beauty.



Scenes from "Brothers Under the Chin," a Pathe Comedy.

De Mille Picks Title

"The Bedroom Window" is the title selected by William de Mille, and Clara Beranger, author of the original story for Paramount which was tentatively called "The Inside Story." More than one hundred titles were considered by the director and author.

Universal to Resume Two Reel Westerns; First Release May 10

UNIVERSAL announces a new series of two-reel western dramas. They are already in the making and will be released one a week beginning May 10. This series will form an important adjunct to Universal short subjects program, which also includes both one and two reel comedies, several special comedy drama series, as well as serials and news reels.

Universal's two-reel westerns have been among the most popular short subject releases for a number of years. Several months ago, however, production ceased on this type of film entertainment at Universal City, and the short western dramas were dropped from the release schedule when all on hand had been put out.

The Universal sales force soon learned, however, that the demand for these short action dramas was very strong. Exhibitors from coast to coast asked for more of them. Al Lichtman, Universal sales chief, took this message to Carl Laemmle, on his recent trip to Universal City, and, as a result, the Universal president ordered production resumed on the two-reelers.

A tentative schedule for the first six weeks' supply of two reel westerns has been arranged. Several of them already are nearing completion. In the order of their release, they will be "The Bull Tower," starring Pete Morrison, "Love's Round-up," starring Jack Daugherty, "The Honor of Men," starring Neal Hart, "Boss of Bar 20," starring William E. Lawrence, "Blue Wing's Revenge," an Indian picture, and "Winning a Bride," starring Herbert Hayes.

Has Premiere at Cameo

Which Shall It Be" to be Given First Showing in New York

"Which Shall It Be," Renaud Hoffman's simple home life production that has attracted so much favorable editorial comment will be given its official premiere presentation at the Cameo Theatre beginning Sunday, April 6, following the run of the Samuel Grand production, "Try and Get It."

"Which Shall It Be," is the picturization of the appealingly sentimental poem "Not One to Spare," by Mrs. E. L. Beers, that was first published in the fourth readers of the public schools about twenty-five years ago and that has now become a literary classic.

The picture is a faithful picturization of the poem, adapted and directed by Renaud Hoffman with a cast of four grown-ups and seven remarkable child players.

Under the present policy in force at the Cameo it will be presented for one week only.



Brandt Leaves Coast

Joe Brandt has left California and is on his way east. His trip back will take him to several exchanges where he expects to negotiate some important deals. Mr. Brandt's sojourn in Hollywood had a two-fold purpose, and according to all reports proved decidedly eventful. His primary purpose was of course in connection with the C. B. C. productions.

Educational's April Releases Headed by Jack White Comedy

THE April schedule of releases of Educational Film Exchanges, Inc., will be distinguished by the appearance of the first of the Jack White Comedies made under a contract negotiated last year. A Hamilton Comedy, two Christie Comedies and a Mermaid Comedy will contribute the balance of the two-reel subjects for the month. Six single reel releases, consisting of two Cameo Comedies, one each of the Bruce Wilderness Tales, the "Sing Them Again" series and the "Secrets of Life" series complete the program.

The Jack White Comedy, "Midnight Blues," presents Lige Conley and several other Jack White comedians in two reels of slapstick comedy. Jack White has put extra effort into the making of this picture, the first of the series which bears his name, and claims that "Midnight Blues" will surpass any of his previous efforts.

Lloyd Hamilton's "Killing Time" with Christie's "Safe and Sane" comprise the releases for the opening week of the month. Hamilton is supported by a large cast, with Dick Sutherland in a prominent role. Ruth Hiatt is the feminine lead.

Jimmie Adams is starred in "Safe and Sane," a "crook" story with several original angles.

The Cameo Comedy "Dusty Dollars" with Sid Smith, Cliff Bowes and Virginia Vance, and Louis Tolhurst's microscopic motion picture study of "The Fly," one of the "Secrets of Life" series, with "Midnight Blues" complete the releases of the second week of the month.

Three single reel subjects and one two reel comedy are released during the week starting April 20. The two reel subjects will be "Dandy Lions," a Christie Comedy with Neal Burns. This is a "Lion" comedy with more thrills and action than the average Christie. "The Trader Keeps Moving," Bruce's whimsical "Wilderness Tale," the Hodge-Podge "Realm of Sport" and "Heart Throbs' of the "Sing Them Again" series round out the week.

The Mermaid Comedy, "There He Goes," will be released the last week of the month. Lige Conley, Lillian Hackett and Otto Fries have the leading roles. "Fold Up," the second Cameo of the month, with the familiar Cameo cast,—Cliff Bowes, Sid Smith and Virginia Vance,—completes the releases of the week.



Scenes from Paramount's "The Fighting Coward"

Finance Committee Approves Action on Tax Reduction

THE Senate Finance Committee has approved the action of the House of Representatives which reduced the tax on theatre admissions. The revenue revision bill will probably be reported to the Senate within the next ten days and the thought is that the Committee's recommendations will be accepted without question.

A suggestion was made during the consideration of the admissions tax to double the rate on all admissions over $1.50 but this was overruled. The action of the Finance Committee was taken March 29 in executive session. It is believed that all of the members were in accord with the proposed tax cut despite the rumors that have been current of late that in view of the deficit it is claimed the adoption of the pending revision bill will create in the treasury it would probably be found necessary to change many of the tax rates. There have also been a number of moves looking to the retention of the present rate of tax on admissions in a separate fund to help pay the soldier bonus.

As agreed on by the House and ratified by the Finance Committee the admission tax paragraph reads as follows:

"Sec. 500. On and after the date this title takes effect, there shall be levied, assessed, collected and paid, in lieu of the taxes imposed by section 800 of the Revenue Act of 1921—

"A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission; but where the amount paid for admission is 50 cents or less, no tax shall be imposed."

Jack Grier Appointed

Announcement is made by Lowell Productions, Inc., who are distributing their latest production, "Floodgates," on the Independent market, that they have appointed Jack Grier formerly with Famous Players-Lasky as a special representative. Mr. Grier is now in New England in the interest of the company.

Fish-Schurman Move to Bigger Quarters

Fish-Schurman Corporation, sole distributors in the United States and Canada of Goerz raw stock, announces removal of offices from 33 West 60th street to more spacious quarters at 45 West 45th street, New York City.

The announcement is made by Ferdinand Schurman, president of the corporation.

Carlos In East

Abraham Carlos, president of Carlos Productions, which made the "Unknown Purple" and is at present producing the Richard Talmadge series of thrill-dramas for Truart, arrived in New York this week, in advance of his studio organization, as the initial step in the removal of the Carlos activities from the Coast to New York. Within a week or ten days work will be started on "Stepping Lively," the fourth of the series of productions starring Richard Talmadge. While no studio has been decided upon, it is probable that Carlos will take over one of the New Jersey plants.



JIMMIE ADAMS

In Educational-Christie Comedy "Safe and Sane." Directed by Harold Beaudine

Four Good Universal Pictures Schedule for April Release

UNIVERSAL has announced a well-balanced list of feature releases for April. These schedules includes one Jewel production and three features made by such stars as Baby Peggy, Hoot Gibson, Laura La Plante and Herbert Rawlinson.

The Jewel release, "The Law Forbids," a society drama in which Baby Peggy plays a featured role, will be released April 7. Jesse Robbins directed the picture, from a story by Bernard McConville, Universal's scenario chief for Jewel productions. The script was scenarized by Lois Zellner and Ford I. Beebe.

The cast includes Robert Ellis, Elinor Faire, Winifred Bryson, Hayden Stevenson, Joseph Dowling, William Welsh, William E. Lawrence, Robert Bolder and Ned Sparks.

The latest Herbert Rawlinson picture, "The Dancing Cheat," a picture made with Alice Lake in a featured role opposite Rawlinson, will be released April 7. This picture was adapted from "Clay of Ca'lina," by Calvin Johnson. Raymond L. Schrock and L. C. Rigby adapted it. The cast includes Robert Walker, Jim Blackwell, Edwin Brady and Harmon MacGregor.

Universal's release for April 14 will be "Excitement," Laura La Plante's first individual starring vehicle. It was adapted from a story by Crosby George. Robert F. Hill directed it. In the cast are: Edward Hearn, William Welsh, Frances Raymond, Albert Hart, Bert Roach, Fay Tincher, Rolfe Sedan, Margaret Cullington, Fred De Silva, Lon Poff, George Fisher and Stanley Blystone.

"Forty Horse Hawkins," a Hoot Gibson comedy western, is the last Universal feature release of the month. It will go to exhibitors April 21. The story was written by Edward Sedgwick and Raymond L. Schrock, and directed by Sedgwick. Anne Cornwall plays opposite Hoot. Others in the cast are: Helen Holmes, Richard Tucker, Jack Gordon, Ed Burns, John Judd, George Connors, Edward Sedgwick, Carl Moehring and Grace Marvin.

Ask For Quick Trial

Motions Entered To Advance Trial In Theatre Collapse Suits

Motions to advance the hearing in three cases arising out of the collapse of the roof of the Knickerbocker Theatre, Washington, D. C., on January 28, 1922, have been filed in the United States Supreme Court, in behalf of the Union Iron Works.

The court was told in the motion that: "There are about 30 cases for injuries sustained by persons injured in the collapse of the roof of the Knickerbocker Theatre, but who were not killed. Since by the terms of the statute of limitations in force in the District of Columbia these suits may be filed within three years from the date of the accident, the filing of such suits was deferred until after it shall have been judicially determined whether or not the form and theory of the declarations implied in the present suit is correct or not. If this cause takes its regular place on the calendar the statute of limitations will have expired as to the personal injury case before any decision can be rendered herein."

Resumed Next Week

Pressure for space necessitated the omission this week of the two page feature dealing on short subjects. The next issue, however, will present this story.

Sunday Night Record at Capitol Set by Goldwyn's "Three Weeks"

GOLDWYN'S film version of Elinor Glyn's sensationally successful novel, "Three Weeks," had its first New York showing at the Capitol Theatre this week. It did the biggest Sunday night business in the history of the theatre and the attendance for the entire showing, up to date, has been of unusual proportions.

Both Aileen Pringle and Conrad Nagel received most laudatory notices for their excellent acting. The metropolitan newspapers freely recognized the box office value of this production, the artistry with which it has been produced, the excellence of its direction and acting.

Taking the New York reception of the picture and the furore which it has created here, in Washington and in San Francisco, Goldwyn may well feel that it has one of the big picture hits of the year.

Louella Parsons, in the American, said: "From a technical standpoint, 'Three Weeks' leaves little to be desired in the way of photography or direction. As for the romance, it is there, all right. 'Three Weeks' is going to have its followers."

Rose Pelswick in the Evening Journal: "Elinor Glyn's best seller of thirteen years ago is a sensational affair on the screen. It will undoubtedly have a tremendous box office pull."

Don Allen in the Evening World: "A beautifully mounted picture, very well acted by Conrad Nagel and Aileen Pringle. Goldwyn, who produced it and Alan Crosland, who directed, have cause to be right proud of their efforts and work."

Evening Post: "The superabundance of present day sex novels doesn't seem to have dimmed the popularity of Elinor Glyn's 'Three Weeks,' judging by the crowds that flocked to the Capitol yesterday to see the screen version of it. The people in the large cast handle their parts very capably; the continuity and direction are both of the highest class and the settings and costumes are artistic and in good taste."

The Times: "Has all the flavor of the book. It is well produced and the acting suits the narrative."

Dorothy Day in the Telegraph: "This photoplay may look forward to a prosperous career, for there are many that will be pleased and entertained with the proceedings."

Issue Report on F. P. L.

Newburgher, Henderson & Loeb, members of the New York Stock Exchange, with branch offices at 1531 Broadway (Astor Theatre Building), have issued to the motion picture industry an analytical report on Famous Players-Lasky Corporation which is announced as the first of a series covering the motion picture issues listed on the "Big Board."

This office is in charge of Bertram E. Goodman. Daniel Loes, general manager in charge of branch offices, is spending much time at this office. Mr. Loeb is well known to the industry.

Complete Cutting Rooms

The Oscar C. Bucheister Company announces the completion of their cutting rooms. These rooms contain storage vaults complying with all regulations of the Board of Fire Underwriters.



Herbert Rawlinson and Alice Lake in "The Dancing Cheat," a Universal Picture

First in the Field!

Moving Picture WORLD

Paramount Preparing

Exploitation Department Augmented By 16 Men; Saunders Assigns

In anticipation of the big releasing program to be launched by Paramount for the coming fall and winter season, the company's exploitation department, under the direction of Claud Saunders, has been completely reorganized. In addition to the five men who have been handling the field work of the department since last fall, sixteen more exploiteers have been added during the past two weeks and are now on the way to their respective assignments.

Russell B. Moon, who has been handling the New England territory, is transferred from Boston to Chicago; Leslie F. Whelan has been transferred from Cleveland to Philadelphia and will also handle the Wilkes-Barre territory; Kenneth Renaud, who has been operating in the southern territory with headquarters in Atlanta, is transferred to Detroit, and Harry C. Eagles and Rick Rickertson remain at San Francisco and Denver-Salt Lake City, respectively.

The other assignments are as follows: Bob Gary, Kansas City; George Gambrill, St. Louis; Vernon Gray, Washington; Jack Hellman, Minneapolis; Gavin C. Hawn, Atlanta; William Bender, Cleveland; John Callahan, New Haven; Curtis Dunham, Dallas; John P. McConville, Boston and Portland, Me.; William Mendelssohn, Buffalo; Maurice Ridge, Cincinnati; William Robson, Pittsburgh; Harry Swift, Los Angeles; Charles E. Wagner, Columbus; Irvin A. Waterstreet, Indianapolis; Donald McLoud, Milwaukee.

Of the above named men, Messrs. Gary, Gambrill, Gray, Hellman, McConville, Ridge, Robson, Swift and Waterstreet were with the department previously.

Leon J. Bamberger, who has been temporarily handling the New York and New Jersey territory from the New York exchange, is back at the home office where he has resumed his position as assistant manager of the department.

Sign Colored Comedian

James Berry, five-year-old comedian, who has already appeared in two Century Comedies, whose names are not decided upon as yet, has been placed under contract by Julius and Abe Stern. The contract calls for at least ten two-reel comedies, with a possible twelve to follow.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Marysville, Cal., Cashier Thwarts Bold, Bad Bandit

A lone bandit stepped up to the window of the box office of the Liberty Theatre, Marysville, Cal., on the evening of March 23, during a lull in business, poked a gun in the face of Mrs. Barnes, the ticket seller, and ordered her to turn over the cash and to leave the telephone alone. She complied, placing a money bag before him, with some loose change from the cash drawer. The man laid down his gun to gather in the coin and Mrs. Barnes quick-wittedly seized the weapon. Before she had time to use it, however, the man disappeared, making away with about $95. Several people had gathered by this time, but the bandit succeeded in making his escape.

Harkening to popular demand, Manager Nat Holt of the California Theatre, San Francisco, recently arranged for a twenty-minute violin recital by Max Dolin, the popular leader of the California Theatre orchestra, three numbers being offered in addition to the regular concert. This special attraction was presented during Spring Music Festival Week, when theatres had unusual competition from a music festival held in the Exposition Auditorium.

T. & D. Jr. Enterprises, Inc., San Francisco, has taken over the Elm and Bijou theatres of John Peters in the east-bay suburb of Oakland. This deal has been pending for months, but the formal transfer took place only recently.

W. E. Senn, who conducts a picture house at 1708 Union street, San Francisco, has filed a suit against the Motion Picture Operators' Union to restrain its agents from picketing his theatre. He claims that the union seeks the discharge of his son as projectionist.

C. C. Griffin of the New Piedmont Theatre, Oakland, Cal., left recently on an automobile trip to Los Angeles. Word has been received to the effect that his car went off the road on the way down and turned over completely without anyone being injured.

Friends of William Kellner, the popular manager of the California Theatre, Berkeley, Cal., were pained recently to learn of his serious illness. Without warning he was overcome by a paralytic stroke and removed to the hospital in an unconscious state. His condition is regarded as serious.

Charles M. Pincus, who recently resigned as manager of the Warfield Theatre, San Francisco, has returned to the Herbert L. Rothchild Entertainment and has been placed in charge of the Imperial Theatre, the long-run house of the chain.

Mr. and Mrs. C. J. Crowley of the Isis Theatre, Sparks, Nev., were recent visitors at San Francisco. Mr. Crowley recently took over the Grand Theatre at Carson City, Nev., from J. H. Blackwell, and is making extensive changes in the house.

John Trigguerio, who recently opened a new second-run theatre at Santa Rosa, Cal., paid San Francisco's Film Row a visit a short time ago and stated that the new venture was off to a good start.

General Manager A. M. Bowles of West Coast Theatres, Inc., of Northern California, recently made a hurried trip to Fresno in company with Charles Muehlman, manager of the San Francisco branch of First National. They conferred there with District Manager Skirboll, with the result that Milton Sills has been made king of the annual raisin day festival, and plans were completed for the world's premier showing of "The Sea Hawk" at Fresno.

Among the recent visitors on Film Row, San Francisco, have been W. J. Hulan of the Strand Theatre, Los Gatos; George E. Rust of the Georgetown Theatre, Georgetown; Mr. and Mrs. Leslie Hables of the Reel Joy Theatre, King City; W. W. Jacobs of the Auburn Theatre, Auburn; C. E. Peterson of the Niles Theatre, Niles; Sam Gordon of the Hippodrome Theatre, Napa; Ed Stark of the Opal Theatre, Hollister; Frank Macaulay of the Unique Theatre, Santa Cruz; C. H. Powers of the Strand Theatre, Dunsmuir, and James Cook of El Centro. The latter has sold his theatre in that place and is looking over the Northern California field for a new location.

The Better Films Committee of Berkeley, Cal., has long had a "peeve" against pictures featuring Mae Murray, and it has been its boast that it has kept Mae Murray films out of the College City. Maurice L. Lowery, manager of the U. C. Theatre, recently booked "Fashion Row" and showed it for four days to big houses. In its published review of the picture the Better Films Committee expressed surprise at the excellence of the production and commended it highly.

William R. McStay, for six months manager of the Lurie Theatre, Oakland, Cal., has been made general press representative for the Lurie theatrical and realty interests and will be succeeded shortly as manager of the house by E. A. Brehany, who has had wide experience in this line.

Many Seattle Theatres Open as Spring Makes Her Debut

This is "Spring Opening Week," with the opening of three new picture theatres. Seattle exchangemen and exhibitors will be kept stepping lively to be on hand for the various events, not to mention the customery floral expressions of congratulation. D. Constanti's new 550-seat Liberty Theatre, in Sumner, Wash, opened March 25. The house is well located, well built and will be well operated. It is a distinct addition to the community. Mr. Constanti has recently purchased a site in Puyallup, where he has operated the Dream and the Stewart for several years. Construction of a fine modern house will be begun in mid-April.

V. A. Peterson opens his New Mission in Georgetown, South Seattle, on March 27. The old Mission will be closed and probably demolished.

The Kay, Tacoma's new house, will wind up the week's activities when it opens on March 29. The Kay has been built by the Moore Amusement Co. of Tacoma. It is the connecting link between the suburban and downtown districts. Louis Perunko will be manager. A local "Screenland" for patrons of the Kay and Mr. Perunko's other house will be a feature.

Several other houses are rapidly nearing completion, while plans for still other houses are being announced with great regularity.

Walter Craft, owner of the Mission Theatre, Auburn, Wash., has leased the theatre now under construction, to be completed in June, from J. Bruett, who was to have operated in Auburn. Mr. Bruett will continue to operate the Sumner Theatre.

Ground was broken in Olympia, Wash., for two new theatres on March 24. One is to be a large house equipped to handle legitimate attractions as well as feature pictures. It is being built by Zabel, Bowman and Wilson. The second house, less than a block distant, will be built by the Moore Amusement Co.

B. B. Vivian, owner of the Empire Theatre, Anacortes, Wash., was recently in Seattle on business and to take in the snappy card scheduled for the evening's smoker. Mr. Vivian has recently added to his house organ a classy rotogravure section.

George Bessenger, who formerly operated the Union Theatre in downtown Seattle, now the Princess, who has been touring California for several months, is back in Seattle.

F. A. Flader, general manager of all Universal houses, was in Seattle last week on his tour of all the company's theatre centers. Mr. Flader conferred with Manager M. H. Newman, coast manager, and Manager Robert W. Bender of the Seattle Columbia.





Scenes from the Thomas H. Ince Production "Those Who Dance," a First National Release

Worcester, Mass., Managers Stage Kiwanis Entertainment

Elmer R. Daniels, manager of the Olympia Theatre, and Clarence E. Robbins, manager of the Strand Theatre, both in Worcester, Mass., were the directing geniuses of the entertainment presented at the meeting of the Worcester Kiwanis Club on March 23. The program included selections by the Olympia Theatre orchestra, under the direction of Miss Miriam Shebasta. She also entertained with two violin selections and was accompanied by her mother, who is supervisor of music in the Olympia and Family theatres. Miss Lillian Sawyer, cornetist, who was the Strand soloist for the week, was obliged to respond to encores. The Olympia orchestra played during the showing of a number of films. Manager Daniels and Manager Robbins received hearty congratulations from all the Kiwanians.

Exhibitors throughout Massachusetts were glad to learn that the State Senate, by a vote of 20 to 7, has passed a resolution to permit the voters next November to express their opinions relative to daylight saving, the result to be advisory to the next legislature. The House has not yet taken action on the measure.

Reginald V. Tribe offered a girl soloist dressed in an Apache costume as a prologue feature to his presentation of "Shadows of Paris" at the Empire Theatre in New Bedford the week of March 24. Manager Tribe, after reading our story about prologues, said he was glad to be among those who do not have illustrated song singers. He features the slides occasionally, giving to his organists the credit for the presentation of them. Roy Frazee and Brad Braley, organ wizards, always get a big hand.

The main offices of the Allen Theatres of New Bedford have been moved from the first to the second floor of the Capitol Theatre building.

A son recently was born to Mr. and Mrs. Clarence Hall of New Bedford. Mr. Hall is the right hand man to Earle Wilson, manager of Gordon's Olympia Theatre in New Bedford, being the press agent.

A twenty-four sheet, mounted, brought much publicity for "Scaramouche" when John W. Hawkins, general manager of the State Theatre in New Bedford, had it placed in the big window of a book store. The window also was filled with copies of "Scaramouche." It was a big flash.

Mayor Curley of Boston summoned all of the theatre managers of the city to his office and then proceeded to lay down laws for those who are in charge of the legitimate houses only. "Conditions in the Boston theatres have not been so lax in two years," the mayor said. He warned them that unless they observed the letter of the law padlocks would take the place of censorship. Asked if they had anything to say, not one manager offered a word. Profanity and nudity were the chief charges against the theatres.

None of the exhibitors of New Bedford having booked "The Covered Wagon," Manager Arthur Casey of the New Bedford Theatre, the stock house, will present it for the week of April 28.

Gordon's Scollay Square Olympia Theatre in Boston has another "amateur" plan. One hundred boys and girls are wanted for the Scollay Square minstrel show, which will be an added feature the week of April 7. Manager Robert Sternberg has charge of the minstrels.

Gordon Wrighter, general manager of the Poli Palace Theatre in Springfield, sprung a novelty advertisement on March 23, to call attention to his week's run of "A Society Scandal." The faces of four clocks were in the ad and on each was indicated the time of the start of the picture, which was shown four times daily.



Buffalo, N. Y.

J. Crowell has sold his Star Theatre in Middleport, N. Y., to the Martina Brothers, who own theatres in Dansville and Mount Morris, N. Y. Extensive improvements will be made in the house.

Jules H. Michael, manager of the Regent, Theatre, and M. Slotkin, of the Lafayette Square, chairman of the executive committee and vice president, respectively, of the M. P. T. O. of New York, Inc., attended the conference of officers of the organization in Gotham last week end to discuss the legislative situation in the state capitol.

J. G. Barger has resigned as general manager of the Border Amusement Company, which operates a string of community the-theatres in Buffalo. Mr. Barger only recently recovered from illness.

Harry Abbott, former manager of the Garden and Criterion theatres, has filed a petition in bankruptcy in Federal Court seting forth liabilities of $20,000 and no assets except insurance policies and $100 in cash. Mr. Abbott's creditors are the Strand Securities Corporation, $4,000 for rent; Conrad Bruner, proprietor of the Garden Cafe, $1,400, and Marvin Jacobs, 227 Sycamore street, $1,500. Mr. Abbott now is managing the Corinthian Theatre in Rochester.

Billy West, formerly manager of several local neighborhood houses, is touring the community circuit with a comedy act. Went over great at the Jubilee Theatre last week.

The new Crescent Theatre has been opened in Newark, N. Y., by G. W. Croucher, a dealer in tobacco. "The Virginian" was the opening feature.

New Hampshire

Despite objections by a majority of the Protestant clergymen of the city, the first Sunday picture at which admission was charged was conducted in Dover, N. H., on March 23. The show was presented in the form of a benefit for the strikers of the Pacific mills Corporation plant and more than 300 tickets were sold by the workers before they became aware of the fact that it was necessary for them to obtain a license from the license commissioners, in accordance with a provision of the Dover city ordinances.

In view of this fact the members of the licensing board decided to issue the permit for the Sunday show. The ministers, learning of this, appeared before the board and entered a protest, asking that the proposed exhibition be stopped. City Marshal Crowley, who is a member of the licensing board, agreed to arrest the persons responsible for the show provided one of the ministers would affix his signature to the warrant. All the members of the clergy present, however, refused to do this and the show was presented.

The license board announced, however, that no further permits for Sunday picture shows would be issued.



Scenes from Thomas H. Ince Production "Those Who Dance," a First National Release

Troy, N. Y., Bank Exceeds All Known Records for Generosity

It isn't very often these days that an exhibitor finds himself possessing more money than he had reason to expect. Benjamin Stern, assistant manager of the Troy Theatre, Troy, N. Y., received the surprise of his life the other day, when in making up his payroll he found himself $500 ahead. Mr. Stern could hardly believe his eyes. He re-counted the bills but the result was the same. Another re-count but without change. Finally Mr. Stern telephoned the bank to which he had taken his payroll slip a short time before, and inquired if they had checked up a matter of $500 to the bad. The bank lost no time in informing Mr. Stern that their bookkeepers were busily engaged in finding or endeavoring to, the nice little item of $500. White as a sheet, the head teller, decidedly thankful, arrived a few minutes later at the theatre and took the $500 back with him to the bank.

The Leland in Albany is sprucing up these days, with a force of painters going over the electric signs outside, the marquee, the frames and the interior of the lobby. The exterior of the house looks 50 per cent. better as a result.

Talk about your tough times, they are certainly cropping up these days at the Perrin home in Albany. Jack, son of Mr. and Mrs. Perrin, is just over an attack of diphtheria and the quarantine raised. And now comes Keyes Perrin, aged eight, with the measles.

No sooner did Samuel Suckno, owner of four theatres in Albany, and a member of the Board of Directors of the M. P. T. O. of New York State, learn of the provisions of the Davison censorship repeal bill, introduced in the Legislature, than he hotfooted it for New York for a conference on the measure.

Maurice Sullivan, who runs the San Souci in Watervliet, has come to the conclusion that it's better to pack the house at 5 and 10 cents than to play to half a house at 15 cents, and accordingly he has reduced his prices.

The New York State Department of Labor has ordered Music Hall in Norwood closed until such time as proper exits or fire escapes have been provided. The theatre was built many years ago and has only one main entrance and exit. Arthur Pearson, of Winthrop, has been leasing the hall for pictures and doing a good business. The demanded changes are to be made at once.

The Parish Theatre in Morris, N. Y., will open for business on April 26. In Unadilla, the theatre has been closed for the last five weeks and will probably remain so. Shaul's in Richfield Springs, is doing well on a two day a week basis, and does not contemplate running for a straight six days a week much before July or August, when the village is alive with summer folks.

The Rose Theatre in Troy will observe its first anniversary Easter Week, and Jacob Rosenthal is making his plans for a big time. The lobby, as well as the front of the theatre, will be decorated, and there will be souvenirs for everyone. An elaborate musical program, including vocalists, will also be given with the pictures.

It's a pretty tough thing these days to have a bootlegger's car crash into your own, dump a portion of its contents in your tonneau and then all you receive in the deal is a bill from your garage for $187 covering the repairs to your car. This is what happened to Virgil Lappeus, manager of the Griswold in Troy, through an accident near Loudonville.

A careful survey of first-run theatres, in this section, made during the past week, shows that the houses are not feeling the effects of the Lenten season to any great extent. In fact, receipts at some of the houses are running far ahead of a year ago.

The Leland in Albany did as big a business last week with the Pola Negri picture, "Shadows of Paris" as it did with "The Hummingbird," which came within an ace of establishing a new box office record. Oscar Perrin, manager of the house, was forced to stop selling tickets each night of the week, and many patrons had to stand in line for an hour before they could be admitted. The picture was pitted against "Scaramouche" at the Mark Strand, three blocks away, and which did an excellent business.

The proposition for a community theatre in Stamford, fell through last week. The village has one theatre run by William Smalley.

Elmer Crowninshield of Troy believes that there is more money selling supplies and in repairing machines than there is in the picture business. There was a report current last week that Mr. Crowningshield had purchased the Independent Movie Supply House in Albany, and also had acquired the Buffalo branch.

Attend any public dinner, or affair of magnitude in Troy these days, and it's a ten to one shot that you will spot Ben Apple, of the American Theatre, as "among those present." And occasionally, friend Ben may be found seated on the dias, for of late he has taken to doing a bit of speaking.

"Doc" Hall has definitely decided not to reopen the Strand Theatre in Troy, badly damaged by fire. The theatre will be converted into a store.

Dr. J. Victor Wilson, manager of the Robbins theatres in Watertown, was a speaker at the meeting of the Wasoc Club in that city on March 25. Doctor Wilson also spoke at a meeting of the Men's Club of the First Presbyterian Church in that city, a few nights ago.

"There is nothing like appearances," remarked Jake Rose in Troy the other night, when a friend complimented him upon the cleanliness of his lobby and place generally. "I want my patrons to feel as though they are coming to a 50-cent house, instead of a 10-cent one," he continued. This is just one little ingredient in the combination that is making the Rose a financial success.

The "how-do-you-do's" were extended the past week to Samuel Slotnick, owner of theatres in Syracuse and Mohawk, who motored down with his brother; to Edward Silberstein, of the Community Theatre, in Catskill, and to Phil Markell, of Adams, Mass., who, incidentally, took in "The Greenwich Village Follies."

So many electric light bulbs have been stolen from the stairway leading to the balcony in the Lincoln Theatre in Troy that Manager Harry Symansky has hit upon a scheme of using blue bulbs, which are hardly practicable for home purposes.

Virgil N. Lappeus is back in Troy and glad of it. He is managing the Griswold and was formerly with Harmanus Bleeker Hall in Albany. Mr. Lappeus is a radio fan, and with a built-up set is able to pick up a dinner concert at the Hotel Ten Eyck in Albany, and swing a moment later to some broadcasting station in California.





LOUISE NYMANN

A new show girl to join the ranks of the Century Follies in Century Comedies

Sunday Shows Temporarily Possible in Bucyrus, Ohio

The exhibitors in the little city of Bucyrus, Ohio, are jubilant over the fact that their theatres again are permitted to be open for Sunday shows. Owing to the activities of former Mayor Charles F. Picking, all houses were compelled to close on Sunday, but only after a number of legal suits which were aired in court. The new mayor, Arthur T. Schuler, has not as yet made known his position as to the future of Sunday shows, but meanwhile they are running unmolested.

The Virginia Theatre Co., Charleston, W. Va., has taken over the control and management of the Rialto Theatre. The present policy of pictures will be continued.

The goal of $2,500,000 set in the popular subscription drive by the Cincinnati Masons for the erection of a new temple has practically been reached. It is planned to have a large theatre on the ground floor of the building, where movies will ocasionally be featured.

The Palace Theatre, Hamilton, Ohio, is conducting a spring style show, as is the annual custom. Local girls are used as models. Charlie Chaplin in "The Pilgrim" is being shown.

John Schwalm of the Rialto Theatre, Hamilton, reports that he cleaned up far beyond his expectations with a three-day showing of "Sporting Youth," the attendance coming pretty close to the high-water mark for the year.

Fred S. Meyer of the Palace Theatre, Hamilton, has been re-elected president of the Retail Merchants Association of that city, and on the same day was made a director of the Rotary Club. Meyer was also given honorable mention at a recent meeting of the local advertising club for his truthfulness in publicity. He contends, however, that he is still wearing the same size hat.

The Gem Theatre, Hamilton, which has been open only on Saturday and Sunday, now is open daily. This has been made into a daily change house. Vaudeville also is featured.

Theatres Plan Invasion of Waldo Section, Kansas City

The Waldo district, the most southern part of Kansas City, which has never boasted a theatre, now seems assured at least one. Two projects have been announced. Last August, W. C. Gumm purchased a corner in the Waldo section for $12,000. He announced than a two-story building combining shops, apartments and a picture theatre. Because of the illness of Mr. Gumm, the project was delayed after the foundation for the building was completed. Last week, however, Mr. Gumm let a contract for the erection of the superstructure. Plans call for a theatre seating 900. The walls of the building will be brick with terra cotta trim.

The other Waldo theatre project was announced recently by J. L. Woolfold, who said he would add a theatre to his business property in the district.

Few small-town theatres in the country are able to boast of a fifteen-piece orchestra. Yet that is what the Missouri Theatre at Mountain Grove, Mo., has. Paul Bowlin, manager of the theatre, states that he is having unusual success with a large orchestra. Some of the members of the orchestra "double" on some of the instruments, which include a piano, two cornets, three saxophones, two clarinets, two trombones, a brass horn, two alto horns, a marimbaphone, three violins, a cello, drums and bells.

E. J. Griefe, of the Opera House at Windsor, Mo., was making the rounds of the exchanges recently.

The National Theatres Corporation of Topeka, Kas., will start work immediately on a new modern fireproof theatre on the site now occupied by the old Grand Theatre. The main floor of the new theatre will seat 700 and the balcony will have a seating capacity equal to that of the lower floor. Included the loges, the capacity will be approximately 1,500.

Charles Sears, president of the Motion Picture Theatre Owners of Western Missouri, was in Kansas City last week looking over some of the new product for his theatres in Marshall, Brookfield and Nevada, Mo.

An advertising stunt new to Kansas City was recently tried with great success by Lee D. Balsly, manager of the Liberty Theatre, first run Kansas City house. The occasion was the showing of "The Marriage Circle." A couple who wished to be married was secured through advertisements and a real wedding was performed on the stage of the theatre at one of the evening performances. Mr. Balsly furnished the license, ring and flowers for the event.

E. M. Boylston of Hiawatha, Kas., was calling on friends last week.

Jack Johnson has sold his theatre at Augusta, Kas.

Asher Levy, general manager of the Junior Orpheum Circuit, was in Kansas City last week to witness the opening of the new photoplay policy at the Mainstreet Theatre Since the beginning of the new policy, which makes the vaudeville the secondary interest, the house has broken all records since its opening several years ago. Although the vaudeville has been given second place on the programs it has been found by patrons that the entertainers are of a higher type than before. No increase in price has been made.

Other out-of-town exhibitors seen last week were: Mrs. Helen B. Wertenberg, Empress Theatre at St. Joseph, Mo.; Mr. and Mrs. F. A. Govinson, Jewell Theatre, LaHarpe, Kas., and J. C. Perry, of the Odeon Theatre at Coffeyville, Kas.

"Scaramouche" enjoyed a run of two weeks at the Royal Theatre here. The Royal is one of Frank L. Newman's theatres. This run of two weeks was made after the picture had been shown for three weeks at the Missouri Theatre, another down-town house.

The Linwood Theatre at Tarkio, Mo., has added a stage and dressing rooms in order to accommodate road shows and vaudeville. The capacity is 464.

Canada

The Majestic Theatre at Burdett, Alberta, was destroyed by fire along with other buildings in a blaze which swept a large section of the town recently. J. H. Sandy was the owner of the theatre. His plans are indefinite as yet.

Harold Vance, manager of the Starland Theater, Montreal, Quebec, has made a successful revival of the community singing idea. Poular singing is conducted at the Starland Theatre every Friday evening, the program consisting of four vocal selections, two in French and two in English. The stunt has caught on well, the theatre being crowded every singing night.

Five policemen recently caused a commotion at the Imperial Theatre at St. John, N. B., by appearing on the stage of the house during a performance. They were expecting something and they got it—but it did not make Manager Walter H. Golding mad. They were making personal appearances as winners of the award of the St. John Ambulance Association for proficiency in first aid. Presentations were carried out on the stage before a crowded house.

The new Strand Theatre has been opened at North Sydney, Nova Scotia, by J. Cuzner, with R. Farr having charge of the house as manager. The new house replaces the previous Strand Theatre, which was destroyed by fire some months ago. The latest structure is practically a duplication of the old house.



Coming Soon

HELENE CHADWICK

Starring in a series of special productions

for

HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

Special Committee Hastens Plans for Illinois Meeting

With the appointment of a special committee on arrangements the details for the Illinois Motion Picture Theatre Owners' convention, which is to be held at the Sherman Hotel, on April 23 and 24, are nearing completion. The special committee is composed of Ludwig Seigel, chairman; Glenn Reynolds, Ben Berve, J. A. Miller, Louis Zoeller, Abe Cohen and Ben Cooney.

The banquet will be held on the evening of the first day of the convention. Besides several speakers in civil life there will be stars from the shows in the city and several vaudeville teams.

The Chicago Exhibitors Association, which is affiliated with the state body, is increasing in membership weekly. It is proposed to charge an initiation fee following the next regular meeting of this body on April 4.

The Chicago exhibitors have filed a protest with the Film Board of Trade opposing the renting of films to non-theatrical organizations, where such showings come in competition with their theatre trade.

The radio broadcasters in Chicago will refuse to pay the union musicians the scale they demand of $8 for three hours or less of music, and it remains to be seen if the broadcasters can get enough talent to retain the interest of the fans in this part of the country.

Harry Tanner has purchased from the Frisina Amusement Company both houses in Pana, Ill., and also the Palace Theatre at Nokomis, Ill.

Raymond McKibben, of Albion, Ill., is contemplating the erection of a new picture theatre.

W. M. Sauvage of Alton, Ill., has taken over the Grand Theatre of that city. He also owns the Hippodrome and just started dismantling the Airdome preparatory to the erection of a new 1,200-seat house.

With the high rents of the Chicago Loop district to overcome, there are two houses on Clark street, between Madison and Monroe, that are doing a good business at the almost forgotten price of 10 cents and giving a daily change of program at that. The Kozy Theatre, under the direction of George Madison, and the Astor Theatre, under James Roeder are the houses that have this distinction, and you always find a crowd there when you go in to enjoy the popular bills.

The many friends of Jimmy Coston, manager of the Harvard Theatre, at 6312 Harvard avenue, Chicago, will be sorry to hear he had to undergo another operation at the German Deaconess Hospital and they hope this will result in an improvement in his condition. His brother, Sam Coston, is looking after the house during Jimmy's illness.

The many friends of Herman E. Nelson, manager of the Star Theatre, Quincy, Ill., are sorry to hear of the death of his mother, Mrs. Edward Nelson, at her home in Ottumwa, Iowa. She had been ill for six weeks.

The Baker Dodge Company will build a modern picture theatre at Keokuk, Iowa, to replace the old Grand Theatre, that was destroyed by fire some time ago. The new house will seat 1,100 and cover a site 101 by 72 feet on the corner of Blondeau and Sixth street, in the heart of the city, where the Grand was located for many years. This will be the first modern picture theatre in Keokuk and will be first-class in every way.

Negotiations are still in progress, according to Harry R. Moore of the Central Trust Company, for the leasing of the Aryem Grotto for pictures on the edge of Film Row at Wabash avenue and Eighth street, Chicago. If the deal is made the seating capacity of the house will be increased about 500.

The sale of the Vernon Theatre Building at Sixty-first street and Vernon avenue, Chicago, to Abraham Liebling, has not affected the management of the Vernon Theatre, which remains under the management of William F. O'Connell for the Vernon Theatre Company. Mr. O'Connell also is booking for the Prairie Theatre, at Fifty-eight and Prairie. He says that the radio has hurt the attendance of the houses in his district about 15 per cent.

The Jefferson Theatre, on East Fifty-fifth street, Chicago, is under the management of John Kafesjian, who will improve the house.

The big event of the southwest side of Chicago last week was the banquet arranged by Sam Myers and Joseph Stern, operators of the new Marquette Theatre, on West 63d street in conjunction with Fitzpatrick & McElroy, builders of the house, and the Chicago Lawn State Bank, to the business men of the district, to help boost the new theatre in their part of the city. Several hundred were on hand for the feed and a lot of boosting for the new house was on tap. Other meetings will be held in the near future to push the tie-up of the new theatre and the neighborhood business.

Julius Lamm, manager of the Brunhild & Young theatre circuit for five years, has resigned and is now in charge of the Goodman & Harrison chain of houses, which include the Illington, Marshall Square, Victoria and Douglass theatres. He has been connected with the picture business in the Chicago territory for eighteen years. He will give personal attention to the booking of the Goodman-Harrison circuit.

Manager Lou Weil of the Bryn Mawr Theatre, Chicago, reports that mixed bills of vaudeville and pictures have been so popular in his neighborhood that in addition to week-end mixed shows he has also arranged for vaudeville and feature pictures for Wednesday nights.

Fitzpatrick & McElroy has started construction on the new Highway Theatre, on the east side of Western avenue, near 63d street, Chicago. Plans call for a 1,250-seat theatre on one floor and a cafe and ballroom on the second floor. The new house will be 125 by 125 and the company expects to open it on Labor Day.

The Shelbyville Theatre, owned by Winetroub Brothers, was destroyed by fire last week. Emmett McBride, manager of the house, will seek another location for an early opening, he said.

Norman E. Field, general manager of Jones, Linick & Schaefer, is giving personal attention to the service departments of the houses of their circuit and is making this end of the business of first importance to the patrons of the various houses of the company. The ushers are drilled daily and present a neat appearance in their new uniforms of navy blue.



CLAIRE WINDSOR

Who will play the leading role in "For Sale," a forthcoming First National picture.

Four of the old-time theatres along the Rialto in Chicago will soon be a memory if the plans now being considered are put into execution. The Powers and Colonial theatres will be torn down after May 1 and new buildings will go up on the sites. The Grand may be replaced by another house in time for next season, while the Cort may be replaced by an office building. Two well known Chicago managers have offered to buy the Grand from George Cohan, but he has not taken them up as yet.

L. M. Rubens, well known exhibitor, sends greeting cards to his friends along the Row from the land of King Tut and says that he will be home soon.

Fitzpatrick & McElroy will build another movie house in Chicago. Plans are being drawn for a 2,000-seat house for the northeast corner of 79th and Ashland avenue. The new house and equipment will cost almost $500,000. This will give the firm three houses under construction in this city. The others are at 63rd and Western avenue and at Kedzie avenue and 63rd street.

I. R. Leserman, well known exhibitor, has returned to Chicago from an extended sojourn in Florida and is ready for the spring business.

H. B. Dukes, formerly manager with the Ascher circuit, is connected with the National Service office on Wabash avenue, Chicago.

Berkson & Passman have bought the Albany Theatre property at 3311-23 Montrose avenue, Chicago, from Harry E. Gastswirth. The new owners will improve the property.

(Continued on next page)



Southern Enterprises Plans New Policies in Carolinas

One of the most comprehensive and far-reaching conferences ever held in the Southeastern territory was called for March 19 and 20 and held at the new Charlotte Hotel, Charlotte, N. C., between Montgomery S. Hill, supervisor of Carolina theatres for Southern Enterprises, and the individual theatre managers of the territory.

Mr. Hill transmitted to the local managers the result of the recent meeting of district managers in New York City, and discussed regional policies which are to be put into force throughout the Carolina territory. A few hints of forthcoming production activities which have not yet been made public were also given the theatre managers by their chief.

Those attending the conference were: George Brown, Imperial, Charlotte; C. H. Amos, Alhambra, Charlotte; E. D. Turner, Imperial, Asheville; J. C. Duncan, Strand, Asheville; J. H. Stelling, Rex and Strand, Spartanburg, S. C.; H. B. Clark, Garing and Casino, Greenville, S. C.; Harry Hardy, Liberty, Greenwood, S. C.; C. W. Irwin, Imperial, Columbia, S. C.; Oscar White, Rex, Sumter, S. C.; W. A. Byers, Imperial, Anderson, S. C.; A. H. Frazier, district booker; M. J. Mullin, purchasing agent.

Willard C. Patterson, accompanied by Mrs. Patterson, who is editor of the Atlanta "Weekly Film Review," will leave Atlanta on April 5 for a month's trip to the Pacific Coast, going via St. Louis, stopping at the Grand Canyon, also going to San Diego, Tia Juana, San Francisco, Salt Lake City, Denver and Colorado Springs. They will spend a major portion of their time in the producing center at Los Angeles.

The exhibitor members of the New Orleans Joint Arbitration Board are among the outstanding business men of the territory. They are E. M. Gordon, of Westwego, La., who besides operating his theatre is a city councilman; Harry Lazarus, who operates the Crown Theatre, New Orleans, and is in the crockery business, and R. Brunet of the Imperial, New Orleans, who is in the insurance business.

A. Juran, of the Casino Theatre, Ybor City, Fla., made an effective tie-up with the Business Booster Club of his town. The theatre is sold to the business men for every Saturday afternoon and coupons good for matinee admission on that day are given with all purchases in the stores of its membership.

Oscar White of the Rex, Sumter, S. C., has recently converted his theatre into a thing of beauty by complete redecoration of the foyer, lobby and auditorium and the installation of an art glass ceiling and new lighting fixtures.

N. W. Hensley & Co. have bought the old Greensbow Theatre on Tampa street, Tampa, Fla., for $100,000. Their future plans for the house have not been announced.

C. W. Maxey is operating the Royal Theatre, Summerville, Ga. He was in Atlanta the past week.

Mr. and Mrs. DeSalles Harrison are receiving congratulations upon the birth of a son, DeSalles, Jr. Mr. Harrison is southeastern representative of the Public Relations Department of the Hays organization.

Miss Mary Hayes will manage the new La Belle Theatre, to be built at La Belle, Fla.

Philadelphia

The speedy action of Ernest R. Foxon, manager of the Rialto Theatre, Germantown avenue and Tulpehocken street, was responsible for the capture of a negro who snatched a purse from a lady pedestrian near the theatre. Mr. Foxon chased the thief for eight blocks before capturing him and turning him over to the police.

Fire destroyed several of the dressing rooms in the rear of the Orpheum Theatre, owned by the Nixon-Nirdlinger interests. The audience walked calmly from the theatre during the absence of the manager and property man, who were out to dinner.

A bill for the Federal censorship of moving pictures was indorsed at a meeting of clergymen representing the Presbyterian Ministers Association, held in Witherspoon Hall during the week, and a second indorsement of the bill, which has been introduced to the House of Representatives, was given at the gathering of members of the Civic Club.

An effort is being made to organize the treasurers of the theatres in Philadelphia into an association similar to that existing here about eight years ago, by several of the officers of the old body still connected with various houses in the city. Thomas R. Brotherton, treasurer of the Forrest Theatre, who was secretary of the original club, is to serve in the same capacity with the new organization, and Edward Loeb, who was treasurer of the Metropolitan Opera House, now secretary to Mayor Kendrick of Philadelphia, is being urged to accept the presidency. Several of the picture house treasurers are interested in the organization.

Construction work on the new theatre to be erected in Pottstown, Pa., by Bennethum & Snyder, promoters, is about to begin and calls for the erection of a $250,000 structure located at High and Charlotte streets. It will be patterned after the Logan Theatre of Philadelphia, with a seating capacity of 1,200, and will be three stories high with theatre on the ground floor and offices on the remainder.



Milwaukee

Stanley Brown, veteran in the picture business and late of Minneapolis, is the new manager of Saxe's Strand Theatre in Milwaukee, taking the post left vacant by the recent promotion of E. J. Weisfeldt to the office of director of production at the new Wisconsin Theatre. Mr. Brown during his three years in Minneapolis was employed by Finkelstein & Ruben and managed the Garrick and Strand there.

Contrary to expectations, the Strand under Mr. Brown will continue under its present policy of first-run pictures and admission prices despite the fact that the Wisconsin, newest of Saxe houses, is next door.

"We feel that by maintaining a high standard of programs the Strand will continue to draw as it has in the past in the face of the new house," Mr. Brown explained. "Our orchestra will be kept intact and the policy of the house otherwise will be the same as it has been."

In announcing the appointment of Mr. Brown the Saxe office also made public the fact that Harry Hatfield, formerly of the Grand Theatre, in Green Bay, Wis., has been obtained as manager of Saxe's Strand Theatre there.

A man giving his name as Lee Fox, but who the police declare is the possessor of several aliases, is being held in Milwaukee in connection with the second odor bomb attack upon the Crystal Theatre, downtown house, within the last three months.

Charles Wasicheck, who operates the Crystal, has had considerable labor trouble and the police are convinced the attacks have resulted from these difficulties, especially since Fox is alleged to be a member of the Motion Picture Operators' Union in Indianapolis.

Chicago

(Continued from previous page)

Harry Snyder has taken over the Thomson Theatre at Thomson, Ill., and will fix up the house for feature pictures.

R. J. Cleary has resigned as manager for the Ascher circuit and is in charge of the Mikadow Theatre, at Manitowoc, Wis.

Jess Hogan, well known relief manager for the Ascher circuit, has resigned and connected with Mandel Brothers. He is succeeded by Harry Swan, formerly manager of the Commercial Theatre.

The boys at the Crystal Theatre on West North avenue, Chicago, don't let a little thing like radio bother them in hustling in the crowds to the house. They have started a radio attraction of their own and bring in experts to tell the folks all they want to know about the fad.

The New Orpheum Theatre on State street, Chicago, is showing "When a Man's a Man," and Manager Moore reports the first week's business as up to expectations.

There does not seem to be anything to the report along Film Row, Chicago, that a new picture theatre, to be called the Fairbanks-Pickford Theatre, to go up in the Loop, will be started soon. If all the houses that have been projected on paper during the past six months go up the old houses might as well go out of business.

A new picture theatre is projected for Elksville, Ill., by A. E. Atkins. The plans call for a small neighborhood house of modern construction.

Rex Lawhead has been made manager of the Ascher's Commercial Theatre, Chicago, to succeed Harry Swan. M. Zimmerman has been put in charge of the amateur night productions that are staged in the various houses of the circuit in this city.

Sam Atkinson, formerly manager of the Calo Theatre on North Clark street, Chicago, is down East on a business trip.

Pittsburgh Headquarters of Exhibitors to Move on May 1

On May 1 the headquarters of the M. P. T. O. of Western Pennsylvania will be removed from their present location in the State Theatre Building to the third floor of the Washington Trust Building, at the corner of Fifth and Washington street, but two short blocks from the Forbes Street Film Row. The move is being made for the convenience of exhibitors who are in town film shopping, and so that they may drop in at headquarters at any time and chat with brother exhibitors. The new quarters afford four times as much space as is the case in the present location.

Charles D. Hoskins of New York City, formerly manager of the Cameo Theatre in Pittsburgh and at one time technical advisor of productions for the William Randolph Hearst cinema enterprises, has been named manager of the new Metropolitan Theatre at Morgantown, W. Va., according to an announcement by George Communtzis, of Communtzis Brothers, owners of the theatre. Mr. Hoskins has already arrived in the city to assume his new duties.

According to Fred J. Herrington, secretary of the M. P. T. O. of W. Pa., the following exchanges and supply houses have already purchased tickets at $5 each to attend the banquet which will bring to a close the forthcoming convention on April 30 in the Fort Pitt Hotel, Pittsburgh. The number of tickets purchased by each exchange follows their names: Columbia Film Service, 6; Educational, 6; Pathe, 6; Metro, 8; Vitagraph, 8; S. & S. Film & Supply Company, 6; Hollis, Smith, Morton Co., 6; Independent Display Co., 6; First National, 10; Goldwyn, 10; Supreme Photoplay Co., 6; F. B. O., 6; Famous Players-Lasky, 8; Federated Film Exchange, 6, and Film Classics, 6.

The owners of the Virginian Theatre at Charleston, W. Va., have taken over the control of the Rialto in the same city. Dom Shiarella, manager of the Virginian, will have supervision of the Rialto policies, while Frank Plaginos will be in direct charge.

James Velas, associated with picture theatre enterprises in Wheeling, W. Va., for a number of years past, has secured a ten-year lease on the new theatre building in course of construction on Main street, Benwood, W. Va. The new building, to be modernly equipped in every respect, promises to measure favorably with the good film show houses of Wheeling.

These poor exhibitors! Gould, of the North Side, has a new Jordan coupe; Haimovitz, of New Kensington, and Samuels, of Braddock, have Essex sedans, and Jones, of Mt. Washington, a Hudson sedan.

Recent out-of-town exhibitor visitors to Film Row included: Theodore Mikalowsky, of Masontown; George Panagatocas, of Johntown; C. G. Becker, of Butler; A. P. Way, of Du Bois; M. Roth, of Phillipsburg, and George Shafer of Wheeling.

P. J. Burke has just completed the erection of a small picture theatre at Library, Pa. He has christened the house the State.

George F. Reister, a well-known New York amusement purveyor, has been sent to Pittsburgh to take charge of the Cameo Theatre in downtown Fifth avenue. Mr. Reister for ten years was right-hand man and advisor to Frank Hall, well-known theatre builder. He also managed a number of houses playing Keith vaudeville for Hall.

Harry Petz, of the Rex Theatre, Youngwood, visited Film Row recently. Petz, while still a young man in years, is an old-timer in the exhibiting end of the business, and in his career has been connected with eleven picture houses in various parts of Western Pennsylvania.

Sam Pearl, who has conducted the Climax Theatre in Beltzhoover for five years, disposed of the same on March 1 to I. Friedman, who formerly conducted picture theatres in New York. The newcomer is already well known here among the exchanges and has the best wishes of all for success in his new endeavors. Sam Pearl, who has been very active in affairs of the local organization of the M. P. T. O., says he is undecided as to his future plans.

The Moose Lodge at Bellefonte has purchased the Opera House in that town and renewed the lease of Clayton Brown, who also conducts the Scenic Theatre. The Opera House is opened but two days a week—Friday and Saturday.

Francis Thompson has taken over the Opera House in Clearfield. The Sherkel Brothers, prominent bakers in the town, opened their new 900-seat Sherkel Theatre there on March 17.

Mr. Driggs, owner of the Driggs, Liberty and Globe theatres at Clearfield, is spending some time at St. Petersburg, Fla., where he is looking after some of his property interests.. His health has not been good of late and he hopes to benefit in this respect on the trip. During his absence, his brother-in-law, Mr. Hartman, is taking care of the theatres.

Kentucky

One of the most interesting recent announcements in Louisville theatrical circles is to the effect that the Strand Theatre, operated by the Fourth Avenue Amusement Company, of which Fred J. Dolle is president, would on April 20 combine vaudeville with pictures instead of running straight pictures, as has been its program over the winter period.

Mr. Dolle stated that the house would be closed on April 6, to reopen on April 20 with new seats, draperies, decorations, scenery, etc.

Joe T. Stuerle, manager of the Walnut Theatre, and interested in the Broadway Amusement Co. and other interlocking interests, was featured by Paul Plaschke, of the Louisville Times, cartoonist of note, in one of his Saturday pages of fun, on March 22. Each week Plaschke produces a cartoon showing some prominent business man in the position he would occupy to-day if his boyhood ambition had been realized. Joe wanted to drive a cage in a circus and instead of that is an exhibitor.

Col. Fred Levy of Levy Brothers Louisville, was called home from Cuba on account of the death in Louisville of his mother, Mrs. Henrietta Levy, widow of the late Moses Levy, founder of the great clothing house of Levy Brothers.

The National Theatre, at Barbourville, Ky., in the new Mitchell Block building was destroyed by fire on March 22 in a blaze which caused a loss of $75,000.

Indiana

The leases of the Murray and Murrette theatres at Richmond, Ind., both operated by the Consolidated Realty and Theatres Corporation, which has been in the hands of a receiver for several months, will be sold within a short time, it was announced this week by George M. Dickson, of Indianapolis, co-receiver for the company. The two theatres have been constant money-makers since they were taken over by the Consolidated company a few years ago. The buildings belong to the O. G. Murray estate in Richmond.

The Century Theatre, the oldest amusement house in Mishawaka, has been sold by George Senger, who has operated it for a number of years, to Arthur Philion of Mishawaka. Edward Philion, a brother of the new owner, who recently returned from California, will be active manager. Mr. Senger came to Mishawaka twenty-two years ago and for a number of years was proprietor of the Lincoln Theatre, which he sold a few years ago to South Bend interests.

Announcement of a change in policy in the American and Indiana theatres in Terre Haute, operated by the Mutual Operating Corporation, was made this week by Shannon Katzenbach, manager. Vaudeville acts will be eliminated and the theatres will be devoted entirely to pictures and musical entertainment by the orchestra and organ.

George Jacob, manager of the Grand Theatre, in Terre Haute, was host recently to a party of 100 students from St. Marys-of-the-Woods at a performance of "Scaramouche."

The Prospect Theatre, 2119 Prospect street, Indianapolis, has been sold by Nathan Tamlar, who has owned and operated it for several years; to Lela Birchfield of Indianapolis.

New Orleans

The Avenue Theatre, 1441 Lafayette avenue, New Orleans, was opened on January 20 by Brennan Brothers at a cost of $30,000. This is the fourth theatre operated by the Brennan Brothers. They control practically the entire third district, operating the $50,000 Variety Theatre, also the Hipp and Happyland. The latter is about to be enlarged so that it will seat 1,000.

Suit for $16,000 damages has been filed in civil court by J. Pearce & Sons Co. against A. E. Cambas from seizure of effects in the Bijou Dreams Theatre. Plaintiff alleged that it rented the theatre from Cambas in 1921 and had paid all current rental before the effects were seized by his order.

P. A. Blankenship, manager of the Ivy Theatre, had a hard fight to reach the top. Starting as usher, doorkeeper, projectionist and assistant manager, he finally became manager. He has one of the finest houses in New Orleans and does a very good business. His personality, music and fine projection are three elements of his success.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

Associated Exhibitors

COURTSHIP OF MYLES STANDISH. (9 reels). Star, Charles Ray. More people walked out on this picture than any other since showing "Julius Ceaser" or "The Deuce of Spades." Moral tone good and it is suitable for Sunday. Had fair attandance. Draw mixed class in city of 1,000,000. Admission 10-25-30. L. Van Debergh, Victoria (700 seats), Los Angeles, California.

INNER MAN. (4,914 feet). Star, Wyndham Standing. Only fair, did not suit my patrons, no story to start with, drawn out and tiresome. Not suitable for Sunday. Had poor attendance. Draw mixed class in town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

TEA WITH A KICK. (5,950 feet). Star cast. We played this late last year and had a good crowd first night. Second night business way off. Absolutely nothing to this. I got a tip on this before we played, it so didn't say much about it. Advertising misleading. Moral tone poor and it is not suitable for Sunday or any other day. Had poor attendance. Draw business class and miners in town of 1,000. Admission 10-35. P. Brooks, Liberty Theatre (400 seats), Hathy, Idaho.

WOMAN THAT FOOLED HERSELF. (5,401 feet). Star cast. A good little program. A little jazzy but jazz seems to get 'em. We drew a bad print. Emphasis on bum splices. Moral tone poor but it is not suitable for Sunday. Had fair attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star, Ralph Lewis. A good story of the "Go-Getter" type, pleased my patrons, better than some of the so-called specials. Will go over with any audience. You will make no mistake in this one. Moral tone good and it is suitable for any day. Had fair attendance, weather bad. Draw mixed class in town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

CANYON OF FOOLS. (5,180 feet). Star, Harry Carey. Plenty of acting; well produced. Moral tone good and it is suitable for Sunday. Had fair attndance. Draw farming community in town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

DARING YEARS. (6,782 feet). Star cast. I dare anyone to run it without losing money. Moral tone poor, but it is not suitable for Sunday. Had poor attendance. Draw all classes. Admission 10-25-35. Abel H. Vallet, Garden Theatre (500 seats), Los Angeles, California.

DARING YEARS. (6,782 feet). Star cast. Another program picture they call a special, no good for me. Good picture all right I guess for some audiences, but no good for small town theatres. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw coal miners in town of 1,000. Admisison 15-20-25. Palace Theatre (470 seats), Valier, Illinois.

HUMAN WRECKAGE. (8 reels). Star, Mrs. Wallace Reid. Unusually good box office bet in average town and a picture well worth showing but not an entertaining picture, but rather educational. You won't regret showing it. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 3,500. Admision 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Here is a pitcure that will help the prestige of any house. Went over big here on account of great lesson it teaches. Moral tone good. Had good attendance. Draw farming community in town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Every exhibitor should run this. It pleased as near one hundred per cent. as it is possible to do. Advertise, you can raise admission and satisfy. Moral tone good and it is suitable for Sunday. Had big attendance. Draw general class in town of 1,000. Admission, 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City,

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Paid too much; needs a star. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes. Admission 10-25-35. Abel H Vallet, Garden Theatre (500 seats), Los Angeles, California.

MAIL MAN. (7,160 feet). Star cast. Boys you talk and write about big pictures, this one for me went over the top. It's a picture in my opinion that will please all classes. Moral tone and a happy home seen in the picture that will thrill you for years to come. Walter Odom. Dixie Theatre, Durant, Mississippi.

MARY OF THE MOVIES. (6,500 feet). Star cast. Went over fairly well and some said it was good. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading Pennsylvania.

MARY OF THE MOVIES. (6,500 feet). Star, Marion Mack. A "weak sister." Nothing much to it. Failed to draw and failed to please. Print awful. Not a special. Good for one day only. Moral tone excellent and it is suitable for Sunday. Had small attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thompson. Good western that drew and pleased on Saturday. Moral tone like most westerns. Rather rough for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Colline, Liberty Theatre (500 seats), Jonesboro, Arkansas.

MASK OF LOPEZ. (4,900 feet). Star cast. If your clientele enjoys hokum westerns book this one and it will please. Not suitable for Sunday. Had average attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-40. Wilcox and Witt, Strand Theare (430 seats), Irvine, Kentucky.

MIRACLE BABY. (6 reels). Star, Harry Carey. Fair program picture that went over very well. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

MYSTERIOUS WITNESS. (4,850 feet). Star cast. A fairly good program picture. Will please, however, if you can get them in. Not suitable for Sunday. Had fair attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

REMITTANCE WOMAN. (6,000 feet). Star, Ethel Clayton. A number of people raved over this picture pronouncing it one of Ethel's best. All agreed it was good. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, (500 seats), Reading, Pennsylvania.

REMITTANCE WOMAN. (6,000 feet). Star, Ethel Clayton. Ran round five first series "Fighting Blood" and Kinograms in conection with "Remittance Woman" proved to be a fair program picture. Home talent play here caused poor attendance. These dreams plays are a farce for us. Moral tone fair. Had only fair attendance. Draw rural class in town of 286. Admission 10-25. R. K. Russel, Legion Theatre (136 seats), Cushing, Iowa.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. A knockout in its class, pure old fashioned melodrama. The customers ate it up. The title and exploitation pulled them in and the picture made good. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw rural class in town of 800. Admission 10-25. G. M. Kendall, Coggon Opera House (500 seats), Coggon, Iowa.

WHITE HANDS. (5,654 feet). Star cast. This one is the rottenest deal we ever had pulled on us. Poor picture to begin with and



Announcing ~

PATSY RUTH MILLER

in a series of

ELMER HARRIS

Productions for

HODKINSON RELEASE

Season 1924-1925 Thirty First Run Pictures

the film was a nightmare, a good third being gone even titles were just a flash. Can't say wasn't any moral tone. Not suitable for Sunday nor any other day. Had good attendance. Draw country class in town of 100. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. An immoral and depressing story excellently portrayed. An absolute flop. Moral tone wretched and it is not suitable for Sunday. Had very poor attendance. Draw mixed class in city of 1,000,000. Admission 10-25-30. L. Van Debergh, Victoria Theatre (700 seats), Los Angeles, California.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. A picture that was well liked in our town, not such a great audience, but praised by those who saw it as Miss Talmadge's best work. Suitable picture for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. One of the best I have played. Held up second day. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Holbrook Blinn good but a picture that doesn't please all. First part drags. Didn't go any too well as a whole. Moral tone fair but it is hardly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. This is one hundred per cent. entertainment, first time I have shown this star and he made a big hit with his clever speeches and good acting. Good comments from everyone. Moral tone good but it is not suitable for Sunday. Had fair attendance. A. F. Jenkins, Community Theatre, David City, Nebraska.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. A little weak in spots, but we put on one of the Chaplin re-issues with it and satisfied our Sunday night crowd. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 3,000. Admisison 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

BITS OF LIFE. (6 reels). Star cast. If anybody liked this picture I failed to see them. No entertainment value whatever. Moral tone O. K. Had poor attendance. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. A first class picture. Nuff sed. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BLACK OXEN. (7,937 feet). Star cast. Very improbable story but drew well. Another over-priced picture, as usual with First National. Moral tone fair but it is not suitable for Sunday. Had good attendance. Draw mixed class in city of 1,000,000. Admission 10-25-30. L. Van Debergh, Victoria Theatre (700 seats), Los Angeles, California.

BRASS BOTTLE. (5,290 feet). Star cast. Very poor picture. Plenty others much better. Leave it alone. Haid fair attendance. Draw small town class in town of 3,500. Admission 10-20-30. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

BRIGHT SHAWL. (7,500 feet). Star cast. Another costume picture. Doesn't near come up to "Sonny," "Bond Boy" or others. People here don't like such pictures. Pleased very few. Acting good. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town people and farmers in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

CHILDREN OF THE DUST. (6,228 feet). Star cast. A very fine picture, clean wholesome with drama heart interest and comedy mixed in just the right proportions. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

Between Ourselves

A get-together place where we can talk things over

Still a week in which to prove to the doubting exhibitor that we could double the space devoted to dependable tips.

But—

WE'VE WON ALREADY!

Five pages there were when we started the campaign.

Eleven there are this week.

And more than double the number of reports makes it certainly a fair win!

I want to thank every one of you who contributed. I feel that each of you handed me the cigars. I feel that you have justified my faith in your staunch support of YOUR department.

Now—let's keep the tips department going strong and growing stronger.

VAN

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. One that will make you money if bought right and pushed. Novelty advertising, circus wagons, lobby, heralds, newspaper. Draw mixed class in town of 4,000. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

DADDY. (5,738 feet). Star, Jackie Coogan. His best, unless "Circus Days" has it beat. First night opened poor, second night good and third night finished strong. A real builder. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 3,000. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro-Woolley, Washington.

DADDY. (5,738 feet). Star, Jackie Coogan. Though not what writer would call an excellent picture, a good picture and will give entire satisfaction. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-40. Wilcox and Witt, Strand Theatre (420 seats), Irvine, Kentucky.

DADDY. (5,738 feet). Star, Jackie Coogan. Very good picture, but too many kid pictures on the market killed it for us. Worth about one-half the money we paid for it. Moral tone good. Had very poor attendance. Draw business class and miners in town of 1,000. Admission 10-35. P. Brooks, Liberty Theatre (400 seats), Hathy, Idaho.

DANGEROUS AGE. (7,205 feet). Star, Lewis Stone. This picture has everything, can't conceive of a problem handled more cleverly, direction and acting perfect. Said by some patrons to be the best we have ever exhibited, the kind of picture that builds patronage. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw rural class in town of 800. Admission 10-25. G. M. Kendall, Coggon Opera House (500 seats), Coggon, Iowa.

DULCY. (6,859 feet). **DANGEROUS MAID.** (7,357 feet). Star, Constance Talmadge. Two of the biggest lemons ever offered an exhibitor. Both are not worth the price of a poor program picture. These two are enough to kill Miss Talmadge at the box office forever. Run them and ruin business for two or three nights. Not suitable for Sunday. Had rotten attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

DULCY. (6,859 feet). Star, Constance Talmadge. What I considered rotten, but had a few say they liked it. Draw mixed class in town of 4,000. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

DULCY. (6,859 feet). Star, Constance Talmadge. Good, light entertainment; most of them pleased, a few said "nothing to it." Just fair, not as good as some I have seen by this star. Good moral tone and suitable for Sunday. Just fair attendance, drawing farmers and business people in town of about 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (491 seats), David City, Nebraska.

EAST IS WEST. (7,377 feet). Star, Constance Talmadge. This will please all you can get in. A little hard to advertise on account of Chinese atmosphere. Moral tone good but it is hardly suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. A really great production. Constance plays the role of Ming Toy in great fashion. Sure to please any audience. Bought right and should make your box office smile. Brought good attendance in town of 500. Moral tone good and it is absolutely suitable for Sunday. Had excellent attendance. Admission 20-30. C. S. and E. V. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

ETERNAL CITY. (7,800 feet). Star cast. More or less of a "1924 jazz" version of Sir Hall Caine's celebrated novel of the same name. Produced in Rome on a lavish scale. Moral tone average. Had fair attendance. Draw small town class in town of 8,400. Admission 10-15-27. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. Was out of town when this was played, but a number of people told me it was the best picture Talmadge ever played in and drew the best crowd we have had this winter. Moral tone good. Had good attendance. Draw business class and miners in town of 1,000. Admission 10-35. P. Brooks, Liberty Theatre (400 seats), Hathy, Idaho.

HALF BREED. (5,484 feet). Star, Wheeler Oakman. Just a mess of junk. No story at all. Shame to waste the film to produce it. Moral tone punk. Had good attendance. Draw farming community in town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.



POTASH AND PERLMUTTER. (7,700 feet). Star cast. Proved a flop for us. First night good, second night almost broke low record mark. Picture not nearly so good as stage play and hurts business. Moral tone good and it is suitable for Sunday. Had poor to rotten attendance. W. B. Renfroe, Dream Theatre (600 seats), Sedro-Woolley, Washington.

SIGN ON THE DOOR. (7,100 feet). Star, Norma Talmadge. Norma Talmadge's work was good, the best she could possibly do with the story; it's old stuff and everbody knows it. Not suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. This is one of the best pictures we have shown. Pleased one hundred per cent. Many favorable comments. Moral tone fine. Had large attendance. Draw farming community in town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

SMUDGE. (5,332 feet). Star, Charles Ray. Stay clean away from this one. Won't take with any audience. Poorest Ray ever made. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town people and farmers in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

SONNY. (6,900 feet). Star, Richard Barthelmess. This is an excellent picture. Pleased hundred per cent. Film in bad shape. Moral tone okay. Had good attendance. Draw farming community in town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

THUNDERGATE. (6,505 feet). Star cast. Better than average program. Chinese setting. American characters. Will entertain, but will not stand a raise in admission. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

Fox

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. Just a good program that satisfies. It is a tense little crook story well directed and with action enough to hold attention. Moral tone good and it is suitable for Sunday. Had light attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. A dandy good detective that pleased one hundred per cent. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

BIG DAN. (5,934 feet). Star, Charles Jones. Just fair, nothing to boost. Pleased about seventy-five per cent. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

CAMEO KIRBY (6,931 feet). Star, John Gilbert. A splendid picture; cast good, scenery and settings fine. Weather killed attendance. Moral tone okay, suitable for Sunday. Draw railroad class in town of 7,750. Admission 10 to 50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

Exhibitors

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. They seemed to like this one; personally thought it good picture. Not suitable for Sunday. Had good attendance. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Drew well for me. John Gilbert popular star here; good story fairly well played. The steamboat race an exciting scene, and good change from the usual action scene. Moral tone good and it is suitable for Sunday. Had good attendance. Draw coal miners in town of 1,000. Admission 15-20-25. Palace Theatre (470 seats), Valier, Illinois.

CUPID'S FIREMAN. (5,000 feet). Star, Charles "Buck" Jones. Not the kind of story for Charles in this one; give him a horse and a desert with a little mining town and a story that has punch, and he will make you a picture that will go over, but in "Cupid's Fireman" he is hooked up wrong. Not suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

EXILES. Star, John Gilbert. Good program picture. Gilbert seems to be getting better following with each succeeding picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 15-20. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

EYES OF THE FOREST. Star, Tom Mix. Our patrons like Mix. We can always get a crowd with him. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 5,000. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

GUN FIGHTER. (5 reels). Star cast. Picture fair. Story weak. Film in good shape. Moral tone okay but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 450. Admission 10-20-25-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

JUST OFF BROADWAY. (5,444 feet). Star, John Gilbert. Can't see why Fox clings to Gilbert. Very weak here. Picture good in times past; supposed to keep you guessing, but it's easy to guess in the beginning of the picture and ruin it. Not suitable for Sunday. Had awful attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Too bum a title for a Mix picture; okay for any other star. Fans feared it to be away from his usual western. Picture praised as excellent by those who saw it. Suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. The best picture Mix ever appeared in. Everybody pleased. Moral tone okay but it is not suitable for Sunday. Had good attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. A real Tom Mix picture. One hundred per cent. box office attraction in a country town. He is at his best in this one; you make no mistake book it quick and get some money. Draw mixed class in town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. A good picture, pleasing all who viewed it. Better direction, different scenario in part, and not so blood curdling as the old "Star Ranger" by Fox. Had good attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

MAN WHO WON. (5,500 feet). Star, Dustin Farnum. A very good program picture. Did not draw extra well. No comments. Used regular advertising. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 450. Admission 10-20, 15-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

MILE A MINUTE ROMEO. Star, Tom Mix. Not up to Mix standard. Name sounds big. Patrons expect the old type of Mix picture, but don't get it in this one. Will go over and draw, but they will not talk about it afterwards. My patrons like Mix in pictures like "Lone Star Ranger." Moral tone only fair but it is not suitable for Sunday. Had good attendance. Draw mixed class in town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

NORTH OF HUDSON BAY. Star, Tom Mix. Though not what is usually expected of Mix, an unusually good western picture and will please even Mix fans. Had good attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox and Witt, Strand Theatre, Irvine, Kentucky.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Just an ordinary program picture. Don't promise them too much if you have this one booked. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 150. Admission 10-20. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

SKIDPROOF. (5,565 feet). Star, Charles "Buck" Jones. Very good, action, comedy and everything that it takes to entertain. All of the Buck Jones pictures I have run have given one hundred percent satisfaction. Moral tone O. K. Had good attendance, considering weather. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Drew good business. A good picture but one which regular Mix fans will not rave over. Good comedy and fairly good action. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

STEPPING FAST. (4,608 feet). Star, Tom Mix. A good audience picture. Thrills enough for a serial and comedy enough to feature with romance and suspense in the offing. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. In my opinion this would be much better if it was two reels shorter. However, every patron that expressed their opinion said it was a fine picture. Moral tone excellent and it is suitable for Sunday. Had poor attendance due to bad weather. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.



Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. Very good. Moral tone good, suitable for Sunday. Draw farmers and from very small town. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. They always call for more like these. Why don't producers lay off so much sob-stuff? The whole world feels better after a good laugh. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw farming community in town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, California.

DAY OF FAITH. (6,557 feet). Star cast. Pleased fair. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw all classes in town of 3,000. Admission 10-25. W. D. Hambeck, Strand Theatre (500 seats), Monticello, Indiana.

DAY OF FAITH. (6,577 feet). Star cast. A glorified attempt to put over a "Miracle Man" theme that is as flat as dishwater, absolutely lacking in entertainment; something for your regulars to walk out on (which ours did). They looked me over as they went out and wondered if I'm not getting too old, letting them whip such pictures over and calling it entertainment. Arthur E. Hancock, Columbia City Theatre Co., Columbia City, Indiana.

GRAND LARCENY. (5,277 feet). Star cast. Fair program picture nothing more. Moral tone O. K. and it is suitable for Sunday. Had poor attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A very fine costume picture which failed to attract more than usual patronage. Patrons seem to be "fed up" on costume pictures. Distributors are asking far too high rentals for this one. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Excellent in every respect. The title, the star, and the exploitation possibilities make it a winner. Moral tone very good and it is suitable for Sunday. Had capacity attendance. Draw residential class in large city. Admission 25-33. J. L. Stallman, Logan Theatre (2,500 seats), Philadelphia, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Ran it three days to very successful business. As a box office attraction it cannot be beat. As a production itself would say it's good. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A picture that pleased immensely in every respect. It drew at the box office, and everyone had a good word to say. My personal opinion is it's diversified entertainment, and will please in any man's town. Usual advertising brought excellent atttendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOOK YOUR BEST. (6 reels) Star, Colleen Moore. A picture that will stack up fairly well as a program picture. Miss Moore a delightful little star star and is supported well by Antonio Morino. Moral tone O. K. and it is suitable for Sunday. Had usual attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. and E. V. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

LOST AND FOUND. Star, House Peters. A story of the south seas went over big with audience here and should please any class of patrons. Lots of action. Print fair. Moral tone O. K. and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. Anita Stewart used to be a drawing card but seems now to be out of the

You Have

running here. Had in this one besides a rather poor and stilted story that didn't grip. Had average attendance. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

LOVE PIKER. (6,237 feet.) Star, Anita Stewart. Good picture. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw all classes. Admission 10-25-35. Abel H. Vallet, Garden Theatre (500 seats), Los Angeles, California.

MR. BARNES OF NEW YORK. (4,805 feet). Star, Tom Moore. Good program picture. Used ones, photos, threes. Draw small town class. Moral tone good and it is suitable for Sunday. Had fair attendance. Admission 10-25. Buelah Scruton, Pastime Theatre (200 seats), Charleston, Arkansas.

RED LIGHTS. (6,841 feet). Star, Johnny Walker. Good business on this one. Played this two days and mystery element sent them out talking to bring bigger business second night. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw general class in town of 3,000. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

RED LIGHTS. (6,841 feet). Star, Johnny Walker. One of the most interesting and thrilling mystery stories I have ever seen. This satisfied my audience as much as any picture I have shown in a long while. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RED LIGHTS. (6,841 feet). Star, Johnny Walker. Griffith heading good cast made a big hit. Picture pleases all. Sent 'em away wanting more like it. Moral tone okay and it is suitable for Sunday. Had fine attendance. Draw all classes in city of 11,000. Admission 10-30. Walter Walher, Avalon Theatre (1,400 seats), Grund Junction, Colorado.

RENO. (7 reels). Star cast. Good business. Did not please any too well; some adverse criticism. An easy picture to advertise and get them in. Moral tone only fair. Had good attendance. Plaza Theatre, San Diego, California.

RENDEZVOUS. (7 reels). Star cast. Good audience picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes. Admission thirty-three cents. Frank Vesley, Monache Theatre (816 seats), Porterville, California.

SOULS FOR SALE. (7,864 feet). Star cast. Can be called a light feature. It is very different thought from usual productions of today. Furnishes numerous stars and our patrons found interest in naming the different stars to appear. Story is ideal of studio life. Sure to please your audience and if bought right you can make some thing above rental. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw higher and mill class in town of 500. Admission 20-30. C. S. and E. V. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

SPOILERS. (8,028 feet). Star, Milton Sills. Went over with a bang. Pleased all. Had good attendance. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton, Sutton's Opera House, (700 seats), Thomas, West Virginia.

STRANGER'S BANQUET. (8,531 feet). Star cast. While I did not think very much of this, I had a good many critical fans tell me that it was fine. It seemed to me to be long and dragged out but since it satisfied my audience I was satisfied. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

THREE WISE FOOLS. (6,946 feet). Star cast. Played this picture two days to good business. Pleased all who saw it and you need not be afraid to boost it. Did not cost a fortune to produce but there are many clever scenes in the picture that will apand it is suitable for Sunday. Had good atpeal to the most critical. Moral tone fine tendance. Town of 4,200. Admission 10-15-25-30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

UNSEEING EYES. (8,500 feet). Star cast. A shame to waste a cast on an impossible picture such as this is. Padded till it gets tedious, it's not entertainment from any standpoint. You can't blame the actors, no one could do anything with such a mess. Usual advertising brought poor attendance which was to be expected. Don't buy this one, if you can get out of it. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

AFFAIRS OF LADY HAMILTON. (13 reels). Star, Liane Haid. Bog, lavish, borders on being a costumer, a picture for the high brows, but too deep for the other class to follow. Not a picture for the small town from point of view as a hit in general. Some will like it. Most won't rave over it. Moral tone fair but it is doubtful for Sunday. Had fair attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats). Union, Maine.

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Not what cracked up to be and lots of fake scenes. Whole scenes not as realistic as boasted to be and not unusually well acted. Would class a good program picture and no more. Suitable for Sunday. Had fair attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-30. Wilcox & Witt, Strand Theatre, Irvine, Kentucky.

FRENCH HEELS. (6,700 feet.) Star, Irene Castle. A substitute picture; naturally a poor one. Irene Castle lived on the Isle of Pines years ago and that helped the attendance. Good photography, some pretty scenes, substantial wardrobe exploited by the star but the principal ingredients of a photoplay mislaid. Film should be mislaid, but perhaps that is why it is sent to Cuba. We sure get "Flops" offered us, but thanks to this department we evade the majority from now on. Majority in this case being one hundred per cent. American and Cuban audience. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.



SIGN OF THE JACK O' LANTERN. Star, cast. A good little mystery comedy drama. It has small drawing power for our class of patronage. Just a program picture. Suitable for Sunday. Moral tone okay and it is suitable for Sunday. Had below average attendonce. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WHILE PARIS SLEEPS. (4,850 feet). Star, Lon Chaney. Not much. Nothing to it. Money and time that it took to make this could have been put to better advantage. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw all classes in town of 2,200. Admission 15-25. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

Metro

DANGEROUS TO MEN. (5 reels). Star, Viola Dana. A pleasing, diverting program picture. Light comedy drama. Not new, but one of Viola's best in our estimation. Enjoyed by our audience of Americans and Cubans. Good for Sunday showing. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

ETERNAL STRUGGLE. (7,374 feet). Star cast. A very excellent picture. Above average pictures of northwest mounted variety. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw all classes in city of 11,000. Admission 10-30. Walter Walher, Avalon Theatre (1,400 seats), Grand Junction, Colorado.

FASHION ROW. (7,300 feet). Star, Mae Murray. Not as good as some of the critics praised it. In my estimation I don't think it can stand a raise in admission. Not suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

FASHION ROW. (7,300 feet). Star, Mae Murray. Bad weather prevented business on this but it seemed to please as well as anything Miss Murray has done. Beautifully produced and well directed. A good bet. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FOOL'S AWAKENING. (5,763 feet). Star cast. Rather a mediocre program picture. Nothing strong and nothing particularly weak. Played this two days to poor business. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw general class in town of 3,000. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

FOOL'S AWAKENING. (5,763 feet). Star cast. Not a high spot in it; two or three bids for a laugh, which were flat failures, otherwise there is not a sane bit of business in the whole seven reels. Entertainment is noticeable for its absence. Just so many feet of film that takes just so many minutes to get to the end and you have seen nothing. Arthur E. Hancock, Columbia City Theatre Co., Columbia City, Indiana.

FRENCH DOLL (6,700 feet). Star, Mae Murray. Fair picture, as good as Murray's usually are. Moral tone good and it is suitable for Sunday. Had small attendance. Draw all classes in town of 2,200. Admission 15-20. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. If there was any excuse for making this picture I failed to locate it anywhere during the eight tiresome reels. I got a lot of kicks, but not a boost. I would advise anyone to see it before they buy it. Moral tone good and it is suitable for Sunday in most places. Had poor attendance. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. A swell little comedy that will please all as it is clean and full of mixed comedy and has a nice little plot that keeps up interest and can be bought right also; good for small town. Moral tone very good and it is suitable for Sunday. Draw officers and laborers in town of 1,000. Admission 10-25. Billy LaCelle, Liberty Air Dome Theatre (300 seats), Government Plants, Alabama

PLEASURE MAD. (7,547 feet). Star cast. One of Metro's best so far this season. Jazz parties and plenty of action. Excellent cast, good story, finely put together. Moral tone not bad and it is doubtful for Sunday. Had fair attendance. Draw mixed class in city f 44,000. Admission 10-15-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

SCARAMOUCHE. (9,600 feet). Star cast. Here's a picture that should be played in every theatre and then carried to the small town to allow the country folks a chance to see the best picture of its kind ever produced. Moral tone good and it is suitable for Sunday. Had good attendance. Ed Muchow, Hub Theatre, Gaylord, Minnesota.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. We heard so much about this one being a real one, but when we showed it found out different. When are the producers and distributors going to learn not to overadvertise their pictures? They had better do it soon, for if they don't yours truly will not stay in the business very long, promising the patrons a lot and giving them nothing in return. You may do business with this one—we didn't. If you have it coming good luck to you, if not don't buy it for a big special like we did, because it is only a good program picture to our estimation. Moral tone good and it is suitable for Sunday. Had poor attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

THREE AGES. (5,000 feet). Star, Buster Keaton. The first of Keaton's feature length comedies and a dandy. Crammed full of laughs. However, be sure to bring stress upon the point of having your patrons seated before the picture starts or it will be difficult for them to understand it. T. H. Whittemore, Newcastle, California.

THREE AGES. (5,500 feet). Star, Buster Keaton. A good picture. This one went over fine; had lots of comment on it. The story is a little too much broken up by flash backs, but it was good any way. The print was in fine shape. Used all kinds of advertising. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw family and student class. Admisison 10-20. George W. Pettengill, Jr., High School Theatre, St. Petersburg, Florida.

THREE AGES. (5,500 feet). Star cast. Some thought it wonderful; others thought it very poor; personally couldn't see much to it. Poor business. R. E. Johnston, Lincoln Theatre, Sterling, Illinois.

TOLL OF THE SEA. (4,600 feet). Star cast. Certainly a beautiful picture. Let's have some more. Moral tone good and it is suitable for Sunday. Had fair attendance. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

TRAILING WILD ANIMALS IN AFRICA. (6 reels). A pleasant surprise without story or actor, except Mr. and Mrs. Martin Johnson and a million animals. Pleased ninety per cent. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 100,000. Admission ten cents. Art Phillips, Cozy Theatre (388 seats), Tulsa, Oklahoma.

UNCHARTED SEAS. (6 reels). Star, Rodolph Valentino. A very good picture with Valentino doing some rough work and having his hair mussed most of the time. Ought to be a fine picture to bring the crowds now Valentino is coming back, and the picture will please the audience. Good snow and ice scenes. Had good attendance, American and Cuban audience. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star cast. Good picture; poor title. Poor business. R. E. Johnston, Lincoln Theatre, Sterling, Illinois.

WHITE SISTER. (14 reels). Star, Lillian Gish. Playing fourth week, two shows a day. Excellent. Public proclaims great picture. Moral tone okay and it is suitable for Sunday. Had fine attendance. Admission 55-$1.65. Mission, Los Angeles, California.

WIFE'S ROMANCE. (5,040 feet). Star, Clara Kimball Young. If you have to play this one, be sure that you have a strong supporting bill. It flunked completely with me although many took pains to tell me that they enjoyed it. The box office differed. Moral tone good and it is possibly suitable for Sunday. Had poor attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

WOMEN WHO GIVE. (7,500 feet). All star cast. A splendid picture from every standpoint. Many patrons complimented it highly and it registered good at the box office. A good, clean picture and worth advance of admission here. The cast deserves special mention. The settings are splendid. Good moral tone, suitable for Sunday. Good attendance in college town of 4,000. Admission on this 10-40, usual 10-25. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. Very good program picture. Had poor attendance. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

BELLA DONNA. (7,100 feet). Star, Pola Negri. A little above our foreign made pictures. Price too high, as her pictures would not blow over in a storm here. Has average moral tone and it is suitable for Sunday. Had poor attendance. Draw college students in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

BELLA DONNA. (7,100 feet). Star, Pola Negri. A fair picture; howevre, nothing big and failed to draw any unusual business. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

BELOW THE SURFACE. (6 reels). Star, Hobart Bosworth. A strong drama of the

Doubled


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Season 1924-1925 Thirty First-Run Pictures

sea with some good under-the-water scenes. Makes a good program, though probably too rough for Sunday. Had fair attendance. Draw Cubans and Americans. Admission 20-30. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

BEYOND THE ROCKS. (6,740 feet). Star, Ethel Clayton. Not as good as we have been getting, although not a poor picture. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

BIG BROTHER. (7,080 feet). Star cast. This picture sure may be classed as a special and will please all who see it. Played to a fair business in the worst snowstorm of the season. Ideal picture for Sunday. Had fair attendance. Draw all types in town of 1,500. Admission 10-25. Ernest Liggett, Liggett Theatre (600 seats), Madison, Kansas.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Another production well liked here, but not up to the Gloria Swanson standard. Not suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

CALL OF THE CANYON. (6,993 feet). Star cast. This is a picture that pleased everybody here. It is a combination western, society, jazz and scenic. Each part is good. There is plenty of action, drama, comedy, jazz. The western part is good and the scenery unusually good. It is a picture that will draw without much advertising. But don't lay down on it and you will clean up. Moral tone good and it is suitable for Sunday. Had good attendance for rainy weather. Draw all classes in town of 4,000. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

CALL OF THE CANYON. (6,993 feet). Star cast. It did not please nearly so well as some former Zane Grey stories. His name on a picture is synonymous with action but in this respect he disappointed. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw residential class in large city. Admission 25-33. J. L. Stallman, Logan Theatre (2,500 seats), Philadelphia, Pennsylvania.

CHEAT. (6,323 feet). Star, Pola Negri. Very good picture. Lavishly produced. Nothing like her foreign pictures. Moral tone good. Had poor attendance owing to deep snow. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton, Sutton's Opera House (700 seats), Thomas, West Virginia.

CHEAT. (6,323 feet). Star, Pola Negri. Pol ais getting better. She was a flat tire here, but is picking up gradually. But it's costing me enough to "build" her, and it may not pay after all. This picture is good. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw better class in town of 6,000. Admission twenty-five cents. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

CITY OF SILENT MEN. (6 reels). Star, Thomas Meighan. A very good picture, well acted and interest-sustaining, with some good work by the star. Pleased well. American and Cuban audience and very critical. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

CRUISE OF THE SPEEJACKS. (Paramount). Fairly interesting, but confined too much to island tribes. Would have been better if more of old European countries shown. Instead of having to pay for this (it seems Mr. Gower is trying to get back the cost of his honeymoon trip) we should have been paid to show it. Suggest exhibitors who have not bought it leave it alone, and if you have to buy a group pay very little for it. Like seven reels of Pathe News, only not nearly as good. No story, no plot, but plenty of the Gowers, and titled in the most nonsensible manner in the world. Don't pay as a feature. Not suitable for Sunday or any other day. S. Spicer, Miami Theatre, Franklin, Ohio.

CRUISE OF THE SPEEJACKS. (Paramount). A good travel picture. Would be best to use three reels one week and three reels following week as sub-title states at end of third reel: "Balance of picture will be shown at this theatre later." It creates

Reports

some little boosting. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. E. J. Longaker, Howard Theater (350 seats), Alexandria, Minnesota.

EXCITERS. (5,939 feet). Star, Bebe Daniels. A very good jazzy type of picture. Had many favorable reports and no kicks. Supporting cast, headed by Antonio Moreno, is good. Very good at program price. Moral tone good and is suitable for Sunday. Had good attendance. Draw country class and townspeople in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

FLAMING BARRIERS. (5,821 feet). Star cast. This picture is a knockout. Kept everybody thrilled and laughing by turns. Didn't have a complaint, which was unusual. But lots of people looked at the paper and walked away. The paper was not very good. Most of it left the impression that the picture consisted solely of fire scenes. People here are tired of fire pictures. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

FLAMING BARRIERS. (5,821 feet). Star cast. Paramount has made much better pictures than this one, but it will please the average audience. The cast is very good, the plot simple but enjoyable. Fire scenes good and well adapted for tie-ups. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 44,000. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. Better than we expected of Dorothy Dalton. Picture was well grounded on the subject of the day. Seemed to be well liked here. Possibly suitable for Sunday. Had very bad attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. A very good light comedy which is a continuous roar from start to finish. Just the type of picture Jack Holt is best suited for. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. Good and will please your patrons; however, not a big special. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. Hopeless junk! If they make this kind to please New York audiences then "Teapot Dome" is no scandal. Terrible stuff! Terrible! Not suitable for Sunday. Had rotten attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

GO-GETTER. (7,771 feet). Star cast. In spite of the unfavorable reports from some exhibitors I think this a very clever production. Pleased about ninety per cent. of my patrons. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

GREAT MOMENT. (6,372 feet). Star, Gloria Swanson. Swanson's first and among her best as a star. Like old wine, improves with age. Get it. Moral tone okay but it is hardly suitable for Sunday. Had good attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

GREEN TEMPTATION. (5 reels). Star, Betty Compson. A very interesting picture from start to finish. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Excellent. Fine entertainment. Will please old and young, refined and unrefined. Moral tone good and it is suitable for Sunday. Had good attendance. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

HELL DIGGERS. (4,277 feet). Star, Wallace Reid. Fine picture that will appeal to all. Moral tone fine. Attendance, full house. Draw farming community in town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. As Miss Swanson is a popular star here I booked this old one and am glad I did. It pleased the Swanson fans and drew a good crowd. Price was reasonable. Had good attendance. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. A cracker-jack picture which pulled fine and pleased all apparently. Reliance Theatre, Orangeburg, South Carolina.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. It is a real pleasure to recommend a picture of this kind to you, my fellow exhibitors. Very fine production. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. This is a fairly good picture. However, it is not a "big picture" by any means. I believe Paramount spent a lot of money on it as it is very elaborately produced, but for some unaccountable reason it failed to draw or to excite much favorable comment. Consensus of opinion seemed to be that it was too mixed up and Bebe Daniels didn't look or act like herself. Had poor attendance. Draw all classes in town of 4,000. Admission 10-33. W. M. Larmour, National Theatre (450 seats), Graham, Texas.

HOLLYWOOD. (8,100 feet). Star cast. A very novel feature and very cleverly written and acted. Many surprises. Patrons well



pleased with same. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HOLLYWOOD. (8,100 feet). Star cast. A box office picture that will please all movie fans who are interested in who's who in the movies. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. A real picture in which Miss Swanson shows marked ability. Moral tone good and it is suitable for Sunday. Vine Theatre, Mt. Vernon, Ohio.

IF YOU BELIEVE IT IT'S SO. (5 reels). Star, Thomas Meighan. Slow moving picture that seems much too long, but Tommy and Theodore Roberts and the rest of the cast so strong the audience overlook everything else. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. Very good. A little peculiar ending. Seems there should be another reel, but they like anything with Gloria Swanson in it. She is it! Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

IMPOSSIBLE MRS. BELLEW. Star, Gloria Swanson. This picture pleased as much as any of the star's. Just a program picture. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,500. Admission 10-20-25. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

IS MATRIMONY A FAILURE? (5,612 feet). Star cast. Pleased ninety per cent. A good, clean comedy drama. Cast well selected. Print and photography fair. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

JAVA HEAD. (7,865 feet). Star cast. Was a flop for me. Title kills it in the first place and people seem to be getting tired of this Chinese stuff, and I don't blame them. We're giving them too much of it. Moral tone all right. Suitable for Sunday. Had poor attendance. Draw coal miners in town of 1,000. Admission 15-20-25. Palace Theatre (470 seats), Valier, Illinois.

LAWFUL LARCENY. (6,237 feet). Star cast. A pleasing drama of crooks who get by within the law. Lew Cody splendid in his role; in fact all players played their parts well. Played this in very bad, snowy weather, along with bad roads, which hurts my business here. Not suitable for Sunday. Had fair attendance. Draw all classes in town of 1,500. Admission 10-25. Ernest Liggett, Liggett Theatre (600 seats), Madison, Kansas.

LAWFUL LARCENY. (6,237 feet). Star cast. A very good program picture that people liked. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Inside of

LIGHT THAT FAILED. (7,013 feet). Star, Jacqueline Logan. Fine picture but not a money-getter. Felt sorry that the people did not come to see a picture of the calibre. Of course in our particular locality there are very few pictures that get us any business at present. Moral tone good and it is suitable for Sunday. Had poor attendance. Town of 6,000. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

MANSLAUGHTER. Star cast. This we consider the finest picture we have ever shown. Perfect in every respect and contains all the elements of audience appeal that is possible. A splendid story, cleverly worked out by a very capable cast, and interest never lags. Leatrice Joy plays her part to perfection and the story has a splendid moral, the manslaughter charge being given on account of an accident that occurs by fast driving and being followed by a traffic cop on a motorcycle. Had good attendance. Draw small town population of Americans and Cubans. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

MORAN OF THE LADY LETTY. (6,360 feet). Star, Rodolph Valentino. Valentino was second star but you will find he plays one of the parts that men as well as ladies like to see, as he plays a fighting part, and if you have this booked advertise strong; old picture, but good. Suitable for Sunday. Attendance, rained out. Draw officers and laborers in town of 1,000. Admission 10-25. Billy LaCelle, Liberty Air Dome Theatre (300 seats), Government Plants, Alabama.

NEXT CORNER. (7,081 feet). Star, Dorothy Mackaill. As usual, Miss Mackaill was first class in the highly pleasing and entertaining picture. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

NORTH OF THE RIO GRANDE. (4,770 feet). Star, Jack Holt. Western of fair quality, but inclined to Catholic propaganda, and noted such by one of my patrons. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. Here is one that pleased them all. We played this picture almost a year ago and the rental was too high even with a crowd we failed to make money. Moral tone good and it is suitable for Sunday. Had good attendance. Admission 10-25. Ed. Muchow, Hub Theatre, Gaylord, Minnesota.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. A picture that will please all classes of people. Play it. You can't go wrong on this one; in eight reels. Moral tone good and it is suitable for Sunday. Had good attendance, for bad weather. W. F. Denney, Electric Theatre, Lowry City, Missouri.

O'MALLEY OF THE MOUNTED. (6 reels). Star, William S. Hart. Hart is not as popular here as formerly; hardly get enough to pay the rental charged for film. Picture fair and seemed to please about seventy-five per cent. Nothing like "Sand" and the "Toll Gate" of years ago. Moral tone good but it is hardly suitable for Sunday. Had poor attendance. Draw laboring class in town of 1,312. Admission 10-15-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A picture that America will love. The rollicking fun of the "Bachelor Daddy," the salty flavor of "Homeward Bound," the adventurous romance of "Woman Proof," the appeal of Tommy Meighan and the pen of Booth Tarkington. What a picture! But then see it for yourself. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

PRIDE OF PALOMAR. (4,494 feet). Star, Marjorie Daw. Played two nights. A picture that was praised and talked about more than many of this year's so-called specials. We did not receive a good print for a two-day showing. Moral tone good. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. A typical Meighan picture, very good, will please the kiddies immensely. Very good prints. Moral tone good and it is suitable for Sunday. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. An old one that hasn't improved with age. In all, will get by. Moral tone okay. Had poor attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Personally I consider this one of the biggest comedy hits of the year. Ernest Torrence almost runs away with the picture, followed closely by Ed Horton, and supported capably by such players as Charles Ogle, Lois Wilson and Louise Dresser. You can't make a silk purse out of a sow's ear any more than you can make a gentleman out of a ruffian. Surely Torrence is a scream in his resistance to society snobbery. The majority of my patrons liked and enjoyed the picture hugely. But there were some that couldn't see it that way and to them it was just another picture. That it wasn't appreciated by the masses is shown by the receipts which were rather below the average. While I felt sorry for my box office I almost also felt a twinge of compassion for those who couldn't enjoy "Ruggles," so there you are, but I would run it if I myself were the only one to look at it. Al C. Werner, Royal Theatre Enterprizes, Reading, Pennsylvania.

SALOMY JANE. (6,270 feet). Star, Jaqueline Logan. This picture pleased the younger element. The grown-ups did not have much to say for it. It is done in the usual Paramount style for outdoor types. Moral tone fair but it is not suitable for Sunday. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SHEIK. (6,579 feet). Star, Rodolph Valentino. If you have lady trade and can get this picture right, why, you can do well on this. I have run this twice and could run it again, as the lady trade makes up for the men that stay at home. Pleases all, I believe. Moral tone good and it is suitable for Sunday. Attendance, packed. Draw officers and laborers in town of 1,000. Admission 10-25. Billy LaCelle, Liberty Air Dome Theatre (300 seats), Government Plants, Alabama.

SINGER JIM McKEE. Star, William S. Hart. The story of a happy-go-lucky miner who became an outlaw for the sake of the orphan girl he had promised to love and protect. You know what to expect on a Bill Hart picture. Double barreled action, hair trigger thrills, heart grip, dramatic punch. You get everything in this big picture which is a 1924 special. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

SIXTY CENTS AN HOUR. (5,632 feet). Star, Walter Heirs. Better than "Mr. Billings Spends His Dime" but just an average



program picture and foolish to run it. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. Not so good. Moral tone good and it is suitable for Sunday. Attendance, 54. Draw best class in city of 10,000. Admission 10-25. H. Mizello, Alcazar Theatre, Dothmer, Alabama.

TESTING BLOCK. (5 reels). Star, William S. Hart. A pretty fair picture, but Hart has no drawing power for me any more. This is a typical Hart picture, bandits 'n everything; seemed to please those who saw it. Not enough to pay rental, however. Moral tone fair but it is not suitable for Sunday. Had fair attendance. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

THIRTY DAYS (7,788 feet). Star, Wallace Reid. Very good program picture. Pleased majority of patrons. Moral tone good but it is not suitable for Sunday. Had good attendance. Draw town and country class in town of 1,700. Admission 10-20, 10-25. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

THREE WORD BRAND. (6,638 feet). Star, William S. Hart. A real western which goes good in our theatre, in fact all westerns go good here. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. A very good picture that pleased them all here. Has plenty of action and lots of comedy. Will in my opinion please any audience. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

TO THE LAST MAN. (6,965 feet). Star, Lois Wilson. They surely did shoot them up in this picture right to the last man. Good picture for those who like that kind of stuff and there is a large number of them yet. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

TRAIL OF LONESOME PINE. (5,698 feet). Star cast. Was a box office knockout for me, due largely to this being the locale of the story. However, it is one of the best Kentucky hill pictures and will please. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. Very good picture. Action of Miss Rubens is exceptional. Photography fine. Film in good condition. Moral tone fair and is a fair picture for Sunday. Had good attendance. Draw good class in town of 500. Admission 15-35. H. G. Bradin, Little Red School (175 seats), Avery, Idaho.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. A picture that will please all classes. It has everything a picture should have to make it entertaining. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. Another program picture with no box-office support. Compson don't mean anything here. Attendance, oh! gee. Draw college students in town of 6,000. Admission 10-25, 35-40. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. A historical drama of old Indian Territory and Oklahoma in the early days, and a picture once seen will never be forgotten. Bill Hart is seen at his very best picture, which is a good picture to book. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Two Months

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. A real good, clean comeback of the star. We played this to fair business considering the extremely bad weather we are having in our locality. Some impossibilities in the picture but the average person will not detect them. Consider it a good money-getter. Moral tone good and it is suitable for Sunday. Had good attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. A fair picture but by no means one of Meighan's strongest, and the public knew it. It was just another Meighan picture and not so very interesting. Had average attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

WOMAN TO WOMAN. (7 reels). Star, Betty Compson. A woman's greatest sacrifice. Betty Compson as the love maddened dancer. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. Very interesting picture to my patrons, who like Marion Davies very well. Moral tone fine and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,700. Admission 10-20, 10-25. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

ZAZA. (7,076 feet). Star, Gloria Swanson A little late playing this. Gloria is pretty much of a wild one in this. A good picture; will go over most anywhere. Not the super production the price led me to believe. Bought right, it ought to make money anywhere. Moral tone okay. Had good attendance. Miami Theatre, Franklin, Ohio.

ZAZA. (7,076 feet). Star, Gloria Swanson. Some said it was Gloria's best to date, while others thought it was below her previous efforts. Brought only average attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

ZAZA. (7,076 feet). Star, Gloria Swanson. A very good Swanson. Just a bit different from her usual roles, but pleases my patrons. Has good moral tone. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

ZAZA. (7,076 feet). Star, Gloria Swanson. Just an ordinary picture. Nothing extra, but no one kicked, at least not to me. Moral tone good. Not suitable for Sunday. One scene in picture spoils it for Sunday shows. Print good. Draw working class. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt Joy, Pennsylvania

ZAZA. (7,076 feet). Star, Gloria Swanson. The best picture Gloria ever made. If the lady is popular, take that into consideration, you are going to be requested to pay something for this, at the same time it's worth more than many of her previous pictures. It's a case of Gloria's popularity in your town. Used everything for advertising. Had very good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). Very good production. Think this picture would please any audience. Very well trained dog is the feature. Story very interesting. Patrons well pleased. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). An excellent adaptation of Jack London's famous dog story. Well produced, well acted with a wonderful dog. Get behind it and boost it and your patrons will congratulate you for showing it. Sure fire. Moral tone excellent and it is suitable for Sunday. Had big attendance. Draw all classes in city of 10,000. Admission 23-35. Albert W. Anders, Coleman Theatre (900 seats), Southington, Connecticut.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). Ran this picture on a Saturday night and opinions were divided. Some said wonderful and others did not care for it. I have seen better dog pictures than this, still if bought right, should make you some money. Moral tone fine and it is suitable for Sunday. Had excellent attendance. Town of 4,200. Admission 10-15-25-30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

ONE NIGHT IN PARIS. Star cast. I would never have run this the second time if it had not have been that I showed "Grandma's Boy" same day. Don't book this even if you get it gratis unless you run an all French theatre. Paper is fine and people really expected something by the title. Draw transient class. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

WHY WORRY? (6 reels). Star, Harold Lloyd. Great picture, but not as good as "Safety Last" and "Grandma's Boy." Did good on same but rental too high. Moral tone fine and it is suitable for Sunday. Had fair attendance. C. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

Playgoers

TIPPED OFF. (4,284 feet). Star cast. "Tipped Off" should read "Keep off" and then warn the public to keep out, as most of them will walk out. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

WOMAN WHO CAME BACK. (5,106 feet). Star cast. Six perfectly good reels of film wasted by an English cast of amateurs. Lay off this one. Print poor. Run one day only. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (128 seats), Baltimore, Maryland.

Preferred

APRIL SHOWERS. (6,250 feet). Star, Colleen Moore. A fair picture that will please a majority. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.



DAUGHTERS OF THE RICH. (6,073 feet). Star cast. A fair picture. Not much business. Moral tone good. Not many for attendance. Draw best class in city of 10,000. Admission 10-25. H. Mizello, Alcazar Theatre, Dothmer, Alabama.

GIRL WHO CAME BACK. (6,100 feet). Star cast. Very good picture and ably done. A safe guess for program purposes and might stand up under a good advertising campaign. The cast is almost all star. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

POOR MEN'S WIVES. (6,963 feet). Star, Barbara LaMarr. If advertised in the right manner, will get the business. The picture is pleasing and well done. It is not a big special but far above the program. Moral tone good and it is suitable for Sunday. Had good attendance. Draw general class in town of 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

POISONED PARADISE. (6,800 feet). Star cast. An interesting production of a story many parts of which are familiar to most fans. Title draws and picture satisfies. Moral tone average. Had fair attendance. Draw small town class in town of 8,400. Admission 10-15-27. R. V. Erk, Temple Theatre (700 seats), Ilion, New York.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. A picture that is far above the average. Pleased majority. Well acted, staged and directed. Thoroughly satisfactory and a very good box office card. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Selznick

CAUSE FOR DIVORCE. (7,132 feet). Star cast. A fair picture but they might as well get out of the industry for all the good they've done. We never made a cent but lost plenty with their pictures. Moral tone O. K. and it is suitable for Sunday. Had fair to poor attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

FORBIDDEN LOVER. (5 reels). Star cast. Very rotten. How some directors aren't ashamed to have on screen "directed by so-and-so" for three minutes is more than I can see with such direction. Not good for any day. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

GRUBSTAKE. (8,061 feet). Star, Nell Shipman. Very interesting picture. Good snow scenes and the wild animals are very interesting. Scenery and photography wonderful. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

SCANDAL. Star, Constance Talmadge Reissue. Dark photography. Fair entertainment one of this star's poorest. Bad print, about one fourth cut out, scenes shift like lightning. Seven stops on account of poorly made splices. Moral tone O. K. Had poor attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

Let's Make

United Artists

IRON TRAIL. (6 reels). Star, Murray O'Neil. A good picture. Pleased my audience. Many favorable comments heard. Drew well in town of 1,000 with mixed audience composed of school children, young people and families. Push publicity. Suitable for Sunday. Moral tone good. Attendance 300. Admission 15-25. F. S. Ward, High School Theatre, Reform, Alabama.

MOLLYCODDLE. Star, Douglas Fairbanks. This picture did not go over for me. Douglas is not popular with my people. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,700. Admission 10-20, 10-25. Herbert Tapp, Hippodrome (462 seats), Sheridan, Indiana.

NO MORE WOMEN. (6,186 feet). Star, Mat Moore. A really clever story, interesting, funny and a good bet in the light comedy line. But once again a very poor print. Something apparently slackened up in their inspection department. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

RICHARD THE LION HEARTED. (7,298 feet). Star, Wallace Beery. Played to fair business for two days. Good attraction where you play to college and school trade. Picture hardly above program stuff. If costume pictures go, it may bring you results, but patrons here seem fed up on this type of picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw middle and high class in city of 12,000. Admission 10-25, 10-35. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Ran this picture two days. Business very good the first day but fell off a little the second day. A wonderful picture and pleased all. Used all kinds of advertising, also orchestra with special music. Moral tone excellent and it is suitable for Sunday. Had fine attendance. Town of 4,200. Admission 10-15-25-30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

ROSITA. (8,800 feet). Star, Mary Pickford. Not as well liked as the "little girl" plays she formerly produced, but an exceptionally meritorious production and a good business getter. Book it, but keep it far off from the "Spanish Dancer" of Paramount. Moral tone very good and it is suitable for Sunday. Had very good attendance. Draw better class in town of 6,000. Admission twenty-five cents. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

RULING PASSION. (7,000 feet). Star cast. A good, clean, interesting story without any dramatics; pleased our audience immensely. The acting by George Arliss is faultless and he has a good supporting cast. Good backgrounds. Fine picture for Sunday. Fair attendance. Have a very critical audience, American and Cuban. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

Universal

BAVU. (6,968 feet). Star cast. Very good picture played to big house received good print. Should please in the best of houses. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

DANGER AHEAD. (4,353 feet). Star cast. Fair to good; slow business. R. E. Johnston, Lincoln Theatre, Sterling, Illinois.

DRIFTING. (7,394 feet). Star, Priscilla Dean. Can't give this picture much. Chinese stuff should be cut. Picture not big and without the name "Jewel" would have been a very ordinary program. Why should we pay for the word "Jewel?" Get wise. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw general class in town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. Rightly named; we were one of the fools for buying it. Entirely too rough for any house. One roughneck fight right after another. No sense of any one turning out a bunch of misery like this. No one wants this kind. What we do want are pictures that help the cause, not those that make folks cuss us, and keep the kids at home. It was a bad job. Wish I had saved the juice bill by closing up shop and cutting this off after first reel. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Hoot sure knows his stuff. Pleased all. Not suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton, Sutton's Opera House (700 seats), Thomas, West Virginia.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. The first of the Universal features we have booked and this is only a good program picture. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,500. Admission 10-20-25. W. H. Moore, Nusho Theatre (350 seats), Anadarko, Oklahoma.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. If not the year's finest picture, the "Hunchback" certainly is one of the best. Lon Chaney's work is wonderful. Will hold any audience for two hours. Moral tone good and it is suitable for Sunday. Had very good attendance. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

JACK O' CLUBS. (4,717 feet). Star, Herbert Rawlinson. A real Rawlinson picture with a little of everything in it. He don't make any bad ones, so you can't go wrong on any of his. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. A pretty good western with a star that is coming right to the front. Not suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton, Sutton's Opera House (700 seats), Thomas, West Virginia.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. Just what you expect from this star. He has quite a following amongst thrill lovers and this satisfied them. Moral tone okay and it is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MERRY-GO-ROUND. (6,178 feet). Star cast. Played two nights to raised admission, but did not pull them in. It is a good show



and pleased about half of our audiences. First night fair, second night poor attendance. Moral tone fair but it is not suitable for Sunday. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

WILD HONEY. (6,442 feet). Star, Priscilla Dean. One of the best pictures we have seen with Priscilla Dean. Desert scenes, hard riding, excitement. Pleased our audience more than any of her later pictures. American and Cuban audience. Had fair attendance, one night showings. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. A good picture but a little too long. The print I got was poor. Used all kinds of advertising. Well directed and photographed. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw family and student class in city of 100,000. George W. Pettengill, Jr., High School Theatre, St. Petersburg, Florida.

Vitagraph

LEAVENWORTH CASE. (5,400 feet). Star cast. Rotten. Supposed to be a mystery picture but I couldn't see where the mystery came in. Received many complaints on this one. Better avoid it and be safe. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

MAN NEXT DOOR. (6,937 feet). Star cast. This romance drama is something out of the ordinary. Miss Calhoun and James Morrison do fine work. Pleased one hundred per cent. Draw all classes in town of 3,000. Admission 10-25. C. L. Sutton, Sutton's Opera House (700 seats), Thomas, West Virginia.

MAN OF MIGHT. (6 reels). Star, William Duncan. Thirty reels of serial matter cut down to a six reel feature. Lots of action but very hard to follow. Continuity very poor. Not suitable for a high class patronage. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

MASTERS OF MEN. (6,800 feet). Star, Paul Williams. This is the first Alice Calhoun of the Vitagraph super productions I have run and find it very good. Pleased the entire audience, which was a large one, as I had advertised it heavy. Plenty of action in this. Something they are not used to getting only in Duncan Vitagraph pictures. Have another Vitagraph super booked and hope it goes over as well. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

MASTERS OF MEN. (6,800 feet). Star cast. A perfect sea story with lots of thrills and action; but what good is this if they don't come in? No fault of the picture, however. We had strong opposition and barely got film rental both nights. Not suitable for Sunday. Had poor attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

MIDNIGHT ALARM. (6,000 feet). Star, Alice Calhoun. See a whole block go up in flames. The heroine actually leaps four stories into the fire net. A girl imprisoned in a steel vault; beneath it crashing floors, around it seething, raging flames. The most sensational melodrama of the year. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MY WILD IRISH ROSE. (7 reels). Star cast. Struck me as one of the sort that requires extra close attention to keep the "run" of the story. This picture hit me on a windy, zero night, so I'm hardly an unbiased judge. Moral tone okay and it is okay for Sunday. Had poor attendance on account of weather. Draw rural class in town of 4,00. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

NINETY AND NINE. (6,800 feet). Star cast. A real good picture, that every exhibitor should play. Book it and boost it. Moral tone good and it is suitable for Sunday. Ed Muchow, Hub Theatre, Gaylord, Minnesota.

It Still

ON THE BANKS OF THE WABASH. (7,156 feet). Star, Mary Carr. A very good picture. The flood scene is one of the most vivid scenes of its kind ever filmed. Although there is not so very much to the picture, yet it is one which holds an audience's attention all the way through. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. Exhibitors, here is a picture good for all kinds of exploitation. Raise your admissions. It broke our house record. Moral tone good but it is not suitable for Sunday. Had big attendance. Draw general class in town of 1,000. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

PIONEER TRAILS. (6,920 feet). Star cast. A good western of the covered wagon days of "49." It has quite a bit of comedy relief furnished by Otis Harlan in last reel or so. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Warner Bros.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. Although this one is a bit trite and conventional the spots of comedy and suspense bring up the standard. And there was less footage devoted to horse racing than the posters, etc., would indicate. Still it beats the average picture and has a real star. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes. Admission 10-30. Majestic Theatre, Dallas, Oregon.

LITTLE JOHNNIE JONES. (6 reels). Star. Johnnie Hines. Fine race horse picture with the best race horse scene we ever had in pictures. It will please them; don't be afraid of it. Moral tone okay and it is suitable for any day. It's fine. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LUCRETIA LOMBARD. (7,500 feet). Star cast. A good program picture, neatly gotten up, containing those elements that will please a big per cent. of your patrons. These two actors make real pictures. Suitable for Sunday. Had good attendance. Draw all classes in town of 1,500. Admission 10-25. Ernest Liggett, Liggett Theatre (600 seats) Madison, Kansas.

LUCRETIA LOMBARD. (7,500 feet). Star cast. Another Warner Brothers that is fine. Poor patronage on account of weather, but everyone pleased. Moral tone good and it is suitable for Sunday. Had fair attendance. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

LUCRETIA LOMBARD. (7,500 feet). Star cast. One hundred per cent. better than "Tiger Rose." A good cast, well produced and last reel a whiz! Best forest fire and flood yet. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. A good picture and one that will satisfy the better classes. Moral tone good and it is suitable for Sunday. Had good attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

MAIN STREET. (8 reels). Star cast. Good picture. Advertise big. Pleased all and had several comments. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

MAIN STREET. (8 reels). Star cast. Fair; played this when down to zero. Very good drawing card for this kind of weather. Moral tone good and it is suitable for Sunday. Had fair attendance. A. E. Jarboe, Royal Theatre (500 seats), Sameron, Missouri.

MAIN STREET. (8 reels). Star cast. A picture hard to beat. Pleased nearly one hundred per cent. Photography and acting fine. Don't pay too much for it. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town people and farmers in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

PRINTER'S DEVIL. Star, Wesley Barry. Wonderful little program that pleased all. Draw residential class in small town. Moral tone good and it is suitable for Sunday. Had good attendance. Town of 1,500. Admission 10-25. Buelah Scruton, Pastime Theatre (200 seats), Charleston, Arkansas.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Just a fair program picture. Only thing that is "special" is the scenery. Failed to please here and fell flat after first day. Probably suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Talk about suspense; this one has most of the pictures backed off the map. There was fully twenty minutes when you could have heard a pin drop and that says something for here. However, the title was not one that drew and there was no especial competition. Moral tone fair and it is suitable for Sunday. Had poor attendance. Draw all classes. Admission 10-30. Majestic Theatre, Dallas, Oregon.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. If we could get more pictures like this one life would be worth living. Miss Ulrich is certainly fine. You can't go wrong on this. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 5,000. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Better than most northerns, with lots of beautiful scenery. Bad weather prevented good attendance. Moral tone good and it is suitable for Sunday. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Claire Adams. Here is what my patrons called a wonderful picture, with a wonderful dog, Rin Tin Tin. You can't go wrong on it if you can buy it right. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw all classes. Admission 10-20. Paul H. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Claire Adams. The greatest outdoor picture we have ever shown. Appealed to a high class audience on Sunday and Monday. Moral tone excellent and it is suitable for Sunday. Had good attendance. Draw neighborhood class in city of 300,000. Admission 15-20. L. R. Markun, Dream Theatre (500 seats), Indianapolis, Indiana.

WHERE THE NORTH BEGINS. (6,200 feet). Star cast. One of the best pictures we ever ran. Book and boost it high; it's worth it. Suitable for Sunday. Had good attendance. C. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Claire Adams. Extra good picture at a price you can pay. Pleased everyone. Moral tone good and it is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. Beulah Scruton, Pastime Theatre (200 seats), Charleston, Arkansas.

Comedies

CHICKEN DRESSING. (Educational). These cartoons with live characters are great. Have the audience guessing as to how they are made. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

FOX COMEDIES. (Fox). Have run about twenty-five of the 1923-24 releases and have found them to be exceptionally good with many new and clever stunts. Moral tone good. Attendance not nearly so good as it should have been. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

MIDNIGHT CABARET. (Vitagraph). Star, Larry Semon. There is no getting away from it, Semon gets the laughs. Very few comedies nowadays make the audiences do more than smile and only a few do that. Thank goodness, Larry can still make you laugh without the use of animals, etc. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

PICKING PEACHES. (Pathe). Star, Harry Langdon. A good bathing girl slapstick comedy. Moral tone fair. Not suitable for Sunday here. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. E. J. Longaker, Howard Theatre (350 seats),. Alexandria, Minnesota.

RAIN DROPS. (Educational). Star, Jimmie Adams. A good single-reeler; nothing extra, but pleased. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw rural class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

WIDE OPEN. (Educational-Mermaid). Star, Lige Conley. A comedy of the golf links; it keeps up the reputation of Mermaid comedies for good, consistent comedy, and is worth advertising with the feature. Draw from college town of 600. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

WHOSE GROCER ARE YOU? (Arrow). Star, Hank Mann. A very good Arrow comedy. Scenes regarding high price of groceries brought many laughs. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Short Subjects

AESOP'S FABLES AND FELIX CARTOONS. (Pathe). These one-reel cartoons make splendid fillers. Something amusing and snappy. Draw laboring class in town of 1,212. Admission 10-15-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

SECOND SERIES FIGHTING BLOOD. (F. B. O.) Star, George O'Hara. If you have played the first series, don't stop, play the second. They are all right, clean, and bring quite a few to the box office that nothing else will bring. Moral tone okay but I don't think it is suitable for Sunday. Draw coal miners in town of 1,000. Admission 15-20-25. Palace Theatre (470 seats), Valier, Illinois.

LEATHER PUSHERS SERIES. (Universal.) Star, Reginald Denny. The first three rounds were knockouts; we have played five and the last two were just fair. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw all classes in town of 3,500. Admission 10-20-25. W. H. Moore, Nusho Theatre, Anadarko, Oklahoma.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. Best series I have ever run. Now on fourth series and still going strong. Hear many good comments on them. Advise any one to book same. Fine moral tone but pretty rough for Sunday. Draw mixed class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

MAN WHO WOULD NOT DIE. (Pathe). Without a doubt the best two reel subject on the screen today; beautiful scenes, photography good and real Indians in it should please anywhere. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

PATHE NEWS. (Pathe). A subject that has never failed to please my patrons, many of which consider it the main story of the program and even in these small towns get a very late issue of same. Moral tone good and it is suitable for any day. Draw general patronage in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatres (250-700 seats), Union, Maine.

RAW AND REFINED SUGAR. (2,100 feet). An educational subject showing the process of refining sugar. Many fine and interesting scenes throughout. Seemed to be well received. You can get it free from Wells and Douglas, Boston, Massachusetts. Had good attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatres .250-700 seats), Union, Maine.

Bigger

SPORT REVIEW. (Goldwyn). A clean, snappy one-reel series that should appeal to about all classes. About every one contains some slow motion. A wide and pleasing variety of subjects. A few have been pretty tame but most have had plenty of pep and action to satisfy anyone. Draw rural class in town of 400. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

Serials

EAGLE'S TALONS. (Universal). Star, Fred Thompson. The poorest excuse for a serial since the "Purple Mask." Takes a half reel of repeating to get started on every episode, then an aeroplane stunt and bingo. Not suitable for Sunday nor any other day. Attendance, falling off. Draw all classes in town of 2,500. Admission 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

IN THE DAYS OF DANIEL BOONE. (Universal). Star, Eileen Sedgwick. I have used eleven episodes of this serial and it is one of the best made. It is also very instructive, giving early American history. Moral tone good and it is suitable for Sunday. Attendance, not extra. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

Miscellaneous

BLAST. (Catholic Art Assn.) Star cast. This is sure some picture. We ran this last lent and we are playing it on a return date this lent. If anyone wants to buy it write to the Catholic Art Association, Chicago, Ill. Moral tone fine and it is very suitable for Sunday. Attendance, S. R. O. Draw farmers in town of 150. Admission 10-20. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

BROKEN HEARTS OF BROADWAY. (Irving Cummings). Star, Colleen Moore. This was a good production from an independent producer. It had a fine cast and we also received a good print. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

DON'T MARRY FOR MONEY. (Weber & North). Star, House Peters. A very good picture that drew well and pleased the whole audience. Moral tone O. K. and it is suitable for Sunday. Had very good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

I AM THE LAW. (C. C. Burr). Star cast. (6,800 feet). A James O. Curwood which cannot be advertised as such, due to some technicality. I happened to see it in a Cleveland theatre before purchasing. It certainly entertained me, but I had the objection that applies to many of Curwood's, too strong and intensive entertainment; but I decided to gamble on it. It pulled well for me and I believe most everyone ate it whole and wished there was more. Draw rural class in town of 400. Admission 20-30. E. L. Partridge, Pyam Theatre (240 seats), Ilion, New York.

ISOBEL. (State Right). Star cast, (5,500 feet). A northwest Canadian mounted police story which pleased about fifty per cent. Quite a bit of it was cut out to make the print fit for projection purposes Not suitable for Sunday. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

KING'S CREEK LAW. (Steiner Production). Star, Leo Maloney. A real shoot 'em up western. Plenty of action. Maloney does some very good stunts in this one. Print good. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

LET'S GO. (Truart). Star, Richard Talmadge. (5,198 feet). Ordinary program picture sold for a special. Poor business. R. E. Johnston, Lincoln Theatre, Sterling, Illinois.

LESTER'S GREATEST QUESTION. (State Right). Star, Roy Stewart. Same old northwest formula treated in the usual way. About as good as the average of the type and no better. Moral tone all right. Suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

MAN WITHOUT A COUNTRY. (American Legion). Star, Arnold Daly. (6,000 feet). Ran this for the Local. Post, American Legion. If any exhibitor gets this wished on him, he should be careful to have it understood that the print is in good condition, or he will have to work several hours getting it ready. Moral tone all right and it is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.
Suitable for Sunday. Draw general class in town of 3,720. Admission varies. C. F. Kreighbaum, Paramount Theatre (296 seats), Rochetser, Indiana.

MAN WITHOUT A COUNTRY. (American Legion). Star, Arnold Daly. (6,000 feet). Ran this for the Local Post, American Legion. If any exhibitor gets this wished on him, he should be careful to have it understood that the print is in good condition, or he will have to work several hours getting it ready. Moral tone all right and it is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MOVIE STAR STAMPEDE. (State Right). Star cast. Nothing to it for me. Should fool them in transient trade houses. Stars may be in this picture but you cannot recognize them. Stock paper. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

RIDERS OF THE RANGE. (5 reels). Star cast. Poor excuse of picture, not big. R. E. Johnston, Lincoln Theatre, Sterling, Illinois.

SECRETS OF THE PUEBLO. (Steiner Production). Star, Neal Hart. A very poor story for this star. Will disappoint Neal Hart followers. Action very slow. Print new. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SPIDER AND THE ROSE. (Principal Pictures). Star, Alice Lake. This was a nice little program picture for us and pleased about seventy-five per cent. of our audience. We received a good print. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

TEMPORARY MARRIAGE. (Principal Pictures). Star cast. (7 reels). This show drew fairly good. Picture theme proved interesting to our audience. Did not have any complaints on it. We received a fairly good print. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

TEN NIGHTS IN A BARROOM. (Arrow). Star cast. (8 reels). Brought this one back for a two day run after breaking all house records last year. Did more business than average pictures on Tuesday and Wednesday. Moral tone Al and a prestige builder for any neighborhood or small town house. Can be secured at a reasonable rental. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

UNKNOWN. (Phil Goldstone). Star, Richard Talmadge. These Talmadge pictures certainly have made a hit with my audience. There isn't much of a plot to them but Talmadge surely is a corker at athletic feats and all kinds of stunts. Moral tone fine and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.



Big Trade Showing

Remarkable Reception Accorded "Girl Shy" When Shown in New York

What undoubtedly was one of the most remarkable trade showings in point of numbers and enthusiasm ever held in New York was staged last week when Harold Lloyd's latest comedy for Pathe, "Girl Shy," was shown on Friday, March 28, at Loew's New York Roof. By the beginning of the performance at two o'clock every seat in the big auditorium had been taken and the standing space had become so overtaxed that it was found necessary in the interests of safety to refuse admission to the waiting hundreds that filled the lobby and overflowed the street in front of the theatre.

The picture itself received an ovation, the great crowd at times being moved to a pitch of frenzied excitement and laughter. "Harold Lloyd's greatest," was the comment heard on all sides amid the acclaim accorded the production at its close.

A special program was presented in conjunction with the showing, leading off with Pathe's forthcoming "Sportlights" release, "Sun and Snow." The new Will Nigh Miniature for Pathe, titled "The Guest," followed.

"Courtship" Booked for All of Keith's N. Y. Theatres

CHARLES RAY'S "The Courtship of Myles Standish," which recently had a successful Broadway run, has just been booked for another New York engagement, the Keith offices having obtained it for its entire circuit of 15 theatres. This run, three days in each house, will be during Easter week.

On Saturday morning, April 12, a special matinee for public school teachers is to be given at the Palace Theatre. Arrangements have been made to have one of the assistant superintendents of the city schools present to deliver a lecture on the subject picturized in this Associated Exhibitors attraction.

"The Courtship of Myles Standish" has a high place in a list of recommended films just made public by the play reviewing committee of the Cincinnati Better Motion Picture Council. The decision to recommend was made following a special showing attended by members of the committee and a group of invited guests.

During the run of Mr. Ray's picture at the Merrill Theatre, Milwaukee, the Sentinel of that city took occasion to praise the production for its many entertainment qualities, as well as its historical accuracy. "The picture is not the simple thing one would imagine from the poem," said the reviewer. "On the contrary, it is filled with fighting, excitement, thrills, elaborate sets, —everything that the moving picture fan of today requires."

Decision Affects Uniform Contract

IN a decision just announced, Chief Justice Schmuck of the New York City Court, sitting as final arbitrator, broke a deadlock in a case brought by Famous Players-Lasky Corporation against Small, Strassberg Circuit, Inc. This case was originally tried before the Joint Arbitration Board of the F. I. L. M. Club and T. O. C. C., and resulted in a tie vote. Chief Justice Schmuck was thereupon chosen by the Arbitration Board as the final arbitrator. His decision is final and by it Famous Player will recover $4,385 for breach of contract by Small, Strassberg Circuit, Inc., which operates the Kismet, Sumner and State theatres, Brooklyn.

It is said that the decision is of importance in that it decides that the provision in the Standard Uniform Contract which provides that an application for contract is automatically revoked if not approved by distributor within seven days after it is signed by the exhibitor, may be extended by exhibitor orally or by conduct showing that he intends that his application shall be kept alive beyond this seven day period.

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Conferences Result in N. Y. Units Opposing Davison Bill

By TOM WALLER

IT has been some months since New York City has seen so much activity among exhibitors as during the past week. Of the maze of conferences that have ensued, particularly since Thursday last, the one clearly defined objective point reached is a variance of opinions on the Davison bill, which would substitute penalizing the producer, distributor and exhibitor for presenting pictures adjudged lewd or salacious, in place of the present censorship commission.

But this difference of opinions has started something new and decisive on the parts of the Motion Picture Theatre Owners of New York and the Theatre Owners Chamber of Commerce, Greater New York exhibitor organization. These two big exhibitor units have amalgamated in a stand for the abolishment of censorship in New York State with no alternative, as is the sense of the Senator Walker measure.

Up until a few days ago these organizations were concentrating their efforts upon other pertinent issues underway at Albany, leaving the censorship matter, with the exception of their earnest co-operation, solely in the hands of the Motion Picture Producers and Distributors.

There is no break between these two exhibitor units and the Hays organization. That point is made clear by William Brandt, head of the M. P. T. O. of New York. But the exhibitors, according to Brandt, consider the Davison bill detrimental to the New York State exhibitor and accordingly they have appointed a committee of five to watch carefully all legislation and lend strenuous opposition to any measure which might prove detrimental to the exhibitor. Of this committee, composed of the two exhibitor organizations, Charles L. O'Reilly, president of the T. O. C. C., and Samuel I. Berman, secretary of the M. P. T. O. of N. Y., will station themselves at Albany during all times when bills affecting the industry are under legislative fire. The other three members of this special committee will be permanently assigned to Manhattan to be thoroughly conversant with the New York angle of sentiment on such measures.

As things stand at present the two organizations will devote just as much attention to all movie legislation as they have in the past; only they will have an additional interest, that of an executive stand in the fight against censorship, with no alternative.

The special committee was formed by the organizations working jointly after a series of conferences with representatives from the Hays' office failed, according to authoritative sources, to bear fruit.

The Hays' group, during the two and a half days, which time, it is stated, these conferences occupied, manifested approval, it is further reported, for the Davison bill as amended. The amendments provide that the producer and distributor, as well as the exhibitor, should share the penalty which could be imposed when a film might be decided indecent.

The exhibitor argument in these closed sessions, it is gathered, was that the measure was unjust and that the showman should not be penalized. Following this line of argument, reports state, the exhibitor contended that he should be absolved from any blame as it was the producer who should be the judge of his own pictures as he had the opportunity of previewing them.

The series of conferences, it would seem, was wholly unexpected. On March 28, executives, including the Board of Directors of the two exhibitor organizations, met to discuss activities at Albany. The discussion of the other bills was minimized compared to the attention the Davison bill received. It was finally decided that the matter should be discussed with representatives of the Hays' unit.

The afternoon of the following day was taken up with such discussion with Messrs. Courtland Smith, Charles Pettijohn and Attorney DeFord, who appeared in behalf of the M. P. P. D. On the evening of March 29 it was again taken up. On the following Monday it became known that the exhibitor units had withdrawn all support from the Davison measure and were out in full force to back up the Senator Walker bill.

At the Hays' office today, April 1, no one would comment upon the conferences or their outcome. Officials of the two showman organizations made plain on this day that under no circumstances would they sanction the Davison proposition as it now stands.

Jack Dempsey Signed by Universal

Jack Dempsey has been definitely signed to appear in Universal pictures. This word came from Carl Laemmle at Universal City early this week, on the eve of his departure for New York. The contract was signed by Laemmle and Dempsey, with Jack Kearns, Dempsey's manager, authenticating the deal.

The exact amount of the money to be paid to the champion fighter by Universal has not been announced. The contract calls for extensive work on the Universal lot by the heavyweight title holder.

Laemmle plans ten pictures starring Dempsey. They will be fast action stories to be written for Jack by Gerald Beaumont, a noted writer of sporting romances. Jesse Robbins has been selected to direct the Dempsey pictures.

To Star in Series

William Fairbanks Will Play in Twelve Big Features for C. B. C.

Word has been received from Harry Cohn, vice-president of the C. B. C. Film Sales Corporation, that William Fairbanks has been signed to star in a series of twelve big feature productions. These pictures are not to be western stories. On the contrary they will be society dramas that will have abundant action, mystery and thrill.

Has Twin Premieres

"Sporting Youth" had its Broadway premiere this week in the Broadway Theatre, New York City. It is a Universal Jewel production starring Reginald Denny, supported by Laura La Plante.

Milwaukee's Pride

Milwaukee's pride is Saxe's new $2,000,000 Wisconsin Theatre. It opened on March 28 to more than 3,500 people, among them the most prominent men and women of the section.

Full details of this newest picture palace will be found on page 590.

The opening program, which started the house off with the whizzing momentum, included "Why Men Leave Home," the John M. Stahl production released by First National.

Reports Big Sales

Universal's Re-Edited Valentino Picture Heavily Booked

Al Lichtman, Universal sales chief, reports that "A Society Sensation," Universal's re-edited Rudolph Valentino picture, is proving the most remarkable sales proposition Universal has handled in many months. Made several years ago as a five-reeler, it has been cut down to two-reels and snapped up with up-to-date titles. And it is selling better than many present day pictures.

A number of unusual records have been made by the Universal sales force with this picture. It was sold to the Loew circuit for 106 days, and now is playing in Loew's houses throughout New York City. In addition to the New York circuit, the picture is booked to appear in the Loew houses in the following cities, Washington, D. C., Nashville, Memphis, New Orleans, Birmingham, Atlanta, Dayton, Toledo and Toronto.

Hossfeldt Appointed

H. M. Berman, general sales manager of Film Booking Offices, has announced the appointment of Milton Hossfeldt as manager of that company's Portland exchange. Hossfeldt was for eighteen months attached to the F. B. O., Los Angeles office as salesman. He left Los Angeles last week for his post, accompanied by Art Schmidt, West Coast supervisor of exchanges for F. B. O.





Scenes from "Poisoned Paradise" a Preferred Picture Based on Robert W. Service's Novel

Harold Lloyd on Second

His Next Independent for Pathe As Yet Untitled

Harold Lloyd has donned the grease paint once more and started operations on his second independent production for Pathe. The renewal of activities follows an eight weeks' layoff, during which Lloyd's scenario staff has been preparing the story to follow "Girl Shy," which will be released by Pathe on Easter Sunday, April 20. For the next month the Pathe comedy star will be engaged in exterior work under the direction of Fred Newmeyer and Sam Taylor.

The troubles of a young married couple are to furnish the laughs in the new Lloyd comedy. The comedian is setting out to produce a straight comedy, with laughs paramount to story. In pursuing this plan he is following his established policy of varying his types of production.

Sam Taylor, Thomas J. Gray and Tim Whelan are responsible for the story, which is as yet untitled. Robert A. Golden is assisting Mr. Newmeyer in the direction. The photography is in charge of Walter Lundin, assisted by Hank Kohler. John L. Murphy is production manager.

Woodhull For President

R. F. Woodhull, president of the New Jersey M. P. T. O., is being groomed for the exhibitor presidential race, according to a communication from the Skeeter State organization received just before press time. It will be printed in full next week. It accords Mr. Woodhull a double honor—suggesting him for the national presidential chair and enthusiastically praising his work as head of the New Jersey group, which has attained an 89 per cent. paid up membership during his administration. It also is pointed out that the theatre owners suffered no adverse legislation while he was in office. Joseph M. Seider, chairman of the Board of Directors, may be the next New Jersey president, it is said.

Asbury Park has been chosen as the next convention city.

"Dorothy Vernon" Goes Big in Los Angeles and Louisville

"MARY PICKFORD as 'Dorothy Vernon' is delicious with all her traits matured," says the Los Angeles Examiner in reviewing Miss Pickford's latest motion picture offering, "Dorothy Vernon of Haddon Hall," an adaptation of the Charles Major novel, when this feature was shown at Grauman's Million Dollar Theatre, Los Angeles.

"You heard naught but praise, and fulsome praise at that, for 'Robin Hood' and two or three other recent pictures for the reason that these photodramas bespoke the last word in costume play expression; and now we have another equally great as those mentioned—and which many will say is even greater—Mary Pickford's 'Dorothy Vernon of Haddon Hall,'" commented the Los Angeles Herald.

"Miss Pickford has not made a picture as diverting as this for a long time and it is sure to prove one of her most magnificent triumphs, for she has never looked more beautiful, nor has she ever proved as capriciously and delightfully interesting in any characterization," said the Los Angeles Times.

"'Dorothy Vernon of Haddon Hall' is a most distinctive contribution to the worthwhile cinematic offerings which have come to the screen so far this season, and is unusually noteworthy because it combines cleverest acting and magnificent photography," said the Daily News.

"Mary Pickford gives to the story of 'Dorothy Vernon of Haddon Hall' the zest and youthful buoyancy that the hoydenish Dorothy really had," said the reviewer for the Louisville Herald.

"Mary Pickford's 'Dorothy Vernon of Haddon Hall' brings to the screen a vivid and distinct personality from the pages of fiction," said the critic for the Louisville Post.

"Mary Pickford never was more beautiful, never more clever, than in her new film offering, 'Dorothy Vernon of Haddon Hall,'" said the review in the Louisville Courier-Journal.

Cohen and Committee Members Conclude Plans for Convention

THE National Headquarters of the Motion Picture Theatre Owners of America during the Boston Convention, May 27, 28 and 29 will be at the Copley-Plaza Hotel and the convention banquet will be held there on the evening of Wednesday, May 28.

President Sydney S. Cohen and other members of the convention committee will meet in Boston this week to conclude all arrangements. The local committee under the direction of Ernest Horstman and Jacob Lourie have secured the complete cooperation of all the Theatre Owners of Massachusetts in helping to make the convention a pronounced success and the stay of the delegates there pleasant and agreeable.

Theatre owners are especially urged to bring the lady members of their households to the convention as the elements of entertainment in and around Boston are so varied as to keep interest at a keen pitch during the entire convention time.

Large delegations will be present from the different states and the Canadian division of the Motion Picture Theatre Owners of America will have at least a hundred Dominion exhibitors there. J. C. Brady and H. Alexander of Toronto made a special trip to National Headquarters recently to make arrangements for this large delegation. The entire area of North America will be represented in what gives promise of being the greatest convention in point of numbers, activity and influence yet held under the auspices of the exhibitors division of the motion picture industry.

Fare and one-half concessions have been obtained from all the trunk line railroads. Complete information obtained from M. P. T. O. A. offices.

Success of "His Darker Self" Proof of Appeal of "Blackface"

HODKINSON releases continued their successful engagements on Broadway last week when "His Darker Self," presented at the Cameo Theatre, was given a rousing reception by the public and the critics.

There was unusual interest attached to this showing due to the fact that the production marked the first serious attempt to bring to the screen the blackface comedy which has had universal appeal in amateur and professional theatricals for decades, and that it was the first feature-length comedy in which Lloyd Hamilton ever starred.

That it marked a new epoch in film production was the unanimous opinion of all those who witnessed it and it was predicted that this brilliant and breezy comedy "in two colors" would mark the advent of a long series of pictures bound up with the sentiment expressed in the old-time southern songs and melodies and the natural humor and happy-go-lucky nature of the American negro.

How the production impressed the New York newspaper critics is indicated in the following excerpts:

"To judge by the chuckles of laughter that greeted Lloyd Hamilton, who substituted that Mr. Jolson, the motion picture patrons have no grievance against the famous comedian for his desertion. . . . Rattling good fun, something different and something really amusing."—New York American.

"If you enjoy an evening of good fun, and most of us do, don't fail to take a dash up to the Cameo. You won't regret it."—New York Evening World.

"A good series of fights between the bootleggers and the revenue officers take place."—Morning Telegraph.

"Lloyd Hamilton, in 'His Darker Self,' his first full feature length comedy, gives a lot of laughs."—Times Square Daily.

"The story is about negroes, bootlegging, and an amateur detective, all of which supply material for hearty laughs and an accompanying staff of chuckles, enlivened by some of the funniest and cleverest titles seen in many a day."—New York Post.

"The producers have done an excellent piece of work and must be credited with being the sponsors of one of the most amusing comedies of the season."—Tribune and Herald.

Censor Conference in Albany

(*Special to Moving Picture World*)
Albany, N. Y., April 3.

There will be a conference of the Republican members of the New York State Assembly on the Davison censorship repeal bill next Tuesday at the State Capitol. At that time the entire censorship situation will probably be discussed. The Davison repeal bill which has been declared as far too drastic in its original form will be amended within the next day or two and some of the drastic provisions modified.

First National to Hold Annual Meet in New Orleans April 16

THE annual congress of Associated First National Pictures, Inc., will be held this year in New Orleans beginning April 16. The meeting will be in session for a week.

Selection of stories for the screen, action on reports submitted in a nation-wide check up on the public taste and the formulation of plans in an attempt to so co-operate that the production, distribution and exhibition of motion pictures shall be on a higher plane, are among the chief objects of the meeting, according to Robert Lieber, president of First National. In addition, a full report of pictures now in production and those contemplated for the coming season will be made to the members.

The New York delegation to the convention will be headed by Robert Lieber, president; H. O. Schwalbe, secretary-treasurer; R. A. Rowland, production manager; and E. A. Eschmann, general manager of distribution. E. Bruce Johnson, chief of the First National foreign department, will report on his activities during the past year. His department conducts exchanges in Australia, England, New Zealand, Sweden, Norway, Denmark, Switzerland and has foreign offices in Berlin and Paris as well as special representatives traveling in India, China, Japan, the Straits Settlements, and South America.

Among the franchise holders who will attend will be E. V. Richards, Jr., New Orleans; Spyros P. Skouras, St. Louis; Col. Fred Levy, Louisville, Ky.; Frank Ferrandini, Richmond, Va.. Tom Boland, Oklahoma City; Harry Crandall, Washington, D. C.; A. H. Blank, Des Moines; James B. Clark, Pittsburgh; Jacob Fabian, Paterson, N. J.; M. L. Finkelstein and J. H. Ruben, Minneapolis; N. H. Gordon, Boston; C. S. Jensen, Portland, Ore.; J. Von Herberg, Seattle; Samuel Katz, Chicago; J. H. Kunsky, Detroit; Sol Lesser, A. Ramish, Abe and Mike Gore, Los Angeles; Harry T. Noland, Denver; Thos. Saxe, Milwaukee; John J. McGuirk, Philadelphia; Moe Mark, New York; R. D. Craver, Charlotte, N. C.; H. Brouse and Ben Stapleton, Ottawa, Canada; and W. P. Dewees, Vancouver, B. C.



Scenes from the first of the April Century comedies, "Hit Him Hard"

Work on Final Editing

Final cutting of John Lynch's story, "The Rejected Woman," has been approved by Henry M. Hobart, vice-president of Distinctive Pictures Corporation, who has given the order for rushing through of prints, in order that this feature may be released at the earliest time possible.

Release date on "The Rejected Woman" will be announced shortly by Goldwyn Cosmopolitan, the distributors of Distinctive Pictures.

Sails to Argentina

George Weltner, a representative of the foreign department of Famous Players-Lasky Corporation, sailed on March 29, on the Southern Cross for Buenos Aires on a special mission for E. E. Shauer, director of the department. He will spend several months in Argentina and Brazil assisting in the exploitation of Paramount pictures.



EDITH THORNTON

Export 18,000,000 Feet

Shipped Out $750,000 in Film in January, Report Shows

Exports of moving picture films during the month of January totaled more than 18,000,000 feet, with a value of more than three-quarters of a million dollars, according to a report just issued by the statistical division of the Department of Commerce.

Shipments during the month, it is shown, included 13,564,915 feet of positive film, valued at $579,809; 4,441,655 feet of raw stock, with a value of $119,573, and 576,912 feet of negatives, worth $83,665.

The report shows our best market for positive films during the month to have been Australia, with imports of 1,977,238 feet, valued at $75,484, although the 1,647,425 feet exported to Canada had a much greater value—$102,136. The best market for raw stock was England, with imports of 2,453,200, worth $57,912, and that country also led in the importation of negatives, taking 287,364 feet, with a value of $47,345.

Pastor Praises Film

The universal popularity of Metro's "The White Sister" is evident from this report by the Rev. Henry R. Rose, minister of the Church of the Redeemer, who presented it in his church in Newark, New Jersey, to a packed audience last week. Dr. Rose, who frequently presents picked photoplays to his congregation, wrote to Metro. In part he says: "I want to tell you of the splendid attendance last night when we showed 'The White Sister.' The church was so crowded we had to bring in three rows of chairs. The picture and the story made a remarkable impression."

Edith Thornton's Courage Won Her Role as Leading Woman

EDITH THORNTON, who plays the leading feminine role in the thrilling picture drama, "Surging Seas," the latest production of Charles Hutchison, is a perfect type of the American Girl.

Although in her early twenties, Miss Thorton has been playing hazardous parts in films for over seven years, and during most of this time has been acting as leading lady for Hutchison, better known to movie fans as "Daredevil Hutch," the world's greatest stunt actor.

This beautiful, young actress was born and reared in New York City and while still in her teens she entered upon a stage career by the light opera route, being engaged as the soprano lead in that world famous opera, "Robin Hood."

When the first serial picture starring "Daredevil Hutch" was commenced, it was necessary to secure an actress to play opposite him who possessed courage and versatility as well as beauty. Miss Thornton filled these requirements and has been playing with Hutch ever since. As every stunt in the Hutchison films is legitimate—none of them being faked—Miss Thornton has passed through some thrilling experiences and has now become almost as daring as the hero himself.

"Surging Seas" is the first of a series of Charles Hutchison productions being offered by William Steiner. Charles Hutchison productions will soon be available to exhibitors. Great care has been taken in selecting stories for these features. "Hutch of the U. S. A." will follow "Surging Seas," and a big picture in production is "The Crash." Six feature pictures with Leo Maloney, six Westerns with Neal Hart, six features with Pete Morrison, and a series of twelve two-reelers are also planned by Mr. Steiner.

Sherry Again With Burr

Another popular actor returns to the C. C. Burr fold in the person of J. Barney Sherry, who is playing a leading role in "Lend Me Your Husband," now in production at the Burr studios in Glendale, under the direction of William Christy Cabanne.

Lasky Infuses New Blood in Paramount Directorial Staff

THE injection of new blood and new ideas into the making of motion pictures became a reality rather than a phrase last week when Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, announced at Hollywood the elevation by his organization of Paul Bern, Paul Sloane, R. H. Burnside and Frank Tuttle to the post of directors.

"In making these four men directors," said Mr. Lasky, "we are following our policy of striving to keep the quality of our product steadily advancing by incorporation of new ideas and encouraging new blood. All four are exceptionally well equipped through years of training to take over their new directorial duties and already have made their marks in the screen and stage world.

"Paul Bern, who recently became associated with our organization and wrote the scenario for the next Pola Negri picture, 'Men,' has had a wealth of experience in his chosen field. Three years of intensive study of film cutting, titling and scenario construction followed a brief experience as an actor on the legitimate stage. Then he became assistant to Hugo Ballin, and later editor-in-charge for Goldwyn, during which period he wrote the scenario for 'The Christian.' More recent productions of his pen are 'Name the Man' and 'The Marriage Circle.'

"Paul Sloane is possessed of equally valuable experience. He adapted 'Over the Hill' and 'If Winter Comes,' and more recently wrote the scenario of 'Big Brother' and the latest Thomas Meighan picture, 'The Confidence Man.'

"Our opportunity of availing ourselves of the talent of Mr. Burnside is particularly gratifying. Known far and wide and for his wonderful spectacular presentations at the New York Hippodrome and as stage director for Charles Dillingham, he knows the mechanics of lighting and scenic effects as few men do. For the past two months he has been at our Long Island studio learning the technique of screen production.

"Frank Tuttle, one of the organizers of the Film Guild and a keen student of the drama as well as the photoplay, has been associated with us for some time."



Scenes from Pathe's "The Medicine Hat," one of a series of Indian Frontier Stories. Produced by the National Film Corporation of America

"Beau Brummel" Given High Praise by New York Critics

ALL New York roads last Sunday led to the Mark Strand Theatre where was presented the eastern premiere of Warner Brothers' "Beau Brummel," adapted from the sparkling play of Clyde Fitch, and with John Barrymore in the title role. So resolved were the amusement seekers not to miss this performance, that an unusually large audience came for the first presentation at 12:35; by two o'clock not a seat could be had for love or money. Throughout this and successive showing during the day, the theatre assumed the appearance of a regular first-night of a picture at a regular theatre house.

Below follow excerpts from the reviewers of the New York press on "Beau Brummel":

N. Y. Times: "One of those artistic celluloid efforts that come along none too frequently is to be seen this week at the Strand. . . . John Barrymore, who is singularly well suited to the role of the dignified, blase, bumptious dandy, delivers a performance that is a delight to the eye. . . . Barrymore's acting as the Beau is the best thing he has ever done for the screen."

Daily News: "Devastating is the proper word for Mr. Barrymore's 'Beau Brummel,' bowing himself gracefully through life at the Strand this week. . . . It is a polished and a flawless performance. The film story unfolds with ease and charm."

The World: "The film version . . . is effective and beautiful."

Herald-Tribune: "And now comes something pleasant to record—'Beau Brummel' at the Strand. . . . 'Peter Ibbetson' is the only other love story we know which is so beautiful, and we enjoyed 'Beau Brummel' much more. It is beautifully produced and is played by a cast that is perfect."

The American: "If Richard Mansfield had lived to see 'Beau Brummel' put into motion pictures, I feel sure that he would have nominated John Barrymore for the engaging role that he himself created on the stage. All the humor, all the pathos, and the romance that surround this dandy of 1800 in the deft hands of Mr. Barrymore becomes as much of a classic in the silent drama as Richard Mansfield's portrayal of the famous Clyde Fitch play was on the spoken stage. 'Beau Brummel' is a credit to the house of Warner."

First in the Field!

Moving Picture WORLD

Arrow Receives Print

Arrow Film Corporation has just received the first print of "The Lash of the Whip," the first of the Arrow-Great Western "Pinto Pete" series featuring Ashton Dearholt.

This shows many unusual features in location, photography and action. Francis Ford's direction assures some lively fights, while Dearholt does some very skillful work with a bull-whip instead of a lasso.

Obstructionists Cannot Stop T. O. D. C. Pictures, Says True

THAT he is not interested in controversy and that exhibitor politics have ceased to be effective as far as Theatre Owners Distributing Corporation of New York is concerned was the statement of William A. True last week. "We are too busy trying to make up for lost time to be coaxed into any arguments. Pictures, not politics, must be the sole business of T. O. D. C. if the idea of exhibitor co-operation in the distribution of pictures is to be realized as quickly as we have planned it shall become a fact. We are making rapid progress and are very well satisfied with the splendid support we are receiving from leading exhibitors throughout the country.

"There will always be exhibitor politics. They are necessary to the life and well being of exhibitor organizations. At every new election new issues will have to be found upon which to base the fights of the different candidates for office. But T. O. D. C. must and shall be kept out of these fights. Exhibitors now have their own distributing organization and one that is free from politics and devoted entirely to the acquiring and distributing of pictures. It is entirely out of reach of obstructionists and the officers do not propose to allow themselves to be dragged into any controversy that will steal their time and attention from the serious business of giving the exhibitors good pictures under their own banner. After all, that is all that matters to all who are interested in the big idea."

Carl Anderson commented on the recently issued Cohen statements as follows: "We were made very well acquainted with the use of smoke-screens during the war. Cohen's talking movies have been used as smoke-screens so often that folks in the industry have gotten pretty well used to looking behind them to see what movement, or lack of movement, they conceal. Fourteen months of inaction and obstruction in the theatre-owner-distribution idea were fairly well hidden by the use of loud talk but the run of the talking movies has ended; regular pictures by and for exhibitors will soon take their place."



Scenes from Distinctive's Production, "Second Youth," Distributed by Goldwyn.

To Head Follies Unit

Wanda Wiley, beautiful and talented Texan actress, is playing the leading ingenue role in Al. Herman's "Water Waves," in which Joe Bonner, William Irving and Betty Young are playing the featured roles.

Miss Wiley was engaged by Stern Brothers after seeing her work in several of "The Leather Pushers" series, and several Goldwyn productions. She is slated to head the second unit of Century Follies Girls the Century officals plan to organize this season.

Motorizes Patrons of Conductor 1492

Perhaps you recall the 24-sheet for Conductor 1492. It shows a street car. W. F. Brock, of the Strand Theatre, Knoxville, Tenn., cut out the heads of the passengers showing at the windows, mounted them eccentrically and a motor made them rock to suggest the bumping over the track joints. A neutral backing was provided to replace the cut away windows, and the result was an animated poster that was worth a lot more than the trouble it cost.

Animating some posters involves considerable painting, but here all that was necessary was to cut out the window openings and then use the backing.

By the way, what has become of the tourist street car with the cut out heads from old lithos pasted on the window and the "We are going to the Blank to see——." It used to be good. Probably it still is. Why not give it another swing around the circle?

Not So Bad

Walter Eberhardt, of First National, suggests an exploitation stunt of his own on Secrets. Eugene O'Brien elopes with Norma Talmadge on the old fashioned high wheel bicycle. Instead of cheerfully suggesting that you dig out one of the old timers, Walter advises a hook-up to some auto agency with the suggestion that elopement in a Blank car has it all over the method shown. You can work this for a perambulator or utilize the stills for window display or extra newspaper advertising.

Had a Sandwich for Scaramouche

Because Oklahoma goes to bed when it gets cold, and because S. S. Wallace, Jr., had Scaramouche at the Criterion Theatre, Oklahoma City during a cold snap, he shunted the sundae over to the Scaramouche sandwich and painted the name right on the window. It worked much better.

Mr. Wallace figured that a lot of people knew Scaramouche from the book, so he posted 30 24-sheets, blanking out all the lettering except the title. He let them stand for a week before he added 50 three sheets giving the details. Up to then his only advertising had been the teasers, but now he started in to sell on the curiosity. The first day a wild advertisement a 6 inch single, showed merely a cut of Miss Terry with: "Beauty. Longing for the man she loves." Next day he used Novarro with: "Youth. Burning to revenge his murdered pal." Lewis Stone came third with: "Passion. A man that would wreck an empire to gain his ends." In each case the first word appeared above the cut with the rest of the matter below and a large "Scaramouche." On Saturday these three were combined into a "Youth, Beauty, Passion" advertisement, with the copy slightly changed for Sunday. These added fuller details.

As the picture opened March 2, a department store enclosed 4,000 heralds in the statement sent out the first of the month, and other heralds were distributed as newspaper stuffers.

It cost about $300 to get a $1,500 boost.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

EIGHT incidents, three of which were film and five of which were musical presentations, made up the program the week that "Lilies of the Field" played as the feature photoplay. These incidents were devised to provide the utmost in variety and diversity, and combined to make a show that ran for two hours even. Of this time the feature required one hour and twenty-four minutes, the Topical Review eight minutes and the Plastigram novelty film six minutes.

A ballet number, two vocal presentations and an overture took up the balance of the time, with two minutes for an organ recessional.

The overture was selections from "Pagliacci," with the tenor aria, "Vesti la Guibba," worked in for a strong finish. The time for this was eight minutes. The lighting included two dome Mestrum floods of 150 amperes hitting the musicians with blue-green over amber; two deep color blend Mestrum floods from the booth on the gold draw curtains over the production stage; red coves; two color blend spots, one from either side at proscenium, crossing on the ceiling; light green transparent windows at either side of orchestra; light green columns at either side of proscenium with lamps top and bottom; arch spots, light blue and amber on front of production stage, including the soloist. "Vesti la Giubba" closed the overture, with the tenor in clown costume coming out center stage from between the draw curtains.

Plastigrams, the third dimension movie, ran six minutes. The blue and red eyeglasses were given out by specially costumed ushers at the doors, and the novelty of the number as well as the method of distributing the glasses caused much talk that looks like good publicity.

"My Man," the Apache song made famous by Fanny Brice, was sung in special presentation by Dorma Lee, contralto. Four minutes was the time required. For background the deep blue plush cyclorama was used, and the only setting was a lamp post, lighted, center stage. The singer stood leaning against the post, attired as a Parisian Apache. From overhead a dark amber spot hit the soloist from head to hips, giving the appearance of being lighted by the street lamp. Deep blue open box lamps from either side flooded the stage, falling against the cyclorama, giving further illusion of night. No other lighting was used.

The ballet, twelve in number, appeared in the Strauss "Blue Danube Waltz," taking up five minutes. The dancers wore blue, purple and green long chiffon drapes, and at opening were lying on the stage while a masked-in water film in blue was projected from the booth upon the scrims which served as a background. This gave the illusion of water-nymphs disporting themselves in the Blue Danube, as the film was run all during the number. For a finish a color wheel at either side of the stage threw alternate magenta, blue and green colors upon the set, one wheel turning forward and the other backward. A water ripple from the side augmented the film from the booth.

Charlotte Bergh, coloratura soprano, sang an aria from Verdi's "Traviata," appearing on the apron of the large stage. For this the llama cloth curtains at the prosenium were closed and this cut off the musicians from the singer, making the accompaniment heard but orchestra not seen. On the llama cloth were four color blend floods (two from booth and two from dome) furnishing a riot of rich colors as a background for the song. A light amber spot from the booth picked out the soprano. This number was five minutes in length.



A Metro Release

THE LOBBY, THE RESTAURANT WINDOW AND A BOOK STORE WINDOW ON SCARAMOUCHE

Part of the campaign of S. S. Wallace, Jr., of the Criterion Theatre, Oklahoma City. The restaurant had "Scaramouche, a Metro Sandwich, it's toasted." This is a change from the usual sundae, particularly as there was a cold snap with snow on two of the seven days. At advanced prices it ran the receipts well up and it left a good impression behind.

Los Angeles Boomed When a Man's a Man

Of course they had to get a hustle on for When a Man's a Man in Los Angeles as an example to the rest of the West, and a pretty thorough campaign was put over with a lot of the standard stunts, including the inevitable hook-up to the Cinderella Roof. The Cinderella seems to devote a special night even to the two reel farces. This time they rang in the radio and the stars talked hot air into the cool night ether.

There was a perambulating book large enough to require a light truck and a banner across the Four Corners for the first time in eighteen months with one-sheet cards instead of the usual half sheets and with posters plastered to the roadside rocks when the billboard supply gave out.

Eighteen book stores were hooked to the sale of the story and scores of telegrams from stars were posted in the lobby of Loew's State Theatre, where the initial run was made.

By and large, Los Angeles knew the picture was coming.



A First National Release

FIRST TIME OUT IN EIGHTEEN LONG MONTHS

This is the first downtown banner used in Los Angeles in a year and a half—according to the press agent. It was eight feet by 60 and was given the air for an entire week, supplementing a flock of block 24-sheets and 2,000 full sheet cards.

Perambulating Book Is Help to Tie-Ups

One of the best bets in the campaign of the Garden Theatre, Paterson, N. J., on When a Man's a Man was a very general use of the title to tie in to various lines of merchandise. Instead of essaying the usual cooperative newspaper page, the Garden painted signs for any merchant who would display a banner or window card; the former preferred.

The result was that the town was told that when a man's a man he prefers a certain make of automobile, buys his golf sticks at a certain store, his hats at another, and so along the entire shopping district.

But the perambulating book was also among those present, and the route of the perambulator was laid to hook to the various store signs, though the cut shows him parked in front of the book store which made the biggest splash on the photoplay edition of the Wright work.

Smallest Yet

George J. Schade wins the moth-proof fur overcoat for the smallest tent on Circus Days. He used just sufficient awning cloth to make a pyramid top for his marquise and held down the cost without detriment to the receipts. He got just as much into his house as he could win with a square mile of canvas, for the real idea is not to see how much you can use as to see how well you can put over the circus idea.



A First National Release

A PERAMBULATING BOOK AND A WINDOW HOOK-UP

Two of the means used by the Garden Theatre, Paterson, N. J., to help put over When a Man's a Man. A more widely used idea was hooking in many stores by means of painted banners instead of working the usual newspaper cooperative page.

H. Storin, Editor

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., is getting out a one sheet house organ that promises to grow with the increase of the months. He has only brought out three issues so far, but the third is better than the first and better than the second. It is called The Link because it is the link between the patron and the management. It will be that little thing if it gets just a trifle more intimate. In other words there is a little too much press book clip and not quite enough "us" talk, though what there is of the latter is very good. One good point is a weekly item about the house, the first telling that the flooring of the stage, the arms of the seats and the stair railings are the only wooden parts of the theatre. That sort of stuff has a real cash value in reassuring timid patrons.

It's Good IF—

One of those stunts that are good only in certain cities was worked by S. S. Wallace, Jr., of the Criterion Theatre, Oklahoma City, for The Humming Bird.

He used his allotment of Humming Bird Hosiery for prizes in a leg contest. At each performance a drop was lowered to about knee height and back of this the contestants would parade, the applause of the audience determining the winner.

It brought capacity crowds to the Criterion, as Wallace knew it would, but there are places where the stunt would kill business for weeks. It all depends upon the town. If they like it, it's great.



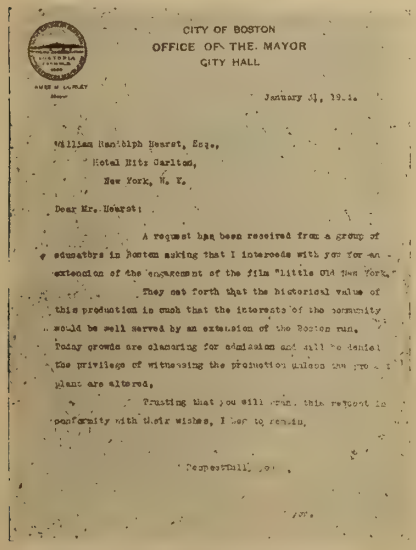
A First National Release

USED A BOARD FENCE WHEN NO CIRCUS TENT WAS HANDY

The Rex Theatre, Eugene, Ore., could not locate the makings of a circus front for Circus Days, so Russell Brown dug out his Penrod fence and put a combination cutout across the top of that. The photograph is too dark to show the full lobby.

The Mayor Urged an Extended Run

One of the best advertisements yet worked for Little Old New York was a request from the Mayor of Boston that the run be extended because of the educational value of the picture. His letter is shown here.



CITY OF BOSTON
OFFICE OF THE MAYOR
CITY HALL

January 4, 1924.

William Randolph Hearst, Esq.,
Hotel Ritz Carlton,
New York, N. Y.

Dear Mr. Hearst:

A request has been received from a group of educators in Boston asking that I intercede with you for an extension of the engagement of the film "Little Old New York." They set forth that the historical value of this production is such that the interests of the community would be well served by an extension of the Boston run. Today crowds are clamoring for admission and will be denied the privilege of witnessing the production unless you grant it plans are altered.

Trusting that you will grant this request in conformity with their wishes, I beg to remain,

Respectfully yours,

A Goldwyn-Cosmopolitan Release

THE MAYOR'S LETTER

Stressing the educational value of the picture has brought a lot of unsought publicity, even where the management has not had the shrewdness or the energy to make use of this factor. In one Brooklyn school all of the pupils were urged to see the picture while it was being shown at a neighboring theatre, though nothing had been done to this end by the manager or his staff. Some of the "late time" classes were dismissed earlier that they might attend the matinee, and this entirely without solicitation.

If they will do that without being urged, you can imagine the murder you can do by working in with the teachers.

Both Good

Tod Browning, of the Olympic Theatre, New Haven, worked two good ideas on The Eternal City.

The first was a hook to the Italian locale. Instead of sending out an appeal to the Italian residents, he "permitted" one of the local papers to give a special showing to representatives of the Italian societies, which was attended by the Consular Agent and a lot of prominent men, and he let them go out and talk for or against the injection of the Fascisti into the old story. The more they talked, either way, the more people they sent to the playhouse.

The idea was the arbitrary selection of ten numbers each day. These were printed in the classified ads, and if you found the same number as that on your auto license, you drove the car around to the theatre and got a pair of seats.

Twenty admissions a day was no great strain on the capacity, and paid for about half a column of good publicity each day for a week. It's the old telephone number stunt with a fresh coat of paint, but it worked well. Probably Tod figures it would be easier to bring the car around than to prove up on the telephone number.

Used Penrod Fence for Circus Front

When he found he could not arrange a circus tent for Jackie Coogan in Circus Days, Russell Brown, of the Rex Theatre, Eugene, Ore., dug out his old Penrod fence and set that up, running a frieze of cutouts across the top to give the effect of a circus procession coming down the street. The photograph is too dark to make a good cut, but you can get the general idea, and perhaps adapt it to some other picture, if you have the fence.

For general decoration he used the three sheet cutout, the top of which shows in the cut.

Every time we think we are about done with Circus Days, Walter Eberhardt manages to dig out some new angle that really ought to be run. But here's one he doesn't know. Down in Pittsburgh the other day the local temple of the Mystic Shrine staged a circus ceremonial to advertise a forthcoming Shrine Circus, and they used Circus Days to help the local color, running part of the film before the Ceremonial and the remainder at the close. And it went with roars of laughter before an audience of more than 4,500 men.

Canadian Candy

First National has tied a Canadian confectionary company to Boy of Mine and the chocolate bar carrying that name will be actively pushed in the territory across the border. A miniature still will be packed in each bar and a complete set of 21 will entitle the owner to an autographed photograph of Ben Alexander.

While the campaign is still young, the bars will be supplied at cost to theatres desiring to make free distribution to child patrons.



A Warner Brothers Release

AN ELABORATE LOBBY ON WHERE THE NORTH BEGINS

This was planned by the Old Mill Theatre, Minneapolis, and is almost too elaborate to reproduce well. The sidewalk frame down front carries dog harness "like that used in Where the North Begins."

Came Easy

Things broke pretty for Guy Kenimer when he played Tiger Rose, in Jacksonville. About a hundred girls of the Junior League sold tickets for the play. They bought them at the full box office price and sold them for whatever they could get—which was plenty, for they were all pretty girls. It was putting out a hundred boosters, and while they paid for 824 tickets, they probably talked a lot more sales into the box office.

And because he had a still of Von Eltz wearing a pair of shoes, he sold off the local handlers of Walk-overs for a window. Probably if Von Eltz had been wearing nothing at all Kenimer would have sold the picture to the Turkish bath. You can't fool him.

Read with Interest

Universal publicity gets just a little confusing when it tells what A. J. Sharick did for The Hunchback of Notre Dame in the Wallace Theatre, Bradentown, Fla.

There was a county fair on and Sharick built two dummy books on a truck "with two pretty girls as pages." Gosh, wish we had a book with pages like that! Perhaps Sharick used "pages' in the sense of attendants. Anyhow, there were two books and two pages, one page to a book, and he perambulated this around the fair, and he floated two 40-foot signs down the river, with electric lights at night, from which we gather that the pontoons were anchored. With a thirty-mile radius for billing he put the fair into second place.

White Stunts

We have had no reports from Oscar White lately, but he has been keeping right on, apparently.

For The Wanters he used two ladders, one on either side of the lobby. On each rung was painted "Some want ——" and he had sixteen different wants on the pair of climbers. In between was a banner reading: "Come inside and see what you want."

He used a slab hut for Where the North begins and carpeted the lobby ankle deep with pine needles. His banner was an old board torn off a fence and painted with the title.

Mr. White can buy a lot of exploitation with a couple of dollars.



A Universal Release

SOME OF THE HIGH SPOTS IN THE RECENT U. B. O. CONTEST ON BABY PEGGY

The New York Keith Managers were offered prizes for the best showings on The Darling of New York. Top row, left to right, Proctor's 125th Street, and foyer of same house, Moss' Regent. Middle, Hamilton and Coliseum. Bottom, Franklin and 81st Street. No details are available as to the winners. You can write your own ticket and pick out the idea you like the best for your own use.

Five Win Prizes in Lobby Front Contest

Herewith are the exhibits of the first four of the five prize winners in the contest inaugurated by Associated Exhibitors for the best fronts on Going Up.

The Strand Theatre, Altoona, Pa., was an easy winner, with a large lobby completely decorated. So far as the photographs go to show, it never was headed. The picture speaks for itself.

In comparison, the display of the Strand Theatre, Independence, Kan., seems almost a makeshift, but it put up a good flash with less money to work with, and the large heads, the propeller blade frames and the model airplane all contribute toward a good smash.

The Barcli Theatre, Schenectady, in third place, offered merely the outline of a plane, but it came into third money because it got the eye well up and down the street, and because it made a fine flash at night, when it was lighted up.

The Capitol Theatre, Oklahoma City, does not show as good painting as the Colonial Theatre, Tacoma, which was placed fifth, but it was more distinctive, and so nosed the other out.

The chief value of the contest seems to have been that it again proves that there is comparatively little profit in a contest. Either managers will make a big front in the hope of extra receipts or they will not. They will not go to particular pains in the hope of winning a prize. The profit on the sale of tickets is the real incentive to extra effort and the prize contest seldom, if ever, brings out an increase in effort.

The Why of the Men

Goldwyn publicity comments on the number of men attending the showing of Name the Man at Moss' Broadway Theatre, offering a photograph showing a matinee queue composed almost entirely of the trowsered section of the population, and expresses surprise as the reviewers pronounced the Seastrom production to be pre-eminently a show to appeal to women.

It is new to them, but the excess of men in any New York matinee audience has always been a puzzle to the stranger, and twenty-five years ago we heard the same comment made regarding the continuous vaudeville. The matinee crowds at the Keith and Proctor houses were and are eighty per cent. men.

The explanation is very simple. New York has an enormous population of night workers; printers, restaurant employees and the like, who can see a show only in the afternoon and they crowd the vaudeville and picture houses. The women attend the dramatic offerings, but the men prefer the lighter vaudeville.

Guessing at Climax Sold The Acquittal

L. R. Towns, of Birmingham Paramount houses, gave special showing of The Acquittal to the local detective and police force and offered a hat to any detective who could detect the criminal at the end of the fifth reel. Towns did not even have to hand out a hat band, so he staged a special opening matinee at half past ten in the morning with the offer of free tickets to West of the Water Tower, the following attraction, to all patrons who correctly named the criminal.

Each patron was given a slip of paper on entering, on which he wrote his name and address. The picture was stopped at the end of the fifth reel and the slips taken up. No tickets were won, but it gave a boost both to The Acquittal and to the Croy story.

Meanwhile Towns was hammering in the newspapers on the fact that not even the detectives could guess the solution of the problem, and readers figured that it must be good.

Time-tried, but it still shows the bloom of youth in spite of the monkey glands.

Guessing contests are always good because people like to show off.



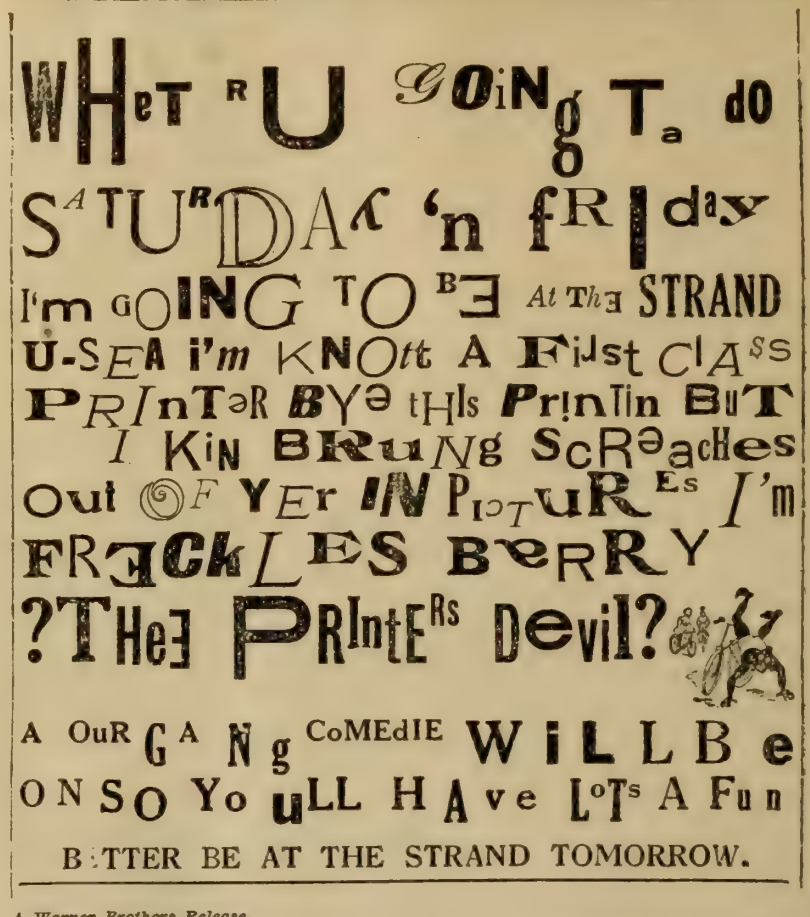
An Associated Exhibitors' Release

FOUR OF THE FIVE WINNERS IN THE GOING UP LOBBY FRONT CONTEST

The bottom shows the Strand Theatre, Altoona, winner of the first prize. At the left of the top line is the Barcli Theatre, Schenectady, the third place house, with the Strand Theatre, Independence, Kans., winner of the second place on the right and the Capitol Theatre, Oklahoma City, winner of the fourth prize, in the centre. The Colonial, Tacoma, was fifth.

Type Hash Space Is Clever Big Appeal

One of the most distinctive displays to come to this desk in a long time is sent in by A. A. Fielding, of the Strand and Princess theatres, Truro, N. S. It's too good to be spoiled in reduction, so we are letting it run full space. It is supposed to be set by Wesley Barry, himself, for The Printer's Devil, and it looks as though it might be the sort of thing an apprentice might evolve, but if you think it is easy, take it over to your job man and ask him how he would like to set one of these up for you, and hear him talk. The H in the top line, for example, is a 60 point letter, and some of the rest in that line are as small as twelve point. Each individual letter must be built up with space above and below to get the proper height. The lines below are easier to set, though in most instances there is considerable justification to be done, and if the printer got away with this inside a day, he was working quickly. It was worth the time it took in the attention it got, but if you have any idea you can just slap this down on the foreman's desk and tell him to go to it, you miss out. You've got to get him pepped up on the idea and give him plenty of time, but if you can get him to do it, you'll have something worth while. It will work on any title, and can be done with reasonable speed if you have all of the letters on one line the same height, but of different faces, but it is better where there are constrasting sizes, as shown here, and we imagine that everyone in town who saw this appeal took the time to puzzle it out. As Mr. Fielding says, it is as good as a puzzle for getting attention. Llewllyn, of West Point, Ga., was the first we recall to send in a type jumble, but he jumbled only one line; the star name. This entire space is mixed, with the exception of the last line, and we think that Mr. Fielding is entitled to an honorable mention or something for this distinctive idea. If you copy the stunt, why not send him a copy of the advertisement? He would be glad to get it.



A Warner Brothers Release

THIS WAS SUPPOSED TO HAVE BEEN SET BY THE PRINTER'S DEVIL

Makes Small Cut Look Important

Although Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., is best known as a lobby man, he knows his newspaper end, as well, and now and then he sends along a nice advertising display. His last exhibit is a three sixes for Norma Talmadge in Ashes of Vengeance, in which he does good work in building up a small cut to fit the space. The only thing the exchange sent him was this rather small single column cut, which in no sense suggested the importance of the picture itself. Giving this a rule frame and cutting it into a heavier panel, Mr. Swanke gets the value of the entire panel for the cut, making it a part of a panel and not merely a dinky little cut. This panel, set into a larger one, makes an imposing display at the cost of only eighteen inches and suggests a big production where a less competent handling would have made a poor appeal. With only two heavy lines he gets a display that could not be greatly bettered in a half page space.



A First National Release

BUILDING UP A SMALL CUT

Colleen Moore Cut Still Works Hard

Here is an illustration of Colleen Moore performing the almost impossible feat of making a Boston newspaper advertisement look almost like real city stuff. The cut does it, though the Gordon houses are running type around it instead of lettering in, with the result that they have one of the most attractive spaces on the page. There is still too much all caps for the cast, but it is so much beter than the rest of the Boston houses offer that it shines on the page. This is an even better cut than the drawn figure for Flaming Youth, and most houses seem to have realized its value and have been inspired to a little better work for Painted People.



A First National Release

A USEFUL CUT

Effective Appeal Is Mostly the Cut

There is very little sales talk in this six tens from the Majestic Theatre, Portland, Oregon. Most of the selling is done with the pictures of the dog and the wolf, and such talk as there is is largely general. The big smash is the reverse at the top of the space, in which none of the letters is so small as to be overlooked. Moreover the paper gives a good black for the ground, and the white letters stand out with the effect reverse should give if it has any value at all. But those two heads will do a lot of the selling because they are so well done. This particularly applies to the head of the wolf, which is virile and pronounced; an unusually fine bit of drawing. Of course drawing alone is not going to sell a picture, no matter how well done it may be, but hook this head to the title, contrast it with the head of the domesticated dog and you get a hint that the story will be worth while without having to wait to read the type matter, but because you are interested, the chances are that the type will be read and the first impression confirmed. There is a nice relation between the cuts and the descriptive text; not too much of the latter, but sufficient to give a clear idea of the story without telling just what it is. This is the best selling advertisement on this title we have seen. It is a good advertisement from every angle and we particularly like the circle over on the left, which introduces the dog to his new public. With Strongheart enjoying the field to himself, this entrance of a St Bernard is something of an adventure, and it takes a little talk to persuade the public that a dog can be an actor even though he was never on the force. This seventeen word circle turns the trick very neatly.



A Pathe Release

A COMBINATION OF GOOD DRAWING AND GOOD COPY

Works Both Titles on Flaming Passion

Most managers who book the Warner Brothers release are more or less puzzled as to the title to use. Lucretia Lombard, the book title, carries with it the advertisement value of the book, but Flaming Passion is generally regarded as a beter box office title. W. H. Lawrance, of the Garrick Theatre, Duluth, never batted an eye-winker. He advertised Lucretia as "A drama of flaming passion," and made the passion even more prominent than Lucretia, and then he set fire to Lucy's name, as shown in the reproduction, but the artist did not quite get the flame effect over and you don't really know whether Lucretia is a warm baby or has just put on her winter flannels and is shrinking from the tickling. That's the weak point. These letters are not as good as Lawrance thought they were going to be. The lettering is too small to permit the flames to be self explanatory and without the "flaming" just above the line you might wonder just what the effect was intended to be. Evidently Mr. Lawrance was shy of cuts, for the single column shown is not an important figure in the space, yet it does figure in that it tells the type of story, which is more than can be said for either title. Flaming Passion might be an historical picture as was Passion, but the lady with the legs is indubitably a person of right now, and the objection to the costume play is visually met. And we admire the intelligence which placed the cut where it stands instead of that tempting position between the two names, where there is plenty of space and all the invitation in the world to go ahead and spoil the entire six sevens by dropping it in there. Sometimes there is more credit in not doing a thing than in what has been done. We think that the space is almost too large, but it has been well handled.



A Warner Brothers Release

COMBINING BOTH TITLES ON LUCRETIA LOMBARD

Volunteer Help

T. G. Coleman, of the Galax Theatre, Birmingham, Ala., started a Baby Peggy contest recently, to get the line-up for The Darling of New York. He planned to work it with a local paper, which was good for front page stories, but a local store insisted upon horning in with the Peggy Dolls, so Tom gave them twenty passes for an advertising stunt—also his blessing, and got a lot more out of the idea than he had originally planned.

I. L. Shields, of the Modjeska Theatre, Birmingham, used the same idea for ten front page stories. Local merchants came in for nine prizes and a hook-up page. When the judging was done the police had to be called out to help handle the kiddies and their eager parents.

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

Tie-ups—Again

"THERE'S good, sound advertising-selling sense in the national tie-up idea you write of," states a letter from a big advertising agency man, "but you don't go far enough. It has long been my personal belief, which is backed up by a careful analysis, that there are undreamed of advertising-selling possibilities in tie-ups between merchandisers and theatre men. I have so advised several of my clients.

"However, no one as yet has come forth with the right combination of ideas to make the tie-up as cohesive and as far-reaching as it could be made. At present, while results have been more than satisfactory, there is a leaky gap somewhere which, if plugged up properly, would result in tremendous sales for distributors of standard merchandise and motion picture theatre men.

Exhibitor and Merchant Gap Narrowing

"This gap, to my mind, is that ever-narrowing distance between theatre manager and retailer. At present it is only partially bridged—and the bridge isn't finished and made thoroughly powerful only because of the lethargy of both theatre man and merchant. I have heard it claimed in motion picture circles that an exhibitor was the hardest thing to move that there was existent. Much the same might be said of most retailers, particularly the smaller ones.

Proved Business-Getter

"Those progressive merchants who have and who are co-operating with their local exhibitors have stories of added profits to tell which one would think would cause every merchant interested in his business to act accordingly. The pages of your magazine are full of reports of such successful tie-ups. Yet there are some merchants who do not yet see the advantages of these tie-ups. Thank goodness, however, that they are becoming fewer and fewer every day.

"Articles such as yours of last week should help educate the exhibitor fully to the advantages of the tie-up. And when the exhibitor is himself sold, it is not much of a job for him to sell the retailer. . . ."



All of the posters on Arrow's "Days of '49" are adaptable to use as cutouts. Illustration shows the six-sheet cutout reproduced from the press sheet

A careful scrutiny of the twenty-four sheet reproduced below will prove that a gentleman by the name of Cecil W. Ince had something to do with the production of the "picture." In fact, his name appears more than once. All of which was merely a little "kidding" indulged in by the press agents at The Naked Truth Dinner. Illustration shows sketch prepared especially for the occasion

Coogan Hats and Caps

A national tie-up on Jackie Coogan which already has demonstrated its unusual effectiveness (especially in connection with "Long Live the King"), is that on Jackie Coogan Hats and Caps, exploited by Frank P. Heid & Co., leading manufacturers of hats and caps. This tie-up is of especial interest at the present time, with Jackie's new picture, "A Boy of Flanders," about to be released.

Definite Co-operation

A definite system of co-operation has been inagurated on Jackie Coogan Hats and Caps, and a far greater percentage of dealers than ever before will come in for the tie-up. These dealers will be supplied with a full line of window accessories, suggested tie-up copy for newspaper ads, and mailing matter together with cuts and mats for the same, and a special slide for the use of the theatre.

Window Displays

Dealers will also be urged to make exclusive window displays of the merchandise and accessories in question, together with whatever attractive supplementary material the exhibitor sees fit to furnish to make the tie-up more complete. This campaign appeal is made direct from the national advertising agency handling the Heid account.

Details Effectively Handled

Details of this particular tie-up have been so effectively handled that all the exhibitor has to do when he books a Jackie Coogan picture, is to write to Mr. A. J. Silberstein, of the Alfred Austin Advertising Agency, 116 West Thirty-second street, New York City. This firm will start the ball rolling, and will notify the exhibitor as to who the

(Continued on page 582)





Tie Up With JACKIE COOGAN HATS and CAPS *And Sell More Seats*

BIG PROFITS don't "just happen." You've got to *make them happen.* You can do it on every Jackie Coogan picture you show if you tie up to the highly popular Jackie Coogan Hats and Caps, exploited by Frank P. Heid & Co., leading manufacturers of hats and caps.

How? Merely fill in and mail the attached coupon to the Alfred Austin Advertising Agency, 116 West 32nd Street, New York City, the minute you book ANY Jackie Coogan picture.

At no cost to you they will start the ball rolling. They will notify you who the Heid dealers in your city are. They will urge them to co-operate with you. They will supply them with attractive window and show-case displays. They will send them suggested tie-up copy for newspaper ads and mailing matter together with cuts and mats for same, and a special slide for use in your theatre.

Work with you local dealer. Give him as much co-operation in your theatre as he is ready to give you in his store and you'll have a double-barreled merchandising smash that will bring both of you BIG PROFITS AND NEW CUSTOMERS.

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Send This Coupon NOW

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116 West 32nd Street,
New York, N. Y.

I want to tie up with Jackie Coogan Hats and Caps. Please start the ball rolling without obligation or cost to me.

I am going to play.....
(Title of picture)

On .....
(Date)

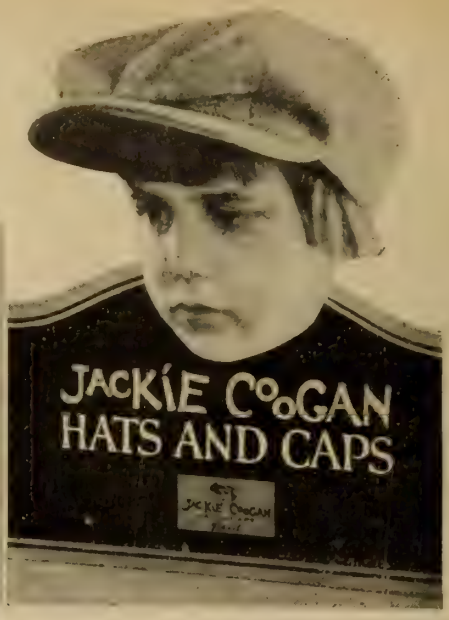
Name .....

Theatre .....

City .....







Some of the dealer helps furnished by Alfred Austin Advertising Agency for tie-ups on Jackie Coogan Hats and Caps. Three top illustrations are reproductions of window and show-case displays furnished dealers. Bottom cut shows the slide furnished for display by exhibitor. This is real co-operation. Tie-ups, we understand, put over through Bert Perkins, Metro's exploitation manager



(Continued from page 580)

Held dealers are in the exhibitor's city.

This, to our mind, is co-operation of such a sort as to make the exhibitor most anxious to tie up with Jackie Coogan Hats and Caps.

Arrow Press Book

The maiden motion picture press book effort of J. K. Adams, advertising manager of Arrow, augurs well for future efforts from his worthy typewriter. All of which means that he has produced a good, all-around practical press book on "Days of '49."

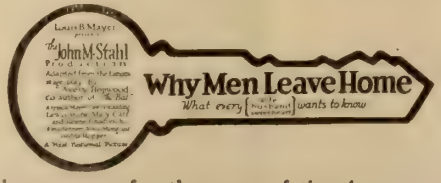
In the book Mr. Adams has incorporated all of the usual features of a good press book, together with one or two of his own ideas. Publicity stories, ad. cuts, etc., are practical, usable material, and several novelties have been included.

Key Novelty

As a worthy contribution to the world of motion picture advertising novelties, C. Lin Bonner, of the Louis B. Mayer offices, supplies a key whose objective is to unlock the door to all exhibitor troubles in connection with the showing of "Why Men Leave Home," released through First National.

The novelty is a cardboard key nine inches long which carries the title credits on the picture and the information that every wife, husband and sweetheart wants to know why men leave home. The significance of a key as an answer to that question has no mention in the press agent's story concerning it.

The other side of the novelty designates it as the key to Happyland. The novelty serves a double purpose. It can be used as a give-away on the street or in the theatre and



leaves room for the name of the theatre to be imprinted. Or it can be put through the mail, space having been left to write in name and address.



Above—Black and white reproduction of rather novel three-sheet issued by Universal. Original is in two colors, adding to the effectiveness of the bill



Left—One of the John Held drawings, which drawings furnish much of the life seen in Goldwyn-Cosmopolitan's press and service book on the Distinctive Picture, "Second Youth"

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Singer Jim McKee"

William S. Hart's Newest Paramount Is of Familiar Type But Falls Below His Highest Standard

Reviewed by C. S. Sewell

For his second vehicle since his return to the screen for Paramount, William S. Hart appears in "Singer Jim McKee," written by himself. Except for the absence of extended gun play, this picture follows the general lines of his earlier type of vehicles and, while it will probably appeal to his admirers, does not measure up to many of his productions.

Hart has a role which is strongly sympathetic, with considerable heart interest in his love for his little ward, although the suggestion of a romance between them at the end seems unnecessary and a bit jarring. Hart does his familiar stunt of holding up a stage coach; in fact, he appears in two such scenes, one involving an old stage coach, and later, a modern auto stage.

There is considerable melodramatic material including an escape from a roof with the chimney bricks falling on him, which could have been made more effective. Then there is a wild ride on a motorcycle, which seems a strange vehicle for Hart, a crash through a glass door and the smashing of a wooden door to rescue the heroine. One of the most thrilling scenes is where Hart, on his famous pinto pony, rolls over a precipice, although many will feel that this was cruelty to the poor animal.

In the course of the story, the hero is sent to prison for a murder he did not commit, and becomes filled with hate; some of the scenes appear unnecessarily brutal. This effect is afterward dissipated by the warmth with which he championed a poor parrot that is about to be given to an enraged lion.

Hart's own work is up to his usual standard and the majority of the cast is effective. Phyllis Haver does not show to especially good advantage and overacts in the emotional scenes.

Cast

"Singer" Jim McKee.....William S. Hart
Mary Holden.....Phyllis Haver
Buck Holden.....Gordon Russell
Dan Gleason.....Bert Strotte
Betty Gleason.....Ruth Miller
Hamlin Glass.....William Dyer
Hamlin Glass, Jr.....Edward Coxen
"Brute" Bernstein.....George Seigmann
Mary, as a baby.....Baby Turner

Story by William S. Hart.
Scenario by J. G. Hawks.
Directed by Clifford S. Smith.
Length, 7,098 feet.

Story

High up in the mountains, "Singer Jim" and his pal Buck are disconsolate because their mine turns out to be worthless. In an old cabin they find the disguise of a notorious bandit, and in desperation to obtain money for his motherless daughter, Buck holds up a stage coach and Jim helps him. The posse trails them. Jim, with the baby, makes a getaway, but Buck is killed by the sheriff. Years later, the girl has grown to womanhood, but at a dance she is shamed by her clothes not being like the others. Jim again figures on taking a chance and robs a stage coach. Giving the money to the girl Mary, she goes to a bank and by the numbers of the bills the money is identified. The banker's son holds her and attempts to attack her. She phones for aid, and with the help of the sheriff Dan arrives in time, but he is caught, accused of the old murder of his pal by the bank president, who was the ex-sheriff, and is sent to prison. After serving his term, Jim, sore on humanity, goes back to the hills. Mary in the meantime learns the truth, and, realizing she loves Jim, goes into the hills and finds him.

FEATURES REVIEWED IN THIS ISSUE

Beau Brummel (Warner Brothers)
Girl Shy (Pathe)
His Forgotten Wife (F. B. O.)
Man's Mate, A (Fox)
Shooting of Dan McGrew (Metro)
Singer Jim McKee (Paramount)
Three Weeks (Goldwyn)
Try and Get It (Hodkinson)

The Oscar C. Buchheister Co. Inc.
ART TITLES
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New York City
Circle 6240 - 1

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"MIAMI"
RECENT PRODUCTION TITLED BY US
"YOLANDA"

"Just Off Times Square"
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203 WEST 40TH STREET
Phone—Penn. 2373
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ACCOMMODATIONS FOR CUTTING AND PROJECTION

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Cor. 48th St. & Seventh Ave.

Comparative wear and tear tests, both in research laboratories and in actual use, prove conclusively that *POWERS LONGLIFE FILM* gives 25% TO 40% MORE PROJECTIONS than any other film.
POWERS FILM
"Survives The Long Run"
POWERS FILM PRODUCTS, INC.

They Last Longer
Factory & Laboratories:
ROCHESTER, N. Y.

"Girl Shy"

Harold Lloyd's Latest for Pathe Is a Regular Whirlwind of Laughs, Thrills and Heart Interest

Reviewed by C. S. Sewell

Harold Lloyd has done it again! To his already impressive list of big successes he has added "Girl Shy" which does not have to take a back seat for any of them. In fact, it is highly probable that a large percentage of the fans will consider it to be his best picture, and one thing sure, it is going to keep the man in the box-office and the ticket taker on the jump.

Like all of Lloyd's feature comedies, "Girl Shy" has a real plot, and there are no departures from it to ring in situations, just for laughs. It was not necessary, the opportunity was there for the introduction of all sorts of gags and humorous situations and Lloyd's large number of collaborators have not missed a bet. It is all typical Lloyd stuff too, the kind that suits him to a "T", almost all of it is brand new and what is better, you cannot spot the laughs in advance, they come on you unexpectedly like a thunderclap.

And comedy is not the only good thing this film possesses, for there is pathos, and wonderfully effective heart-interest. In one scene, where he submits a manuscript for a book and the whole office force kids him, it will make a lump rise in your throat.

To some the opening reels may be a bit disappointing, for they start off a little slow for Lloyd. Not that they are devoid of laughs, but they are of the easy-going type. Once things get fairly started, the action moves at an ever increasing speed, laughs and thrills fairly fight each other for preference and the pace gets faster and faster, until it is a veritable whirlwind and you welcome the decreased pace in the last few feet, for it gives you time to get back to earth and regain your composure.

The big scene in this picture, or rather succession of scenes, deal with a race against time, with Lloyd seeking to reach the girl in time to prevent her wedding to a man who already has a wife. This part is just about the most cleverly constructed business ever put on the screen. Suspense? Why it is just full of it. At the start, everything goes wrong, he races for a train and misses it, boards an auto that goes into a garage, takes another that is only out on a practice trial, and so on, until you wonder if he will get started. The whole thing is handled in the best farce comedy style, with ever-mounting suspense, and once he actually gets started, the pace gets faster and faster, and his difficulties increase. Before he finally rescues the girl from her predicament, he has used nearly every known method of transportation, including a motorcycle which he rides through a ditch causing the workmen to scamper out like rats, a construction wagon drawn by two horses and finally the horses minus the wagon, a stolen trolley car which whizzes through the streets, and an auto into which he falls while hanging on to the trolley pole.

In addition to the rapid action and natural comedy of these scenes, they are filled with thrilling stunts, to which even the most nervous patron could not object, bits of comedy and laugh-getting gags, and when it is all over you are fairly weak from laughter and excitement. This certainly more than makes up for the easy pace of the early reels and you don't realize that the picture runs into eight reels.

Harold Lloyd's work needs no comment, other than to say that he is in his very best form. Jobyna Ralston, Richard Daniels and Carlton Griffin comprise the small supporting work and lend able assistance, but after all Lloyd is the whole picture and the whole picture is Lloyd.

To enumerate even a portion of the smiles, chuckles, laughs, thrills or heart-interest scenes in this picture would be impossible in this limited space. Suffice it to say that it is a picture that should please just about ninety-nine percent of any audience and make many a patron want to see it a second time. No need to remind you what it will do for your box-office. Grab it quick or you'll be sorry if the other fellow beats you to it.

Cast

The Poor Boy ..... Harold Lloyd
The Rich Girl ..... Jobyna Ralston
The Poor Man ..... Richard Daniels
The Rich Man ..... Carlton Griffin

Story by Sam Taylor, assisted by Ted Wilde, Tim Whelan and Tommy Gray.
Photographed by Walter Lundin and Henry Kohler.
Directed by Fred Newmayer and Sam Taylor.
Length, 7,457 feet.

Story

The Poor Boy, working for his uncle, a tailor, is girl shy and keeps away from them. He writes a book of warning to other men in which he tells how he wins different types of girls such as flappers and vamps. Taking his manuscript to the city he meets the rich girl on the train and helps her out of difficulties with her dog. They fall in love with each other and he tells her he will have something to say when his book is accepted. The publisher ridicules his book but the office force are so amused at it and make so much fun of it, he decides to publish it as a "Boob's Diary." Believing he has been turned down, he tells the girl he was only kidding her to get new material. He learns his book has been accepted and that the girl is about to marry a man who already has a wife. Then starts a mad rush to get to her, in which he meets with all kinds of funny and thrilling experiences, using every kind of vehicle, motorcycle, horse and wagon, auto and a stolen trolley car. Arriving just in time, he grabs the girl, takes her to a secluded spot and—well everything ends all right.

"Stories for the Children, Drama for the Grown-Ups."—N. Y. Herald
Original Drama Written for the Screen
Adaptations Made
E. E. BURSON, Cineo-Dramatist
261 So. Burlington Ave. Los Angeles, Cal.

"Beau Brummel"

Warners Present John Barrymore in Stage Classic Which Is in Every Way a Credit to the Screen

Reviewed by C. S. Sewell

Clyde Fitch's play, immortalized on the stage by the late Richard Mansfield, has been transferred to the screen by Warner Brothers with John Barrymore in the title role. It is a production with which even Mansfield himself could probably find no fault.

Drawing on history as well as fiction, Harry Beaumont has made a picture that stands in a class by itself and as an artistic achievement, an example of perfect balance in all angles that go to make a high class production, of superb acting on the part of the star and well-nigh perfect support, it is a picture of which the motion picture industry may well be proud, one that will appeal to the very highest class of patrons and which challenges those who decry the screen as a medium of real artistic expression.

Here is a picture without a definite dramatic plot, simply the story of one man's life and experience, a character study of an exceedingly interesting person, a "nobody" of a hundred years ago who through his cleverness, wit, insolence and personal charm made himself the boon companion of the heir to the English throne, who is pointed out as the greatest "dandy" of all time, but who shot too high and who, because of his extreme self-assurance and insolence toward his benefactor, fell from grace at the climax of his career and died in an insane asylum a worn and broken old man, but still retaining through it all traces of the dandy of other days.

It is the story of a man whose life was really a pathetic tragedy despite a period of success in his chosen field. Barrymore pictures him as a man with a brilliant mind, capable of doing great things, who in an age of artificiality and sham elected to pose as an arbiter of fashion and a social leader.

It is a story which while it is without any big punch or melodramatic scenes depicts a life that was theatric and at all times dramatic, a life of disappointment in love and ambition. It is a picture which naturally moves along at an easy pace, for so much of the effect depends on the characterization, where every movement, gesture and expression is made to count, and where hurried action would mar the effect.

And such a characterization! Never has the stage or screen seen anything finer than John Barrymore as Beau Brummel. To the intelligent patron it will be a delight, for the Beau is at all times a fascinating figure, his grace and elegance charms while his insolence and subtle wit and his sarcastic shafts of humor, amuse.

Many pages could be written on the excellence of Mr. Barrymore's performance, how he convincingly portrays the successive ages of the dandy from young manhood to old age, how he seems to be really living the role and makes the character a real creature of flesh and blood, many references could be made to the little subtle touches that speak volumes.

Willard Louis' portrayal of the role of the Prince of Wales is superb, and while not calling for the same subtlety and adroitness, is a worthy second to the star's characterization. All of the other roles are handled in a superior manner by well-known players, while Mr. Beaumont's direction is magnificent.

Regardless of its superiority and the fact that it will be a delight to intelligent persons, as a motion picture it must stand the test of being shown to all classes of intellects and there are patrons who always clamor for fast movement, thrills and melodrama, for definite plot, and those who will not appreciate its subtle humor and magnificent character delineation, and others who do not care for anything that smacks of tragedy or disappointment so far as the star is concerned. These, however, will be partly placated by the double exposure scenes at the end which show the spirit of the Beau as he was at the height of his glory joining the spirit of the one woman he really loved and from whom he has been separated in life. After all, it will be for the exhibitor

to judge the calibre of his patrons in gauging his probable box-office returns, but do not lose sight of the value of the presence of John Barrymore, whose name is a household word and who is considered to be one of the greatest actors of all times, or the fact that Beau Brummel was one of the greatest roles of the celebrated Richard Mansfield, and you can promise that in John Barrymore he has a worthy successor.

Cast

George Bryan Brummel.....John Barrymore
Lady Margery.....Mary Astor
Prince of Wales.....Willard Louis
Duchess of York.....Irene Rich
Mortimer.....Alec B. Francis
Lady Stanhope.....Carmel Myers
Lord Alvanley.....William Humphreys
Lord Stanhope.....Richard Tucker
Lord Byron.....Andre DeBeranger
Mrs. Wertham.....Clarissa Selwynne
"Poodles" Byng.....John J. Richardson

Based on play by Clyde Fitch.
Scenario by Dorothy Farnum.
Directed by Harry Beaumont.
Length, 10 reels.

Story

George Bryan Brummel, an obscure officer in the English army, disappointed, in love when Margery, his sweetheart, gives in to her parents' demand that she marry Lord Alvanley, decides to use his wit, cleverness and personal charm to advantage. Quickly getting an entree to the Prince of Wales, he soon becomes his constant companion and is recognized not only as the favorite, but as the arbiter of fashions. His sway is undisputed but his insolence and his affairs with the ladies of the court makes enemies and finally he oversteps himself in his supercilious treatment of the Prince and falls into disfavor. His creditors close in on him and he escapes to France. Finally, his resources gone, he discharges his faithful valet and finally becomes mentally unbalanced. Years later, a broken old man, following a gleam of intelligence during the visit of his faithful servant, he dies at about the same time as his former sweetheart, and their spirits, as they were in the heyday of their youth, are united in death.

"The Shooting of Dan McGrew"

Metro Picturization of Service Poem Is Exceedingly Effective Melodrama

Reviewed by Sumner Smith

The Metro picture, "The Shooting of Dan McGrew," should prove to have almost universal appeal. This picturization by Sawyer and Lubin of Robert W. Service's Yukon verse has been very skilfully directed by Clarence Badger. It is typically a melodrama and practically without comedy relief. The settings are varied, and extremely effective, ranging from a South American locale to the Klondike and to the bright lights of Broadway. In some way Mr. Badger has managed to make them not only elaborate but somewhat different from the routine sets for such locales, and therefore they are all the more interesting. The camera work and the acting are excellent.

Barbara La Marr as "the lady known as Lou," Lew Cody as "Dangerous Dan" McGrew and Percy Marmont as Jim, Lou's husband, are all well cast and do some of their best work, Miss La Marr and Mr. Marmont scoring especially in the more emotional scenes. For consistent characterization, however, Mr. Cody surpasses both. His self-sufficient air makes him the ideal type for McGrew. George Siegmann and Mae Busch, in less important roles, contribute very materially to the success of the picture.

The high spots are Lou's decision to leave Jim and go to New York with McGrew to better the family fortunes, McGrew's discovery in a New York cabaret by Jim and an ensuing fight and conflagration, the murder by McGrew and his death when Jim finally locates him in a Yukon saloon. The picture moves along smoothly, with about the right emphasis on each scene, so that there is a real "kick" in each big scene. A couple of hundred feet of film, however, might be eliminated without damage to the whole, and it would help the few who do not know the story if another scene was added showing that Jim did not die when the cabaret burned.

Cast

Lady known as Lou.....Barbara La Marr
Dangerous Dan McGrew ..... Lew Cody
Jim, Lou's husband ..... Percy Marmont
Isador Burke ..... Max Ascher
The Ragtime Kid ..... Fred Warren
Owner of the saloon ..... George Siegmann
Lou's companion ..... Mae Busch
Sea Captain ..... Nelson McDowell
Beach Comber.....Bert Sprotte
Little Jim ..... Phillipe de Lacy

From "The Spell of the Yukon" and other verses by Robert W. Service.
Picturized by Winifred Dunn.
Directed by Clarence Badger.
Length, 6,318 feet.

Story

Lou, performer in a cabaret where her husband Jim is pianist, makes a big hit in South America. The squalor of her surroundings nauseates her and she tells Jim they must leave for the sake of their two-year-old boy. When Jim refuses, she runs away with Dan McGrew as a business proposition to make a success on the New York stage and advance the standing of the family finances. Later Jim follows and attacks McGrew in a cabaret. The place takes fire and Jim, felled by McGrew, narrowly escapes. McGrew takes Lou to Alaska and she, believing that Jim wishes to kill her, becomes reckless and acts as McGrew's gambling decoy in the Malamute Saloon. Jim learns that his wife was not unfaithful and follows, killing McGrew in a gun battle and effecting a reconciliation with Lou.

"Three Weeks"

.xcellent Entertainment in Goldwyn's Beautifully Produced Version of Elinor Glyn's Novel

Reviewed by C. S. Sewell

Under the supervision of the author and using a scenario prepared by her, Alan Crosland has produced for Goldwyn a screen version of Elinor Glyn's well-known novel of more than a decade ago, "Three Weeks," the forerunner of a long line of novels dealing with passionate romance that oversteps the bounds of convention.

To Mr. Crosland, and to Aileen Pringle who portrays the Queen, go the honors for this production, for despite the daring nature of the story, with its sensational theme which, with the slightest slip in either acting or direction would have become sensual, the picture has emerged as a beautiful story of a great love and a passion that ennobled instead of dragging down the two principals.

Don't make the mistake of thinking that the story has been cast aside or that its fire and passion have been eliminated. It is all there, the growth and power of their love is forcibly brought out, but it has been delicately handled, and while the inference is unmistakable, there is not a scene which even the most fastidious could consider as having been handled so as to really overstep good taste. True, there are certain familiar situations of the novel that come dangerously close to the line, but they are skimmed over with a deftness that is absent from many a picture with a more conventional theme.

This romance of a queen and an English gentleman obviously was not without its difficulties, consequently the picture has its quota of thrills and dramatic situations, including the storming of the palace by a mob which is placated by the queen, the battle between the queen's servant and an assassin and the death of the queen at the hands of the jealous king followed by his own death at the hands of her loyal servant.

For the romantically inclined, it is a picture that with its frank scenes of love, its inferences of passion and its thrills, will hold the interest from the first scene to the final fade-out. Supplementing this is the fact that from a production standpoint it is unusually artistic and truly beautiful; costuming, lighting, composition, and sets radically different from the conventional combine to make every scene resemble a painting by Maxfield Parrish or some other celebrated artist and all blend in with the theme itself to make a harmonious whole.

While Conrad Nagel as the Englishman is satisfactorily cast, the lion's share of the acting honors go to Aileen Pringle as the queen. Stately and dignified in the court scenes, in the sequences with Nagel she strikingly suggests a great love.

The entire supporting cast is excellent. John Sainpolis does fine work as the king, with Stuart Holmes and Robert Cain as his confidants, and Dale Fuller, Mitchell Lewis and Nigel DeBrulier as the queen's loyal servants.

By no stretch of the imagination can it be classed as a Sunday School picture, and its sensational theme is not one that will appeal to the prudish. Objection may also be taken to its moral tone, for even with the partial justification of the queen's acts by showing the king as a drunken beast immersed in his own illicit affairs, there is no getting away from the fact that even though pictured as ennobling and elevating, the theme is one of a passion so great that it overstepped conventionality and counted not the cost. Then, too, there is the fact that the action ends unhappily for the queen as she gives her life, though the hero finds his reward in seeing his son on the throne. Here again is cleverness shown, for there is never any direct mention of the fact that the boy is their son.

Nevertheless, it is a picture that should prove decidedly entertaining for the great majority and except in houses where themes of this type are considered too risque it should prove an unusually big box-office attraction.

Cast

The Queen.....Aileen Pringle
Paul.....Conrad Nagel
King.....John Sainpolis
Sir Charles.....H. Reeves-Smith
Lady Henrietta.....Helen Dunbar
Petrovich.....Stuart Holmes
Vasilli.....Mitchell Lewis
Verchoff.....Robert Cain
Dmitry.....Nigel DeBrulier
Anna.....Dale Fuller
Mitzi.....Claire DeLorez
Young King.....Alan Crosland, Jr.

Based on novel by Elinor Glyn.
Scenario by Carey Wilson.
Photographed by John J. Mescall.
Directed by Alan Crosland.
Length, 7,540 feet.

Story

Disgusted by the brutality and sensuality of the king, the queen of Sardalia, a little European principality, goes to Switzerland. There she meets Paul Verdayne, a high class Englishman, and they are irresistibly attracted to each other. Their love for each other continues to grow until it becomes a passion which does not count the cost. Sensing danger, the queen leaves for Venice and Paul follows, but when Paul barely escapes

(Continued on page 587)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"SHORTS" REVIEWED IN THIS ISSUE

Brothers Under the Chin (Pathe)
Checking Out (Universal)
Dandy Lions (Educational)
Medicine Hat, The (Pathe)
New England Farm, A (Fox)
Our Little Nell (Pathe)
Pathe Review No. 15 (Pathe)
Safe and Sane (Educational)
Spring of 1964 (Universal)

"Dandy Lions"

(Educational—Comedy—Two Reels)

Here is an excellent two-reel comedy, a Christie starring Neal Burns, that contains a large number of laughs and will highly amuse the great majority of patrons. It is a farce, with touches of slapstick. There is a real plot which is adhered to closely, concerning a bashful lover whose fiance insists that they be married in a den of lions. He consents believing no lions are anywhere around. A circus comes to town and a friend offers to "fix things" so the lover becomes very heroic. Naturally everything goes wrong, including an attempt to substitute fake lions for the real ones. The hero finally gets out of the scrape but his friend, posing as the trainer is left to his own resources in the cage with the real lions. The entire cast, including Neal Burns, Jay Belasco and Natalie Joyce, do good work. "Dandy Lions" is one of the best constructed and most amusing of the recent Christies and is well up to this company's usual high standard. It moves fast, and provides excellent entertainment for all types of audiences. Even slapstick fans will be satisfied, for the main idea is farcical enough and there is sufficient knockabout business to please them.—C. S. S.

"Safe and Sane"

(Educational—Comedy—Two Reels)

The light plot to this two reel Christie Comedy distributed by Educational, starring Jimmie Adams, serves as an excellent basis for introducing a large number of highly amusing situations. This picture belongs in the type of rough and tumble farce comedy. It is nicely constructed, as is usually the case with Christies, all of the action having a direct bearing on the plot, and is not simply a lot of slightly related incidents. The situations are all entirely possible, if not plausible and have been burlesqued or cleverly overplayed for comedy effect. Jimmie appears as the employee of a safe company and in a competition has no trouble in opening a safe. He finds he has to "rob" another in a private home. He gets mixed up with a gang of real burglars and by causing dissension between them after getting their confidence by posing as a real crook, he subdues the whole lot. He also tells a "wild" yarn of a correspondence school for burglars where he received his diploma. The action cannot be taken seriously, but it will provide thoroughly satisfactory amusement for the patron who is looking for laughs, as Director Harold Beaudine has not let slip any opportunities along this line.—C. S. S.

"Checking Out"

(Universal—Comedy—Two Reels)

This two-reel Century Comedy distributed by Universal, stars the wonderful dog Pal, and this little animal has been given fine opportunities to show his cleverness. In fact the comedy is in the nature of a lot of only slightly related incidents calculated to show him to advantage. Harry Sweet, as Pal's friend, has the leading human role. Pal, all alone, sells newspapers and makes change. Harry helps him when he is hurt and they open a "hot dog" stand. Later they both get jobs in a hotel and succeed in preventing a burglary, as Pal trains a couple of guns on the gang and holds them at bay while Harry gets the police. Some of Pal's stunts are uncannily clever, and there are a number of amusing situations in this comedy, which ranks well up to the standard of the others in which this dog has appeared. It will appeal particularly to children and to grown-ups who like cleverly trained animals.—C. S. S.

"Spring of 1964"

(Universal—Comedy—One Reel)

As indicated by the title, the action in this single-reel Universal comedy takes place many years in the future. It is a burlesque, built on the idea that at that future date women will have usurped man's place, and the men will be doing the housework. Neely Edwards is cast as the henpecked "househusband" while Bert Roach is the "icelady" who flirts with him and arouses the ire of Alice Howell the wife who goes out to business. By entirely reversing the status of the man and woman of the present day, situations have been provided which will amuse a number of patrons, however, this plot has been used previously and will appeal more to patrons who have not witnessed comedies built along similar lines.—C. S. S.

"A New England Farm"

(Fox—Instructive—One Reel)

This Fox Educational Entertainment will bring back to those raised in the country their own days on a farm, while it will enlighten the city-raised patron as to just how the farmer occupies his day with a multiplicity of activities extending from sun-rise to sun-set. It shows the entire family at their tasks, including milking, feeding chickens, harvesting, cooking, churning, and many other things, including a bit of recreation. It is an instructive as well as an entertaining reel for the majority.—C. S. S.

"Brothers Under the Chin"

(Pathe—Comedy—Two Reels)

Stan Laurel and Jim Finlayson go back to the cradle days in this one. They insure laughs from the start by appearing as twins in an orphanage with marks under their chins as the only means of establishing their relationship. Their antics in baby clothes and in a big clothes basket are particularly comical. One of them is adopted and then the scene shift to "twenty years later." The other as captain of a sailing vessel needs an extra hand. It does not develop until the last part of the comedy that the well dressed man he has abducted is his own brother. There are lots of amusing scenes on board the vessel. One of these incidents, showing the entire crew attacked by seasickness at the dinner table, may be considered just a little overdone by a few in some audiences.—T. W.

"Pathe Review No. 15"

(Pathe—Magazine—One Reel)

"The Sweetheart of the Desert" shows the cactus plant as the plainsman's enemy and the city dweller's friend. This reveals how cactus, shorn of its armor and boiled in sugar, makes a toothsome delicacy. How many "movie" animals are made in papier mache is interestingly disclosed under the title of "The Paper Zoo." "Sunshine Land" gives colored glimpses of Florida as a watering place and a home land.—T. W.

"Our Little Nell"

(Pathe—Comedy—One Reel)

All of the Hal Roach "Dippy Doo Dad" series have laugh credentials but it may safely be said that "Our Little Nell" has nothing short of a guarantee to keep the house roaring from start to finish. Hal's animals this time start things going with a modern love story climax. The innocent maiden, despite the warnings of her knowing father, elopes with the sophisticated young man who cheats in a pool tournament to win the prize. The father shows up just in time to prevent the justice of peace from pronouncing the final word. The animals crowding, applauding and rioting at the pool tourney and the way the monkey actors handle their cues is remarkable, as is the manner in which the minature sets have been errected.—T. W.

"The Medicine Hat"

(Pathe—Drama—Two Reels)

Many laugh provoking situations are skilfully brought out in this episode of "Indian Frontier" stories being distributed by Pathe. Long Hair, a famous Arapahoe medicine man, returns from the first conference held in Washington, between the government and all Indian tribes' representatives, with numerous things. Among them is the stove pipe hat which was in vogue at the time. The maker of medicine is telling his tribe how invaluable the hat will be in strength-

ening the potions when the crown is suddenly pierced by an arrow. The magician's daughter bowed the fatal arrow and as the result her father gives her to an admirer whom she detests. Her lover forces the admirer to beg the medicine man to relinquish this vow and the old man does when his daughter proves that this wooer had stolen one of the relics he had obtained at Washington. This adds a touch of romance to the episode which is authenticated by members of the Arapahoe tribe living today. —T. W.

"Three Weeks"

(Continued from page 585)

assassination at the hands of the king's hirelings, the queen returns home, never disclosing who she really is. Paul goes back to England and gives his life to the performance of good deeds, ennobled by his love for the queen. Three years later, she sends for him. The king learns of Paul's presence and in a jealous fury he kills her as she has sent Paul away. Her servant then kills the king. Paul returns and she dies in his arms. Two years later, Paul goes back to Sardalia and witnesses the coronation of their son as the king, his heart filled with the memory of his love for the child's mother.

"His Forgotten Wife"

Madge Bellamy and Warner Baxter in Interesting Palmer Photoplay Distributed Through F. B. O.

Reviewed by C. S. Sewell

For its third release through F. B. O. Palmer Photoplay Corporation is offering "His Forgotten Wife" with Warner Baxter and Madge Bellamy in the leading roles. It is a story which relates the experience of a young American who as a result of a shell-shock was unable to remember anything about his past life, and the title refers to the fact that when an operation restored his memory, he forgot all that had happened in the meantime, even the girl he married. There, however, remained a hazy recollection and the counter shock caused by seeing police ready to arrest her, brings back his recollection and everything ends happily. The lost memory theme appears to be a popular one with producers at the present time, for there have been several recent features based on this idea.

The picture is melodramatic and the action not altogether convincing, especially the striking coincidence of the hero's getting a job in his own home as a butler, and there are points where the situations are not smoothly developed; however, the story moves along at a good pace, the action is complicated by the fact that the chap has a fiance who is unscrupulous, and the wits of the two women are pitted against each other in their attempts to hold the love of the hero. There is an exciting scene where the real wife steals a taxi and holds up the other woman, taking away from her valuable papers and money that she is trying to get away with.

The spectator's attention is not allowed to lag, and the picture should prove an average program attraction in the majority of houses. The acting of the entire cast is satisfactory and Madge Bellamy is especially good in her characterization of the little French nurse who marries the hero.

Cast

Suzanne ..... Madge Bellamy
John Rolfe ..... Warner Baxter
Corinne McRea ..... Maude Wayne
Irene Humphrey ..... Hazel Keener
Judge Henry ..... Tom Guise
Meadows ..... Willis Marks
French Major ..... Eric Mayne

Story by Will Lambert.
Adapted by Will Lambert and Del Andrews.
Directed by William Seiter.
Length, 6,500 feet.

Story

Donald Allen, a wealthy young man, is reported as killed in France in the war, and leaves all his property to his fiance, Corinne McRea. In the meantime a soldier suffering from shell shock forgets his name. His French nurse Suzanne, tells him he is John Rolfe. They marry and come to America. John gets a job as a servant in his old home and his wife is a maid. The butler and Corinne recognize him, but he does not know them. Judge Henry, trustee of the estate, satisfies himself that John is really Donald and takes steps to recover the estate. Corinne, who is unscrupulous, gets all the available securities from the bank. Suzanne steals a car, holds Corinne up and takes them away from her. An operation restores Donald's memory and he forgets Suzanne. Corinne plans to have her arrested and invites her to a ball, but when Donald sees her in trouble his memory of her returns, and he escapes with her, and Judge Henry finds them at his home in each other's arms.

"Try and Get It"

Bryant Washburn Scores in Entertaining Hodkinson Comedy

Reviewed by Sumner Smith

Samuel V. Grand's "Try and Get It," released through Hodkinson, scores as distinctly amusing light comedy. Though the plot has merely to do with the attempts of a bill collector to collect from an irascible cement manufacturer who also runs a gown and lingerie establishment, and the scenes offer little variety, there are chuckles and hearty laughs aplenty through the ingenious development of the situations, the excellent acting and very helpful subtitles handled as repartee. Evidently the story in the Saturday Evening Post, on which it is based, was closely followed. Each situation has as many laughs as a pullet has pinfeathers. The best scene is where the collector lingers uneasily among bits of fluffy lingerie and two-thirds clad models in the fashion shop, and then decides to force a settlement of the bill by squirting cheap perfume on the customers.

In the principal role Washburn performs cleverly. A restrained type of acting makes him effective throughout most of the picture, particularly in the scene mentioned above, but toward the end he might have verged more on the debonair. Almost equally skilled in tickling the sense of humor are Lionel Belmore as the quick-tempered business man and Edward Horton as the chap who had to be thrown out three or four times before it permeated his consciousness that he wasn't wanted around. Joseph Kilgour supplies good characterization with a few amusing touches, and Billie Dove is charming and clever in adding the heart interest.

This picture ought to please almost any audience. It is easy to watch, and it makes laughing a habit.

Cast

Joseph Merrill ..... Bryant Washburn
Rhoda Perrin ..... Billie Dove
Glenn Collins ..... Edward Horton
Larry Donovan ..... Joseph Kilgour
Timothy Perrin ..... Lionel Belmore
Mme. Florio ..... Mme. Rose Dione
'Phone Operator ..... Hazel Deane
Bookkeeper ..... Carl Stockdale
From the story "The Ringtailed Galliwampus" by Eugene P. Lyle, Jr.
Adapted by Jules Furthman.
Directed by Cullen Tate.
Length, 5,607 feet.

Story

Joseph Merrill and Glenn Collins compete for the love of Rhoda, daughter of Timothy Perrin, cement manufacturer and backer of a modiste shop. Employed by the same firm, Merrill tries to collect from Perrin on an old bill and Collins to obtain an advertising contract. Perrin takes a huge delight in heaving them bodily out of the cement works. Merrill's persistency wins him both the girl and payment of the bill.

"A Man's Mate"

Fox Production Starring John Gilbert Presents Him in Interesting Story with French Atmosphere.

Reviewed by C. S. Sewell

Fox Film Corporation's production, "A Man's Mate" is a story of a man who loses his memory as the result of a blow, falls in love with a girl and has only a hazy recollection of her when an operation restores his memory. Though differing considerably in treatment in each case, this basic idea appears to be a popular one with producers at the present time.

John Gilbert stars in this picture and is seen first as a painter, the son of a wealthy shipbuilder, then as a Paris apache. The story is laid in France, among the shipyards at Havre, the underworld of Paris and the rural states of Normandy.

There is considerable action although it is not always convincing, noticeably the sequence showing the hero going to Paris as the result of a subconscious call and wandering into the very cafe in which his sweetheart of the apache days is a prisoner at the exact moment when she is being attacked. To offset this there is a certain fascination in the theme, the atmosphere of the Paris underworld has been effectively handled and scenes of a cottage in Normandy surrounded by flowers are really beautiful, while there is considerable heart interest in the romance between the hero and the apache girl who takes the chance of losing his love in order that he may be restored to his rightful position in society.

John Gilbert does good work but does not at all times seem at ease. Renee Adoree is effective and attractive as the Apache girl, Noble Johnson is well cast as the apache bully and villain and the remainder of the cast is satisfactory. Altogether, it is a picture that ranks as an average program offering and should prove satisfactory with a large number of patrons.

Cast

Paul ..... John Gilbert
Wildcat ..... Renee Adoree
Lion ..... Noble Johnson
M. Bonard ..... Wilfrid North
Father Pierre ..... Thomas Mills
Vernign ..... James Neill
Lynx ..... John Giddings
Sybil ..... Patterson Dial
Story and Scenario by Charles Kenyon.
Directed by Edmund Mortimer.
Length, 5,041 feet.

Story

Paul Bonard, son of the shipbuilder, Raoul Bonard, is an artist but his talent is being smothered by his father's arrogance. In a cafe in Paris the Lion and the Lynx, two apaches, are to fight for a girl known as the Wildcat, but the Lynx runs away. He is pursued and in escaping, he fells Paul and changes clothes with him. Paul is taken to the cafe, and remembering nothing becomes an Apache. A down-and-out art critic recognizes his genius as an artist, persuades him to go to the country to get inspiration. This comes when he realizes his love for the Wildcat, and he paints a masterpiece. The Wildcat learning he is Paul Bonard takes him to his people and consents to an operation to restore his memory even though it will make him forget her. She returns to her old haunts and the Lion forces himself on her. Paul, feeling an irresistible call, goes to Paris and wandering into the cafe, recognizes the Wildcat and his love for her returns anew.

PROJECTION

EDITED BY F. H. RICHARDSON

Connecticut in Line

From Superintendent of State Police Robert T. Hurley, Hartford, Conn., comes the following letter:

Dear Mr. Richardson:—Referring to previous conversations and correspondence relative to motion picture projection, I take pleasure in handing you herewith attached revised forms now used by this department:

(1) Application for renewal of projectionist's license.

(2) Forms of projectionist's license.

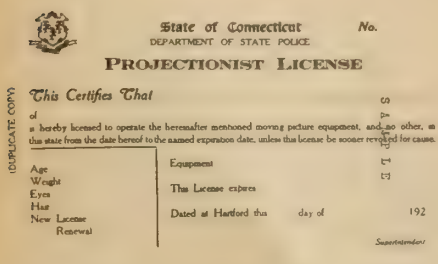
You will note that these forms are exactly alike, except the difference in color of paper. The procedure is to describe on the license the kind of equipment the licensee may use. The difference in color of paper is merely to facilitate the work of inspectors. Blue is used where an applicant is granted an unrestricted license. Yellow is used where the applicant receives a limited license, as for instance, to use an enclosed, portable projector.

As you will note, the license is in duplex form. The original is delivered to the projectionist and the duplicate kept on file. I trust these enclosures may be of interest to you.

Nutmeg State Progressive

Friend Hurley, they certainly are, for it proves that Connecticut is not hide bound and non-progressive. Your department has, as I asked you last summer, adopted up-to-date nomenclature. I wish, however, that as soon as convenient you would go one step further and change "Is hereby licensed to operate the hereinafter, etc.," to "Is hereby licensed to project motion pictures with the etc." Not so much different, but we want to get entirely away from that "operate." I've been "operated on" myself and the darned word gives me the shivers. Sounds too much like a hospital.

I had several conferences with Superintendent Hurley last summer, and by his direction Lieutenant Stiles, his right hand man, visited with me at my summer home and we went over the Connecticut laws pertaining to projection and tried to map out some line of procedure which would not only be decently progressive, but which would at the same time be practical, remembering that proposed alterations which involve change in law must be gotten through legislatures, where they are at the mercy of



State of Connecticut No.
DEPARTMENT OF STATE POLICE
PROJECTIONIST LICENSE

This Certifies That
of
is hereby licensed to operate the hereinafter mentioned moving picture equipment, and no other, at this state from the date hereof to the named expiration date, unless this license be sooner revoked for cause.

(DUPLICATE COPY)

Age
Weight
Eyes
Hair
New License
Renewal

Equipment
This License expires
Dated at Hartford this day of 192

Superintendent

politicians who know about as much about what is right or wrong with regard to motion picture projection as you and I know about the number of cities on Jupiter.

Hurley Capable Official

I found Superintendent Hurley to be a capable official, who is himself progressive, BUT he is trying to do a mountain of work with a mole hill of workers—needs two men to every one he actually has. He therefore very naturally is not keen on tackling new things which will almost inevitably increase the already back-breaking burden. I know Superintendent Hurley appreciates the importance of high grade projection and of conditions which will encourage it; also I believe he will make improvements looking to that end just as fast as it is practicable to do so. And, believe me, I for one, while I won't harass an overworked man too much, will not let him forget the matter.

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions in the list at the back of the Bluebook. In the book itself the page number where the question is explained is indicated. I will publish the best answers received each week. An occasional question not in the Bluebook list will be asked. Such questions will be indicated by a letter following the number.

Warning.—You may, of course, quote your answer from the Bluebook verbatim, but it is very much better to study the Bluebook text and then give your answer in your own words, with such explanation as will make it clear that you understand the underlying principles involved.

Question No. 20.—What is meant by Working Distance?"

Question No. 21.—What is meant by the term "Conjugate Foci?"

Question No. 22.—What do you understand the term "Equivalent Focus" to mean?

Question No. 23.—What is spherical aberration. Illustrate your answer with drawing.

Question No. 24.—What is chromatic aberration? What is its effect as applies to projection?

We Don't Agree

Once in a while I find myself obliged to disagree with friend John Griffith, notwithstanding the very high regard in which I hold his knowledge of the projector optical train. He writes:

Dear Frank:—With reference to article in March 22 issue, dealing with blurred edges of pictures. There is nothing wrong with the aperture plate—(didn't say there was. Said seat of trouble seemed to be NEAR aperture. —Ed.) This is a natural condition. The aperture is not exactly on the same plane with the film, and if one be in exact focus the other will not be, even though the difference between the two planes be but a few thousandths of an inch. The film strips (tracks. —Ed.) maintain a small space between film and aperture, else film would get scratched.

With Mazda, owing to short Y distance, the cone of light from each point of the film fills the entire projection lens rear aperture, so that unless the lens be highly corrected there will be both chromatic and spherical aberration. The Snaplite lens has, I believe, a smaller rear free diameter than the Gundlach No. 2, so that when the change is made to it, the lens picks up a smaller diameter of the light cone from each film point, hence there is better definition with the Snaplite, but also less light. Perhaps the projectionist is not using a 2-inch black border inside his light area at screen.

Now maybe I'm wrong, but I can't quite see this. Of course we all know that in theory there would be exactly the condition Brother Griffith describes. I think we also all know that in practice it does not obtain to an extent which makes it visible to the naked eye. I've myself seen many prizma lens Mazda installations, and have observed nothing of the sort. Also, I don't believe a difference of 6/1,000 of an inch in the plane locations would be visible to the eye on the screen—and mind you the effect in this case is quite pronounced. I myself thought of all this the first time I read a description of the trouble. I immediately discarded the causes Friend Griffith advances as highly improbable, and probably entirely impossible.

If, however, something located as much as 1/16, or maybe only 1/32 of an inch, from the film plane interfered with the light, then such an effect might well be produced. As Brother Griffith says, the effect, if not too far extended, could be hidden by extending the picture over on a black border, but that is NOT what we want. We want to find out, for sure, exactly what is doing this thing. If I am in error I want to know it.

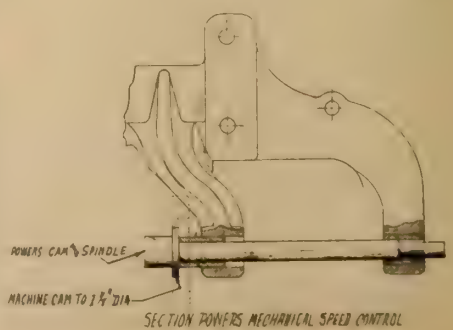
Try This and Report

I want as many of you as will who are using Mazda and corrugated condenser to tell me whether or no your picture outline is sharp when the picture itself is sharp on the screen. I also want as many of you as have any method of making fine measurements to focus your picture just as sharply as you can and make a scratch mark on the lens barrel. Then move the lens ahead or back until you can just barely begin to observe the effect on the screen, and make another scratch mark, measuring the exact distance between the marks. In making report of this kindly tell me the following: (a) Kind, working distance and free opening of lens; (b) projection distance; (c) width of picture.

WARNING:—In making this test either have some one down near screen to observe effect or else use an opera glass.

How to Do It

Recently Mr. Spencer, Projectionist of the Windsor Theatre, Windsor, Ontario, described to me his method of using a Powers cam as a pilot for inserting wood bushings in the Powers mechanical speed control. I submitted his letter to Lester Bowen, Designing Engineer for same company, who had the accompanying drawing made to show how this might be done, at the same time



SECTION POWERS MECHANICAL SPEED CONTROL

remarking that it seemed to him a more simple plan would be to use an ordinary rod, of suitable diameter, with a collar on its end.

As It Should Be

Recently I sent the Nicolas Power Company carbon copy of an article I proposed to publish, based on changes in the Powers projector of which that company had just notified me. I now have a letter from Herbert Griffin, General Sales Manager, in course of which he says:

I desire to thank you for thus calling the attention of projectionists to slight changes we have made in the Powers projector within the past few months.

With regard to the letter accompanying the carbon copy, all that you have said regarding manufacturers not notifying you of these changes is perfectly correct, and I, for one wish to go on record as advising you that from now on it will be our policy to notify you immediately we have anything of any importance which will interest projectionists and the motion picture industry at large.

That is as it should be. This department right in its beginning adopted the policy that the manufacturer well knew this department made no charge of any sort whatsoever for news of articles regarding changes in projection equipment, and that surely if we gave the space it was up to the manufacture to supply the information. Then, too, I took the position that the manufacturer, well knowing that a very large percentage of the projectionists of the United States and Canada, as well as many in other countries, read the projection department and look to it for guidance, should merely as a matter of courtesy to the projectionists and theatre managers supply us with the information necessary to publication of news of changes in their equipment.

Stupid Blunder

I have received many letters calling me down for what was really nothing but a stupid blunder on my part in answering a Louisiana small town man in February 9 issue. I suggested that he ought to instal a transformer, whereas he had distinctly told me his current supply was 220 volt D. C.

It was just one of those failures of the human brain which occur from time to time. The error was so very obvious that I was a bit surprised that you did not all just recognize it as such, and let it go at that. I pull a rank boner occasionally. Don't YOU???

A Suggestion

G. W. Bennewitz, that war horse of South Dakota—Sioux Falls, to be accurate—whom you all know by this time, writes this suggestion:

Dear Friend Richardson:—Am laying aside other things I wish to send to the department to take up something I think we have all overlooked. We are still listed in city directories as "Operators," probably due to the fact that none of us have taken the matter up with the publishers of those useful volumes. Have just written R. L. Polk & Company, Detroit, asking that the change be made. It ought to be done by others as well.

Had Listing Changed

Had my own listing changed to Projectionist last year, but when the proof reader came to it he changed it because there was no other listing under that name. This ought to be taken up by the A. P. S., the I. A. T. S. E. and M. P. M. O. and all of us. I think it should come before the next convention of the I. A. T. S. E. & M. P. M. O. and the name be changed to I. A. T. S. E. and Motion Picture Projectionists.

The changing of the name of an organization chartered by the A. F. of L. is a rather large undertaking. It is so big, in fact, that I have about given it up and am inclined to favor the thing which is now being done by many locals, Viz: On their stationery and in their constitution and contracts they use Motion Picture Projectionists Local Union No. —— of the I. A. T. S. E. and M. P. M. O. This fills the bill fairly well, and is practical. Of course if the name can be changed, all well and good. I'm for it, BUT let us do what we can until such time as it seems practical to change the name.

As to city and telephone directories, surely all you who take pride in your profession, and who use the title Projectionist, should see that you are properly listed in them. This includes Projectionist locals. I agree with you there, Brother Bennewitz. The suggestion is a good one.

Wants Help

Ernest Huff, Boyceville, Wisconsin, says:

As per reference of Service Department of General Electric Company we come to you for some information. Have a Powers No. 6 Projector, taking current through a G. E. Compensarc. Current is 110 volt. We usually use the second step. (From this I take it you have an A. C. to A. C. Compensarc and use A. C. at the arc.—Ed.) Projection distance is 90 feet. We use large carbons. The carbons will burn steadily, giving good light, for about half an hour. Then they suddenly begin to get noisy, gradually cooling off in the back of both upper and lower and flaming up in front, next the condenser. Can usually stop this flaming by running the upper carbon forward and decreasing the distance of separation, gradually working the upper carbon back, but by this time the light is very poor and the carbons a dull red.

I am new at arc control and would appreciate any instructions you may give me, from start to finish.

Bluebook Has Information

To give you 'instructions from start to finish' on handling a projection arc would take the entire space of two or three issues of this department. My advice is to IMMEDIATELY forward six dollars to the Moving Picture World for a copy of the Bluebook of Projection (938 pages) which will give you what you want, plus a vast amount of other extremely valuable information on projection matters.

What you seem to say is that your arc "stays put" for half an hour and then works out in front. This might be caused by magnetic effect. Be sure that the wires are not coiled up back of your lamp. Have them run in as straight as you can, from back of lamphouse to lamp binding post. A coiled wire will set up what is termed "magnetic blow" which may literally blow the arc out to the front of the carbons, if the coil is back of them. If strong enough it will blow the arc out entirely.

Precautions

If that is not the trouble, then: (A) Be sure your carbons are 5/8 diameter, cored of course. Use ONLY those carbons made especially for A. C. (B) Be certain that your carbons are perfectly dry before using. (C) Be sure all electrical connections are clean and tight. Take them apart every thirty days or so and clean them—the binding post connections, I mean. (D) Be sure your lamp leads (asbestos covered wires) are large enough and do not heat; also that they are not burned near their ends.

You have not told me how you set your carbons, and that is an important factor.

I am inclined to think it is magnetic blow, though it possibly is poor connections or burned wires which develop additional resistance as they get hot, though your giving the carbons wider separation as a part of your plan for overcoming the trouble don't sound like that was it.

Try out what I've suggested and if that don't serve, advise me and give very careful, detailed description of everything you think would have any possible bearing on the matter.

Classic of its Kind

Jack F. Cassin, Projectionist Desmond Theatre, Port Huron, Michigan, hands the editor his approval of "Projection" Room, as against "Projector" Room, and at the same time a change-over signal which seems to be a classic of its kind. It consists of a metallic dingus such as is used to bind papers together—the sort you place in a press, whack the press a bump with your fist, which causes it to jam the metal through the papers and clench it on the other side. It is a wonder it did not occur to the genius who dug up the thing for a change-over signal that he could save himself some labor by using them to make splices with. Every time I think some one has now did every d—ed fool stunt that can be thought of to the injury of film, some square head bobs up with a brand new one.

Excuse my near profanity. Looking at such a thing would cause St. Peter to glance at the angels to see if they were listening and would hear the remark he would like to make.

GET IT NOW!
The Brand New
LENS CHART
By
JOHN GRIFFITHS
Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.
The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.
Price $1.00
Postpaid
Chalmers Publishing Co.
516 Fifth Avenue New York City

Trouble Settled

Recently I wrote of an organization on the west coast known as the "A. I. C. P." which was apparently antagonistic to the regular projectionist organization I. A. T. S. E. & M. P. M. O. I now have a letter from Brother M. J. Sands, secretary Local Union 150, Los Angeles, Calif., in which he advises that the said organization has gone out of business, and that its former members have all entered the Los Angeles local—which, by the way, was the one involved, though through error I credited the matter to San Diego. Friend Sands remarks:

Messrs. Baume and St. Clair, who were the heads of the other organization, have entered the I. A. with the others. Everybody is happy and there is every indication that the new members will be A1 good ones. They are enthusiastic, and I think the majority, if not all, will be a credit to the profession, both as projectionists and as union men. Our total membership is now 216. I believe we are putting up as good projection as you can find anywhere.

Atta boy! Glad the scrap is settled and that peace prevails. We all of us have trouble enough to afford to avoid hunting any. Let the good work proceed!

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The $2,000,000 Wisconsin Is a Fairy Dream Castle

A FAIRY dream castle was the showhouse which on the night of March 28, a select audience of 3500 dedicated as Saxe's Wisconsin Theatre, the $2,000,000 wonder house of Milwaukee.

After approximately a year and a half of effort, this magnificent theatre, the largest in the city, stands as an imposing monument to its builders, a monument to the state whose name it flashes upon its great electric sign and a monument to the entire motion picture industry which made it possible.

The Wisconsin spells the crowning achievement in the career of the Saxe brothers—Thomas and John—who approximately twenty years ago gave to Milwaukee the Theatorium, the city's first movie house, much after the manner in which they now give Milwaukee its greatest motion picture theatre.

A Diversity of Entertainment

Completion of the building gives to Milwaukee a diversity of entertainment under one roof for every member of the family, no matter what his likes and dislikes, since in addition to the theatre itself the structure contains what is claimed to be the largest roof garden in its section of the country and extremely large recreation parlors in the basement for bowlers and billiard players. Thus, while mother is viewing the latest in motion pictures Dad can bowl, son can play billiards and daughter can give full vent to her terpsichorean art.

To Eddie J. Weisfeldt, who in a few short years in the Saxe employ, rose from sign painter to director of production of Milwaukee's new theatre, and Albert Koppock, theatrical specialist, late of Chicago, is due much of the credit for the artistic and elaborate creations incorporated by the builders.

Working hand in hand, the two designed many of the most attractive features, Mr. Weisfeldt drawing them in the rough and Mr. Koppock putting the finishing touches upon them with the hand of an expert.

A Seventy-Three Foot Sign

The wonders of the house begin on the outside, the electric sign towering seventy-three feet above the canopy and said to be the largest upright sign in the country. Each letter in the word "Wisconsin" is taller than the average man and due to its advantageous position is visible for miles.

A total of 2100 lamps went into the sign, 1500 old rose colored lamps to form three rows of a running border and 600 daylight blue lamps to spell the words "Saxe's Wisconsin," the first word being comparatively small and formed in a half moon effect at the top.

The exterior of the six-story building is of a cream colored block effect. The ground floor, in addition to the entrance to the theatre, contains numerous stores as do the second and third floors. The other stories contain office space.

The lobby is 100 by 37 feet, and immediately gives one an inkling of the wonders to expect inside. Extending upwards for three stories with marble columns reaching its full height, it has the appearance of the entrance to a castle. On its massive walls are art works appropriately hung between gorgeous drapes.

Marble Stairs to Mezzanine

Approaching the auditorium, the lobby reveals the mezzanine balcony promenade, accessible by means of a marble stairway. Likewise there is a stairway to the right leading to the recreation basement.

With the exception of two or three lounging seats, the lobby is free of rest equipment, it being the idea of its builders to concentrate all such conveniences on the mezzanine floor.

There in the promenade are located the lounges, the telephone and writing desks and other such furnishings that give it an air of beauty and richness. Leading off from the mezzanine floor is the Cosmetic Room, rich in mirrors and scented with perfumes, where Milady can go before and after the performance to powder her nose and rouge her lips or rest undisturbed.

Probably the most unique feature of the promenade consists of arrangements for a three piece orchestra which will play soothing melodies. This orchestra is centered about a gold leaf design Ampico reproducing piano. Its music will in no way clash with that of the thirty piece orchestra in the pit at the front of the house.

A Gorgeous Mezzanine

As in the lobby, the mezzanine floor is hung with gorgeous drapes and works of art which reach the height of expression in a statue placed directly in front of a two story arched window, making the sculptor's work visible from across the street.

The mezzanine floor extends the width of

"Why Men Leave Home" Inaugural Feature

For the important job of opening the new Wisconsin Theatre a program of entertainment that would rival the splendor of the showhouse was the goal of the management. The feature picture selected for the occasion was the John M. Stahl Production, "Why Men Leave Home," a First National release featuring Lewis Stone, Helene Chadwick, Mary Carr and William V. Mong.



THOMAS SAXE AND E. J. WEISFELDT
General Manager and Director of Production, respectively, of the Wisconsin.

the house, but runs a comparatively short distance forward.

The main floor strikes the observer as being the widest in the city. Six aisles divide the house, assuring rapid entrance and exit. A force of thirty male ushers has been employed and is aided by an annunciator system which, in response to the press of a button, lists the number and row of vacant seats upstairs on the mezzanine floor and on the balcony.

The orchestra pit is visible from every seat in the entire house. Not a pillar obstructs the view, while the floors have been graded so that the topmost balcony seat has a clear view of the pit and the entire stage as well.

A Blue and Gold Interior

The interior of the house is done in ivory and blue with amber gold trimming of fantastic design. Several carloads of decorative plaster were used.

A thousand lights illuminate the beautiful auditorium, each as part of an indirect lighting system. A central dome consists of three hundred and fifty lamps wired in a series of three colors as is every other light in the theatre. Through its system of dimmers and its three colors, of amber gold, natural blue and red, any lighting effect desired may be obtained.

A total of four hundred lamps are contained in the proscenium arch, yet not one is exposed to view. In addition to these lights, there are cove lights underneath the mezzanine floor and numerous niches in various other parts of the theatre. Placed in positions to allow flooding of the orchestra pit and the stage are approximately two hundred spot lamps, half of them being on the stage and making possible all sorts of effects. Charles Brewster, director of electricity and Louis Orlove, electrician for the Saxe Operating Co., directed installation of the lighting fixtures.

Two Bartolas Installed

The orchestra pit has its share of wonders. Attracting the greatest attention are two Barton console organs. These are to be played simultaneously by two organists. The consoles will be raised above the level of the orchestra pit whenever organ numbers are featured. This is made possible through a hydraulic lift which will lower the consoles immediately upon completion of the number.

The jangle of jazz maniacs, the pomp of military bands, the artistic brilliance of symphony orchestras and the majestiy of cathedral organs sound from these organs. Every tone coloring, from the faint cry of the wild bird to the clap of thunder and the boom of cannon is possible because of the great number of pipes on each instrument. Some of these pipes are so large that several men, tied together, can be lowered into them, while others are as small as the ordinary lead pencil.

The organ lofts are of artistic design on each side of the house and are draped with silver tinseled curtains upon which are played the tri-colored lights. In each is a handsome masonry bowl, standing several feet high and filled with plants.

Press a Button—Get an Effect

An innovation in the orchestra pit is a button system beside the chair of the drummer by which is operated an "effect machine" underneath the stage. Through this system of buttons is imitated the piercing whistle of the train, the purr of an aeroplane motor, the screech of an owl, the boom of a cannon and a hundred and one other sounds as they are portrayed on the screen.

The orchestra pit also contains a film speed recorder, connected in such a way with the projection room that music and picture synchronize absolutely.

The stage is not without its marvels. From floor to gridiron it is sixty-eight feet high; from wall to wall it is eighty feet, while its depth is 30 feet.

Curtain equipment consists of one silver tinseled drop valued at $800; one pink duvetyne drop printed in gold with draped legs to match; two metalline curtains; one pineapple silk curtain and others.

Twelve adjoining trap doors, each three by four feet, allow down stage exit.

Special Care for the "Wild Ones"

One of the back stage features is a wild animal room provided for acts which may be used in prologues and specialty numbers. The room is on a level with the stage floor, is heavily barred and contains plumbing accessories and other suitable equipment. A quick change room, completely outfitted, also is on the main floor back stage, while nine dressing rooms extend upward for three stories.

On the right hand side of the stage is a large remote light control board, by which the various lighting effects are obtained.

The stage rigging consists entirely of the counterweight system.

By means of a system of hydraulic lifts, it will be possible to convert the stage from motion picture to grand opera purposes within a few minutes.

Below stage is a theatre in itself, everything from the carpenter's shop to the executive offices being located there. First there is the stage door attendant's room,

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which, with its mail boxes, keys, telephones, and other equipment, resembles the clerk's desk of a downtown hotel.

Then there are the library, the stage hands, room, the musicians' room, the green room, the chorus girls' room, the switchboard room, "effect machine," ventilating system.

A Projection Room Like a Theatre

The projection room is a replica of the modern theatre. A miniature booth has been installed at the rear. The picture is previewed from regular opera seats. A piano has been provided as well as a speedometer to bring about the desired synchronization of music and picture.

The projection room is located at the highest point in the house and contains three projectors, with all the latest attachments. In addition there are three spotlights and two double dissolver stereopticon machines, This equipment was installed under the direction of L. P. Langford, of the Wisconsin Theatre Supply Co.

The distance from the projectors to the screen will necessitate a throw of 146 feet and will result in a picture fifteen by twenty feet.

With the roof garden in use for dancing only during the evening the theatre by using it during the daytime will be equipped with the greatest tryout room in the country, this place being half a block square.

Virtually a mechanical weather man, the ventilating system in the Wisconsin will handle hourly, more than 7,260,000 cubic feet of air, which will be washed, heated or cooled, as the occasion requires, and distributed evenly about the theatre.

The washing process consists of a miniature rain storm through which the air is blown, leaving behind all impurities. After being washed, the air is forced over heating or cooling coils.

The cooling apparatus alone was installed at a cost of $65,000. In the summer it will cool as much air daily as would be cooled by the melting of 160 tons of ice.

The intake pipe of the ventilating system is of proportions great enough to allow a horse and rider to enter. More than 200,000 pounds of galvanized iron was used in its construction.

Seats in the house are equipped with special twelve spring cushions. They consist of a velour back with a leather seat and bear a gold "W," standing for Wisconsin, on the standards.

Convenient Balcony Entrance

The balcony, starting above the center of the auditorium, has a gradual slope until it reaches an unusual height. Entrances are provided in the central portion of the balcony as well as at its lowest seats.

Capable of accommodating 3500 patrons at each performance, it is estimated that the Wisconsin will be able to handle a crowd of approximately 20,000 persons per day, if necessary, since the management plans to conduct six shows daily, beginning with the morning. Thus the entire population of many of Wisconsin's cities might see the show in a single day.

Completion of the Wisconsin brings to an end the task conducted for months by an army of men, at some times numbering more three hundred. More than 25,000 cubic yards of earth was excavated from the building site.

The building occupies more than a quarter of a block in the heart of the downtown district. Its position is especially advantageous, because of the fact that it adjoins a large automobile parking station recently opened.

The staff of the Wisconsin, besides Mr. Weisfeldt, includes: Thomas Saxe, general manager; Harold Davey, director of service; Rudolph Kopp, director of music; Charles Brewster, director of electricity; Jack Cuddy, director of publicity.

Mr. Davey, who will be in charge of all matters in the front of the house, has been brought to Milwaukee from the Strand Theatre, in New York. He will be directly over fifty employes, including the thirty ushers. Mr. Kopp was formerly director of music at the Chicago Theatre. He will have thirty musicians in the pit.

The Week's Record of Albany Incorporations

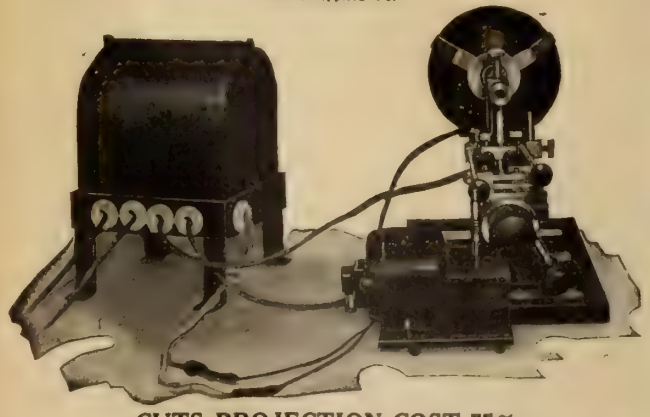
The slump, which has been noticeable for the past month, in the number of motion picture companies incorporated, continued during the week ending March 29, when only three companies received charters from the Secretary of State, and entered business in New York state.

These companies were: Matchwig Corporation, capitalized at $5,000, and having as directors Nathan Machat, of Long Branch, N. J.; Max Wigderson and Esther Wigderson, Ozone Park, L. I.; Pre-Eminent Pictures Corporation, with William G. Lovatt, Sylvia Schwartzman, and William S. Walters, New York City; Prism Screen Corporation, O. V. Mahan, T. H. Forsstrom, J. F. Cleaveland, New York City, the last two companies not stating the amount of capitalization in the papers filed.

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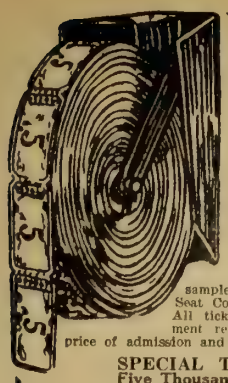
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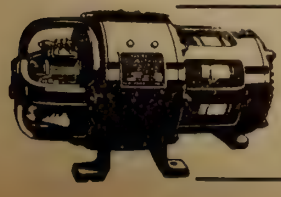
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Theatres Projected

BRADENTOWN, FLA.—American Enterprises, Inc., 415 Munsey Building, Baltimore, Md., plans to erect two-story Spanish type theatre, hollow-tile, with stucco exterior, on south side Manatee avenue, 60 by 170 feet, with seating capacity of 1,000, to cost $60,000.

SOUTH JACKSONVILLE, FLA.—Drollinger Theatre Corporation has purchased site at Pine street and Hendricks avenue for erection of brick and cement theatre and store building.

BELVIDERE, ILL.—Walter Owbridge, of Sycamore, plans to erect theatre, with seating capacity of 1,000.

LAGRANGE, ILL.—R. Levine and E. P. Rupert, 822 West 70th street, Chicago, are preparing plans for theatre, store and office building, to cost $350,000. Theatre will have seating capacity of 1,800.

MORRIS, ILL.—J. D. McKeen has plans by John Hanifen, Nertney Building, Ottawa, for moving picture theatre, to cost about $60,000.

HAMMOND, IND.—Hammond Amusement Company has plans by E. P. Rupert and R. Levine, 822 West 70th street, Chicago, for seven-story theatre, store and office building, 125 by 187 feet, to cost $1,375,000. Theatre will have seating capacity of 1,500.

HAGERSTOWN, MD.—George W. Bennethum interests, 6100 Columbia avenue, Philadelphia, Pa., contemplates erecting theatre, to cost $350,000.

POCOMOKE CITY, MD.—Frank P. Dryden contemplates erecting theatre on Front street, with seating capacity of about 1,000.

ROXBORO, N. C.—John F. Reams has contract for erecting Palace Theatre, to cost $25,000.

SALISBURY, N. C.—Contract has been awarded for new Capitol Theatre, a moving picture and vaudeville house, to be erected on West Innes street.

HUDSON, N. Y.—Reported that Max Weinstraub is negotiating for purchase of Hotel Lincoln and plans to convert building into up-to-date theatre.

GREENVILLE, PA.—Reported that theatre will be erected on site of present Laird Opera House, to cost $150,000.

GREENVILLE, S. C.—H. J. Haynesworth and associates contemplate erecting theatre, with seating capacity of 1,500, to cost $150,000. Will be operated by Famous Players-Lasky Corporation, 485 Fifth avenue, New York City.

LULING, TEXAS.—J. P. Doss and associates contemplate erecting an airdome on Main street.

OSHKOSH, WIS.—R. Levine and E. P. Rupert, 822 West 70th street, Chicago, Ill., are preparing plans for theatre, store and apartment building, 190 by 240 feet, to cost $700,000. Theatre will have seating capacity of 2,100.



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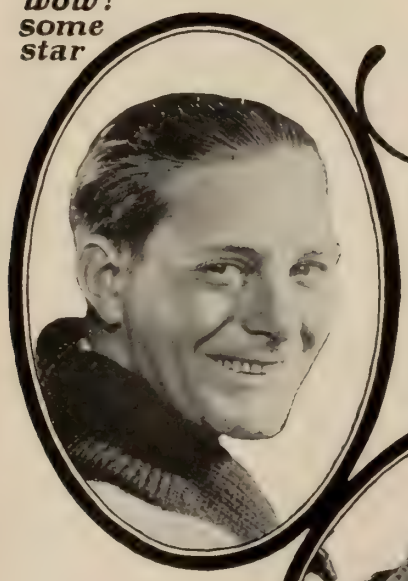
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ADAPTED BY
DORIS DORN

DIRECTED BY
LLOYD INGRAHAM

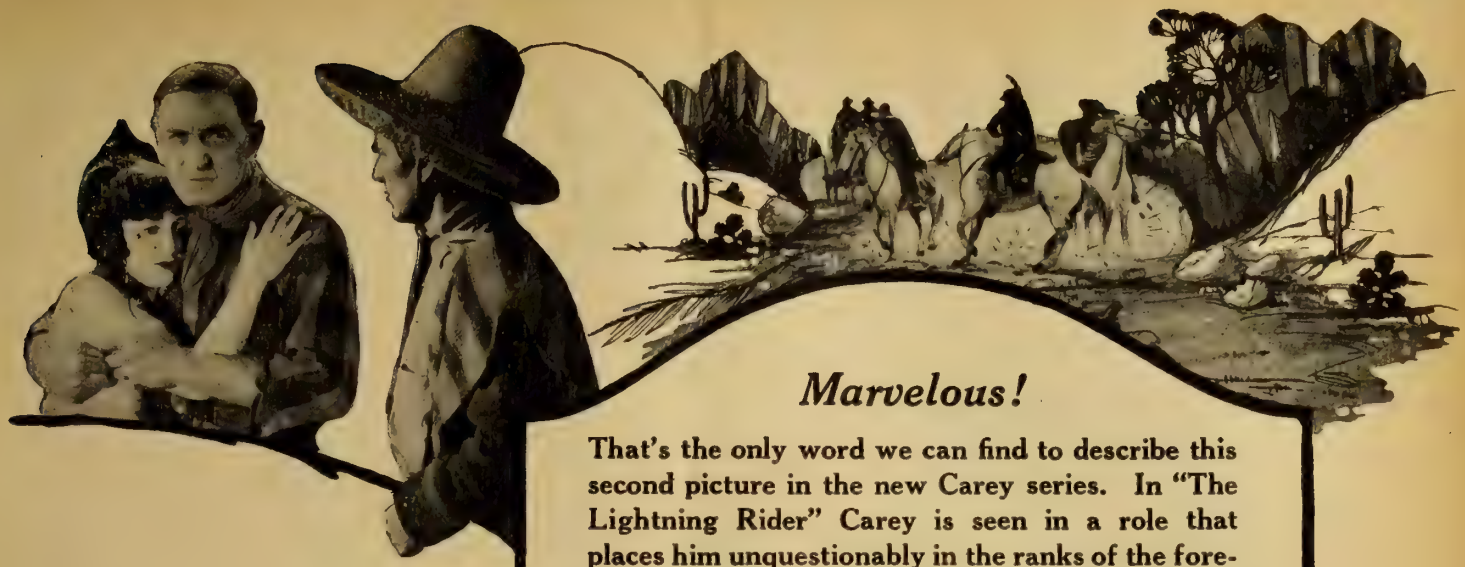
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That's the only word we can find to describe this second picture in the new Carey series. In "The Lightning Rider" Carey is seen in a role that places him unquestionably in the ranks of the foremost exponents of Western drama. It is that different "western" you have been waiting for—a glowing tale of gallant caballeros and dark eyed beauties combined with all the stirring action, marvelous horsemanship and dramatic punches for which Carey is noted. Unlike most "westerns" "The Lightning Rider" provides a strong acting part for the feminine lead, Virginia Brown Faire, with her Latin beauty and piquant personality. A brilliant supporting cast includes Thomas G. Lingham, Frances Ross and Leon Barry. We confidently state that "The Lightning Rider" is destined to make motion picture history.





MR. SHOWMAN, HERE IS A SMASHING FIRST RUN PICTURE THAT WILL HANG UP NEW RECORDS FOR YOUR BOX-OFFICE.

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Season 1924-1925 Thirty First-Run Pictures

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ALMA RUBENS





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Directed by
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Moving Picture
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ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK

WHEN I BOUGHT THREE MILES OUT I HAD AN IDEA THAT IT WAS A TIMELY PICTURE ESPECIALLY WITH ALL THE FREE PUBLICITY THAT WE ARE GETTING ABOUT BOOTLEGGING BUT I NEVER THOUGHT I WOULD JAM THEM AS WE DID HERE AT STRAND TONIGHT STOP ITS EXPLOITATION POSSIBILITIES ARE UNLIMITED BUT ONLY USED TWO IDEAS AND RESULTS WERE OVERWHELMING STOP ITS ANOTHER FREAK AND ITS NO USE DENYING THAT THE TITLE IS A BOX OFFICE MAGNET GO OUT AND SHOUT ABOUT IT AND ANY EXHIBITOR WHO GETS BEHIND IT WILL CLEAN UP

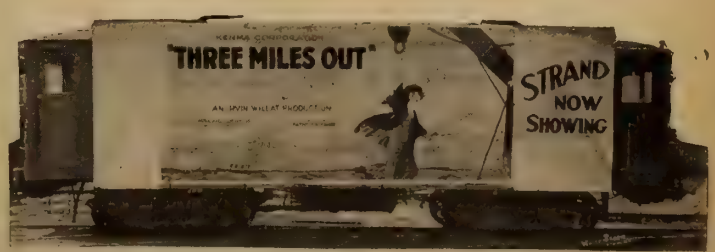
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Shirley "used only two ideas" but he cleaned up. With a title that was a "box-office magnet" and which had "unlimited exploitation possibilities" he gained "overwhelming results."

And you can do the same!



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ARTHUR S. KANE, PRESIDENT

FOREIGN REPRESENTATIVE SIDNEY GARRETT

"After Six Days"

and

"The Ten Commandments"

There should be no reason for confusion over the two pictures, "After Six Days" and "The Ten Commandments."

Nor should there be any attempt—on the part of either distributor or exhibitor—to create such confusion.

A picture that must live by the reputation of another production has no place in this industry; worse still, it may be said that there is neither profit, prestige nor satisfaction in an attraction that has no other claim to merit than its ability to trade on another production.

These are facts well known to the intelligent exhibitor. But it does no harm to re-state them.

"After Six Days" and "The Ten Commandments" are distinct box-office attractions, each with its own appeal.

"After Six Days" established its box-office power long before the appearance of "The Ten Commandments." Steadily, consistently, it has added to the phenomenal records created at its Atlantic City premiere.

"After Six Days" stands on its own feet as a production with amazing pulling power and universal audience-satisfaction.

There is plenty of room in this industry for two such productions as "After Six Days" and "The Ten Commandments"—or for any number of such glorious products of creative genius. The box-office cannot have too many jewels.

Confusion between the two pictures is unnecessary; it is, in practice, an impossibility.

Playing day and date with "The Ten Commandments" in Boston, "After Six Days" is enjoying a remarkably successful engagement at advanced prices. The business recorded amazed New England theatre men.

We understand that "The Ten Commandments" engagement was equally satisfying to the distributors of that masterpiece

Would anyone attempt to say that the intelligent theatre-goers of Boston flocked in such crowds to "After Six Days" in the mistaken belief that they were seeing "The Ten Commandments" or that spectators of "The Ten Commandments" had entered the theatre in the hopes of seeing "After Six Days"?

Impossible!

Following its sensational Boston success ten road shows presenting "After Six Days" at advanced prices are now being assembled to tour the New England territory. We can say with all sincerity that when the distributors of "The Ten Commandments" are ready to present that production outside the biggest cities we can wholeheartedly wish for them the same wonderful prosperity that is being met by "After Six Days."

The screen cannot have too much Success.

(Signed) WEISS BROTHERS,

ARTCLASS PICTURES CORP.

10 Road Shows TO TOUR New England



HARRY ASHER, President
AMERICAN FEATURE FILM CO.
37 Piedmont Street, Boston, Mass.

HAS PURCHASED THE NEW ENGLAND TERRITORY

ON THE SENSATIONAL BOX OFFICE SMASH

AFTER SIX DAYS *featuring* MOSES *and the* TEN COMMANDMENTS

THE PICTURE THAT IS BREAKING RECORDS WHEREVER IT IS BEING SHOWN
REMEMBER—IT IS THE ONLY PICTURE NOW AVAILABLE FOR SHOWING BY ANY EXHIBITOR ANYWHERE WHICH FEATURES

MOSES and THE TEN COMMANDMENTS

SATISFIED BUYERS

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For Open Territory

WEISS BROTHERS' ARTCLASS PICTURES CORP.

1540 BROADWAY, NEW YORK CITY

Los Angeles says it's Great!

Los Angeles Illustrated Daily News—

"Because it has all the qualities of an honest, wholesome entertainment, 'Why Men Leave Home' may easily be classified as the outstanding of the new screen attractions this week."

Los Angeles Record—

"Married folks, especially those who have gotten over the first flush of their honeymoon, will certainly appreciate the subtle situations."

Los Angeles Examiner—

"Thousands of women burst into merriment."

Los Angeles Times—

"John M. Stahl made 'The Dangerous Age'. But 'Why Men Leave Home' is his classiest. Really a clever and charming production, the best of its kind, in truth, since Cecil De Mille did 'Why Change Your Wife'."

Los Angeles Express—

"Anything John Stahl does cannot be without entertaining quality. 'Why Men Leave Home' delicious moments and sly laughs."

Los Angeles Herald—

"It is strictly a family picture and will amuse and edify."

PERFUME ?
—AND NOT THE KIND I USE—



LOUIS B. MAYER
presents

The John M. Stahl PRODUCTION

"WHY MEN LEAVE HOME"

WITH

Lewis Stone, Helene Chadwick, Mary Carr
William V. Mong, Alma Bennett *and* Hedda Hopper

Adapted by A. P. YOUNGER from the AVERY HOPWOOD Stage Success

Directed by ~ ~ ~ JOHN M. STAHL
Chief Photographer ~~ SOL POLITO

A First National Picture

FIRST NATIONAL PICTURES

LOUIS B. MAYER PRODUCTIONS



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

An Opportunity to Help the Composers —A MAN Has Left Us—Sanity the Outlook in Production—the Wide Open Spaces Versus the East

FOR unconscious humor and near-impudence we think that a prize is won by the daily newspaper items that the Society of Musicians and Composers has graciously condescended to allow radio the use of copyright music during National Music Week.

The composers have something to publicize, something to "put over." So, out of the kindness of their hearts, the dear radio folk may have the privilege of providing free advertising.

For one week in the year the music is propaganda. For fifty-one weeks of the year it is "performance for profit."

Perhaps we may next expect to hear that the beneficent Society has also extended its bounty to the picture theatres—for one week.

Your local music store, the manufacturers of musical instruments, the publishers of music, have their "Week" to worry about. It must produce results in stimulating cash sales.

So live in hope. You may be allowed to aid.

* * *

Edward Earl

THE loss of Edward Earl is a loss to the business in which he held so important a niche; even more so, it is a loss felt by a host of friends in the industry to whom he endeared himself by his charming personality and quiet dignity.

A gentleman with whom to have social contact; a gentleman with whom to do business. That is a distinction to have earned in this vale of strife and turmoil—and it is a distinction that Edward Earl quickly earned on his entry into this business, and effectively held throughout the years.

To his associates in the Nicholas Power Company the sympathy of the industry is joined, with deep sincerity and heartfelt sorrow.

* * *

THE position of a distributor in these dog days of Spring is a difficult one. He is ready to burst into enthusiasm over next year's product now in the assembling stages; he fears to create an impression that the Summer is something to forget and pass by as quickly as possible.

But advance rumbles of the Fall lists are coming. And from them we may gather this hint:

With all the companies you are going to find more pictures that can be bought and shown at a profit.

There is an atmosphere of sanity in the discussions of negative costs; there is a lack of the ebullient declarations that "We are going to make our pictures bigger and better than ever—and more costly."

Don't mistake this for a receding step towards "cheap" pictures. The trend would seem to be towards negative costs under the hundred thousand dollar mark—but with every dollar of the expenditure represented in screen values.

* * *

IT is interesting, in connection wth this increasing attitude of sanity in respect to production costs, to note the companion trend towards production in the East.

There is no possibility of Los Angeles becoming a "deserted village"—far from it. But the East, neglected for several seasons now, is showing new signs of life.

Don't look for this to become a bubbling boom of Eastern production. For one very important reason: The East is not now in a position to offer real stirring competition in studio facilities.

Famous Players has its efficient Los Angeles

(*Continued on following page*)

The Editor's Views

(Continued from preceding page)

plant; Fox has his spacious New York building; Hearst is rushing new erection; but when the independent seeks accommodations to compare with Los Angeles possibilities he is not very well favored.

Aside from the pioneer Biograph plant, still ranking high in size and facilities, the independent is left to a choice of studios that may serve the purpose, but are far from competition for the spacious "film cities" of the Coast.

The home offices would like to see more production in the East; bringing the producer within the shadow of the money-bags is one certain means of encouraging a level head in expenditures. But the home office will have to be prepared with more than argument when director and technical staff seek a place to work.

* * *



Hiram Abrams has something up his sleeve in connection with the showing of Mary Pickford's "Dorothy Vernon of Haddon Hall." Worth watching—for the most important question of the hour is how to get the money back for million dollar pictures and do it in a manner fair to producer, distributor, exhibitor, and public. Abrams is putting "Dorothy Vernon" out on something like a straight percentage plan similar to legit show methods—but he is playing with the picture theatre in every case.

* * *

The Length of Subjects

IT may be too early to speak definitely of feature picture length for next season, but if the advance information is carried through it seems certain that the average of picture length is, along with production costs, approaching sanity. Which is encouraging. It takes a long time for agitation to achieve its object, but it would seem that the exhibitor seeking better balanced programs and the short subject producer asking a fair opportunity to earn his rewards, are both to get their desires. This was probably the natural evolution of a trend towards reasonable costs, for it was a certainty that excessive feature footage added nothing to entertainment, much to overhead, and probably a bit to directorial vanity.

* * *



Joe Brandt returned from Los Angeles this week with two subjects to enthuse over. First, of course, we find him brimming over with news of the productions lined up for C. B. C. next season. Something like sixteen pictures, we understand. That's something to talk about. Second, we hear of the encouraging prospects for the Coast division of the I. M. P. P. D. A. Ten members brought into the fold by Joe on this trip, and glowing enthusiasm reported on all sides. Keep an eye on this carefully moving, consistently growing independent organization.



Jack Woody. Smiling again. Ought to. We have dropped into the Associated Exhibitor office several times in recent weeks to see various people. And every time encountered one or more producers. That means something. There is also: Mabel Normand. Things looked pretty blue a few months ago. Right now? What a swift change of public sentiment! And what a wave Mabel is riding on now as a result of personal appearances and frank interviews with leading newspapers. Smile on, Jack. We are all with you!

* * *

Ever Think of This?

WE sat at luncheon with a prominent Government official this week. Sympathetic in his attitude towards the motion picture, the gentleman nevertheless managed to come around to the usual statement.

"I enjoy pictures and would really like to become a fan. My daughter is a real fan. And I must say that often I feel discouraged and outraged by the 'spicy' aim that so many pictures seem to have."

We ventured mildly the suggestion that the screen, with all its faults, was very far above the current fiction and magazine field in this respect. Our average, we suggested, was beyond comparison with these fields.

He differed. Then mentioned a few titles of pictures that had particularly registered on his mind.

And in every case the picture mentioned had been purchased for the screen, was succeeding on the screen, because it was an adaptation of a well-known novel or stage success!

We create our wholesomeness, and acquire our spice.

* * *



Down in Washington, D. C., on the occasion of Triad's opening, we heard I. Chadwick putting over the message of the independent producer and exchange. No news in the statement that Chadwick is an orator. You all know that. But we thought that evening: "It would pay the new independent association and territorial exchanges throughout the country to snare Chadwick away from his personal affairs, put him on a train, and send him on a one night stand route delivering that message."

* * *

Banker and Broker

IT is rare that the ten point type of editorial comment is invaded by the mention of advertising, but we think there is reason for mention here of the advertisers who make their bow on the facing page.

It may seem remarkable that a strictly trade paper of, for, and by the motion picture, should have seen its way clear to accept the announcements of a leading booking institution and also of a long-established broker.

There is a reason. We believe that the motion picture man, no longer insular in thoughts or contacts, has not always been too happy in relations with financial interests. Developing its service to the industry, we believe a trade paper can make no better contribution than to join hands with those in whose company it is willing to be seen, with confidence and pride.

LOEW, Inc.

The second of our series "Analysis of Motion Picture Securities" is now ready for distribution.

Copies may be obtained at our office, 1531 Broadway, at 45th Street, 2nd floor, Astor Theatre Bldg.

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202 Fifth Avenue
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1531 Broadway
at 45th Street

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at 43rd Street

PHILADELPHIA:
1512 Walnut Street

First in the field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - - - - - EDITOR

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Next Week—A. O. Dillenbach, head of the Dillenbach Advertising Agency, contributes a corking feature on the national advertising of motion pictures. An article that answers a hundred questions you have often asked. Another feature will be the second instalment of the survey on Radio—Its Effect on Motion Picture Theatres.

First of a Series

The Hamilton National Bank

130 West 42nd Street

THE motion picture man—almost more so than any other business man—requires the co-operation of a bank keyed to sympathetic understanding of his problems and equipped to translate that sympathy into thoroughly efficient Service.

This Bank has been commended by many leading film executives as the happy answer to the motion picture man's banking problems.

There are many factors that combine to make possible this high regard and appreciation of Hamilton National's Service.

This is an independent bank—you are not dealing with a branch—but with executive officers empowered and desirous of rendering the utmost in Service.

World-wide facilities are a factor; location is important; banking hours —9 A.M. till 10.30 P.M.— a convenience; courtesy and intelligent aid vital; unusual reception room facilities for out-of-town clients a symbol of the institution's helpful attitude. Hamilton National Bank answers all these questions emphatically.

From week to week, in this series of talks, we will outline the essentials of its service.

Meanwhile, our officers are at your call, for a frank, open talk on banking problems.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Our Deposit Vaults—open till 10.30 —are admitted to be the best equipped in the city.

Are We Being Fair to the Makers of Good Short Subjects

The Neglected Short Subject

Short Stuff Coming Into Its Own in Many Sections—Merely "Filler" in Others

EDITOR'S NOTE: Moving Picture World herewith presents the second of a series of articles forming a meaty survey of the short-subject situation throughout the country. These articles are NOT the dry, tabulated results of a cold, hurried questionnaire. They are authoritative, studied reports, made possible for publication only through Moving Picture World's comprehensive staff of trained correspondents. There's interest and food for analytical thought in every line. Read them—they're worth while.

ST. LOUIS.—Jazz, fat forms and ability to reach high notes vocally mean more in the life of a theatre manager in St. Louis than the selection of short subjects for his regular weekly program.

The length and quality of his feature picture has always determined just how much comic, educational and news stuff shall be shown on his screen. Apparently there is no present-day tendency to depart from that basic rule. At least none has been noted along Grand Boulevard, where the bright lights of the first-runs emblazon the latest super-specials, and occasionally the name of a comedy (when the title of the feature film isn't long enough to take up all the space allotted to the electrics) to the far reaches of North St. Louis and the South and West Ends.

As goes Grand Boulevard so goes Baden and Carondelet, and while the managers of the first-run houses give little thought to the short subject, the same is true of their brothers who direct the smaller or neighborhood houses.

The "Battle of the Organs"

St. Louis managers are not willing to admit that jazz bands and snappy organ numbers mean more to them than short-subject films, but actions have always spoken louder than words. It was only recently that St. Louisians who frequent the Grand Boulevard picture palaces were amused in more ways than one by what the newspaper writers facetiously referred to as the "Battle of the Organs." With printers' ink and electric bulbs, Herschel Stuart, of the Missouri Theatre, the big Paramount first-run palace, and his neighbor, Charley Skouras, who directs the destiny of the Grand Central, expounded on the ability of their rival organs and organists. In those days, people not in the know might have thought the Missouri and Grand Central were philharmonic concert halls instead of motion picture theatres.

The management of the Grand Central readily admitted that the length of the feature picture governs the number and class of short subjects put on its screens, and that it was only when an exceptionally good comedy was obtained that it was given more than passing attention.

"A good comedy on the same bill with a poor feature will not save the show," one of the officials of the theatre stated. "However, if we have a good feature our patrons will not complain if the comedy, news or other shorts are somewhat below the usual Grand Central standard."

The Missouri also guides itself by the length and quality of the feature in preparing its screen program, although Herschel Stuart, in picking the news items, etc., for the Missouri Magazine, uses the utmost care to hold them up to the Missouri standard. He also is very critical about his comedies and other short films, and on some occasions has exploited them somewhat. He has also tied up his short pictures with outside interests, such as women's clubs, etc., and at different times has held radio expositions and similar events in the spacious lobby of the Missouri, tying them up with one of the short subjects on his bill.

Musical Comedy Atmosphere

But St. Louis has a musical comedy atmosphere it seems. One of the chief accomplishments of the present city administration being the quality of the comic operas put on every Summer in the Open Air Theatre in Forest Park, and a manager of a first-run picture house in St. Louis to be successful apparently has to keep that fact in mind.

Take Fred L. Cornwell of the Delmonte, the largest one-floor motion picture theatre in the world, for instance. He swung a master stroke several months ago when he purchased the St. Louis and St. Louis County film rights to Metro's entire year program over a two-year period, but nevertheless, jazz and girls usually obtained most generous treatment in the advertising of that wonderful film house.

So experienced a showman as William Goldman, owner-manager of the Kings Theatre, gives scant space to short films in exploiting his shows. And he is no saver of advertising space. His newspaper ads are well arranged and the exploitation stunts he has pulled to put over big features has set new marks for his brother exhibitors to shoot at. Yet it is rare indeed that the Kings Theatre ads tell what the title is of the comedy and other shorts on the week's program.

Harry Greenman of the William Fox Liberty gives bare mention to his comedy unless it is exceptionally well known and good.

The same general condition exists throughout the city. From one end of St. Louis to the other the feature picture is the thing thought of.

Little Attention at Neighborhoods

Your correspondent asked Dave Nelson, of the Webster Theatre, a substantial and successful neighborhood house in a section the writer thought would desire comedy and other shorts of a snappy sort, what he did to exploit his comedy offerings. He seemed surprised at the question, then admitted that he gave little attention to them, concentrating his exploitation and advertising campaigns on the feature pictures.

Charley Vollmer, veteran manager of the Mid-Way Theatre, on Grand Boulevard near Olive, made the same confession: that he picked his feature-length films first and then worked out his program from that basis. He said that very few, if any, of the exhibitors of St. Louis ever put on an entirely short-subject program. Instead, double-feature

Read Moving Picture World's Exhaustive, Country-Wide Survey

bills are the thing resorted to by the smaller houses to get larger crowds.

A tour of the city covering all sections and an inspection of the lobby displays, posters and other advertising put out by theatres revealed the same characteristics everywhere—domination of the feature picture.

DALLAS.—Without short reel subjects, one Dallas exhibitor would close his theatre. That statement is outstanding among all the ideas and information gleaned from a trip along Movie Row in Dallas. It was Si Charninsky speaking. Charninsky knows whereof he speaks.

Short subject units have prominent places on the programs of every first-run house in Dallas. They likewise prove to be virtual lifesavers for all the smaller houses. In isolated instances short subjects have been exploited ahead of the longer features with which they are run. For example, when the Palace Theatre of Dallas secured for first run the new third dimension Plastigrams, the Dallas Dispatch carried a column and a half that started smack on page 1.

In that particular instance, the Plastigram picture was run in conjunction with "Scaramouche," Metro's masterpiece. For a one-reel subject to be exploited by a reputable newspaper above a production like "Scaramouche" was altogether unusual.

Opinions Vary

Opinions on short reel subjects, like opinions on any other subject, vary. On the other hand, three of the largest Dallas houses, the Palace, Melba and Capitol, all invariably open shows with a newsreel and send them out laughing with a comedy.

P. G. Cameron, of the Melba Theatre, looks upon the short reel subject like this: That it is like advertising; you don't know what good it does you, but you can't do without it. It completes a program and rests the audience's mind from the intricacies of a longer feature. The position that the short subject occupies on Mr. Cameron's program depends on the length of his show; it being his plan to start his de luxe shows—those at 2:30 and 8 o'clock—as follows: Opening with a news reel, then the entertainers, followed by the feature and ending with a comedy. Where his show needs a travelogue to bring it up to two hours duration, the scenic picture is sandwiched in somewhere.

Against strenuous competition, naturally, Mr. Cameron believes that an all-short-subject program never is advisable. While this exhibitor does not give the briefer unit the same position as a feature, nevertheless, the shorter subjects are well advertised on his programs.

Mr. Cameron seizes every opportunity to tie up clubs and civic organizations when he has short subjects booked affecting their particular sphere of activity. In fact, the owner of the Melba is more or less of a pioneer along this line, incorporating the parent-teacher and like organizations. Regarding regular exploitation stunts, Mr. Cameron invariably includes his briefer units, where available.

Shorts Permanent Institution

Jean Finley, manager of the Palace and Old Mill Theatres in Dallas, regards the short reel as a permanent institution. Advertising done by these two theatres stresses not so much the feature as the show itself, the atmosphere and the music. Naturally, under these conditions, the short subject must be of paramount importance. "Our idea is to feature the show," Mr. Finley said, "and in doing this we must feature the short reel and the presentation.

"No, the all-short-subject program is not a success in this city. However, the plan can be carried out very successfully in other communities. We tried this out and know. The last all-short-subject program that we put on was more or less of a failure, yet every subject in that briefer unit program had a star. It simply goes to prove that the more stars you cram into a picture, the punker that picture is going to be. One should concentrate."

"We figure that shorter reels should get from one-fourth to one-third the amount of advertising that we do on the feature. We play up the short reel in electrics when it is a 'name' picture; when it has a star, for instance, like Lloyd Hamilton, Will Rogers, or when it is a Sennett comedy.

Newsreel Tieups

"This week part of our International news reel shows physical-culture training in England. We tied this up very nicely with the local high schools. Some time ago one of our news reels gave a pictorial treatise on careless drivers. This came at a time when the newspapers were playing up the large number of accidents resulting from careless driving on the streets of Dallas, so it was an easy matter to tie up with the Dallas Traffic Club. Some time ago, too, when we had a briefer unit showing some jumping horses in Italy, we co-operated with a local troop of cavalry and had some mighty good results, although we never run advertising on our screen. When we got hold of a short strip showing the inside of the dairy business, we commercialized it with a tie-up with local dairymen, but at the same time mentioned no particular products on our screen.

"We bill the short subject very prominently on our printed programs."

Short reels occupy the same positions on Si Charninsky's program at the Capitol Theatre as they do on other first-run programs in Dallas. Mr. Charninsky agrees with his confreres that an all-short-subject program is not practicable for a house on Main Street. Mr. Charninsky features shorter reels second to the feature picture. He declares that no program is complete without the shorter subjects. He stresses the fact, too, that in most theatres over the country the briefer units are shown to the accompaniment of an orchestra, whereas frequently the feature is projected with only an organ playing. This is as it should be, he commented, for the reason that folks get interested in the continuity of a feature, whereas nobody ever knew a comedy to have anything approaching continuity.

NEW BEDFORD, MASS.—The short subject program presents this problem to exhibitors: "Will the patron feel that he is getting his money's worth?" So asserts Reginald V. Tribe, manager of the Empire Theatre. "Of course, there are a lot of good short subjects," he says, "but in my opinion it would take a tremendously good program of well diversified subjects, well arranged as to running order, to make a success of the short subject program from the box office standpoint. It certainly would have to be an experimental proposition."

Mr. Tribe nearly always includes in his poster frames outside of the Empire the names of the short subjects on his programs as well as in his newspaper advertisements. He hasn't sufficient space in his electric signs to advertise anything other than the feature, but he has a banner on the canopy and occasionally adds the name of the comedy thereon.

In regard to the running order of his programs Mr. Tribe shows the comedies immediately preceding the feature. In this way, he says, any special number, such as a prologue, soloist or overture, can come between the comedy and the feature. This is an ideal combination so far as the running order of a bill is concerned, according to Mr. Tribe.

Further Adventures of—

"Bozo" Jones

World's Greatest Film Salesman

ONE of them guys what writes the editor a few weeks ago tries to insinuate I'm just a door bell ringer as a salesman and ain't got no accomplishments. Well, listen, boys, I know salesmen who's got so many accomplishments they can carry their contracts in their vest pockets. And then lose them in the small change.

Accomplishments don't get you nowheres in the picture business. They's a girl down in Oklahoma just now who's annexed a sensational local reputation as a mind reader. They ain't nothin' she can't tell and won't. Her reputation's so good they's people paying her so she won't tell too much.



"Accomplishments don't get you nowheres in this business. Even a mind reader ain't got no chance against an exhibitor."

Well, a exhibitor in Oklahoma City figures she'd make a great bet for personal appearances on his stage. So he propositions her. She counters and says I'll play percentage. When the mind reader and the exhibitor gets through they's a contract calling for a straight fifty-fifty split over the overhead which he sets at four thousand a week.

Well, folks, I'm telling you she was a riot. She packs 'em in seven nights and several afternoons and when the week is over the house has done the best engagement in its history, which same is two thousand and eight hundred dollars.

Some Mind Reader

You can figure the mind reader's split yourselves. So after that I asks you whatinell good's it to have accomplishments when even a mind reader ain't got no chance against a exhibitor?

By which I ain't wanting you should get the idea I'm a bimbo. I know my stuff. I ain't one of those guys what sells Hoot Gibson and "The Enchanted Cottage" with the same spiel; only changing the title. Nosir!

I guess mebbe you ain't never heard about when I was selling George Carpentier in "The Wonder Man" through Northern New Jersey. They used to bill it "Georges" but I seen the picture and there was only one guy by that name so I guess it was one of them hypographical errors they talks about.

Well, that picture gives me a chance to show brains. I reads all the society pages and the front pages and the last and sees how this Carpenter is the real class. So before I starts on my first trip I dresses the act.

Dressing the Act

I acquires a pair of spats like I seen in George's pictures, a cane what you could use for a toothpick in emergencies, and yellow gloves that would warm the heart of my namesake Bozo Brummel. I tops it with a pearl gray derby and scatters the set with all my jewelry that ain't out working, or temporarily in the custody of my uncle.

My first call in Jersey is a guy named Pete Woodhull, at the Baker Theatre, Dover. I guess he's busy cause he looks up from his desk and snaps:

"I hope you ain't a film salesman!"

I draws myself up with all the dignity I could borrow. "No sir! Mr. Woodhull, I have the honor of appearing before you representing a PRODUCTION!"

That impresses him, cause I can see he's blinking. "Er, what production are you ahead of?" he asks.

"I am here to speak of the PRODUCTION of the age, the Gorgeous George Carpenter in 'The Wonder Man,'" I replies.

Big Word Has Him Nailed

Well, I can see that word PRODUCTION has him nailed—especially the way I says it. Pretty clever, I think, even if I do say so myself.

He falls so hard he lets me talk on for fifteen minutes about my PRODUCTION and he's soon as enthusiastic as I oughta be. I talks a fifteen-hundred-dollar guarantee and a percentage and the next thing you know my fountain pen is doing its daily dozen without a peep from him. When I got the blanks filled out I passes 'em over.

He reaches for his pen and then hesitates. "There's just one clause I wants in here," he says. "I find when I play a PRODUCTION at the Baker Theatre that it helps business if the girls and the principals get in town early, eat at the hotel, and shop around a bit. The folks sees 'em and it feeds the box office."

I don't know what he's drifting at but he goes ahead.

"So I'll just write across the face of the contract that you guarantees Mister—er—Mister Carpenter will be in town not later than eleven A. M. the opening day."

Thought It Was a Real Show

What do you know about that? The bimbo thinks I been talking about a real show all the time, with Carpenter in person. I wises him quickly that he ain't gonna get no big guy like George Carpenter to come to a hick town.

"You don't mean to tell me you been talking about a FILLUM all this time?" he says. "Listen, when you come in a real theatre and say PRODUCTION you got your dates mixed."

And I can't get him to see the light. Would you believe a exhibitor would be so ignorant as to think he was getting Carpenter in person? When I'm telling the boys back at 729 about it afterwards there's a guy named Joe Lee says Pete was just kiddin' me all the time I was talking. But that can't be so cause a salesman handling "The Wonder Man" just couldn't be kidded, thassall.

Free Advertising

I ain't gonna close this page without something like a editorial and my subject is free advertising in pictures. It's bad enough with Pete Harrison catching scenes and subtitles giving free ads but I wish to call Pete's attention to the latest bold attempt. They's a girl in pictures who musta put over a tie-up with a hotel down at Atlantic City and she must be getting good jack cause she's got the nerve to put the tie-up right in the title of the picture and I think this oughta be stopped. Just figure how much that Atlantic City hotel musta paid to get Mary Pickford to call it "Dorothy Vernon of Haddon Hall."

Kansas Exhibitors Elect Biechele; Liggett's Faithful Work Extolled

THE Motion Picture Theatre Owners of Kansas held an exceedingly constructive and successful sixth annual convention at the Broadview Hotel at Emporia, Kan., Tuesday and Wednesday, April 1 and 2. A great amount of business was transacted and the meetings were well attended by exhibitors from over the state. It seemed that more real interest was taken in this convention than at any of the previous meetings.

R. R. Biechele of the Osage Theatre, Kansas City, Kan., amid much applause, was unanimously elected to the presidency of the organization. He takes the place formerly occupied for three and one-half years by R. G. Liggett, Gene Gauntier Theatre, Kansas City, Kan. Mr. Liggett some time ago announced that he would retire from the president's chair at the close of the term. He remains active in the association's affairs, however, having been a director for six years.

C. M. "Bones" Smith, Tenth Street Theatre, Kansas City, who has been secretary for a number of years, was re-elected to the same office for another year. Fred Meyn, of Kansas City, also was re-elected as treasurer. Other officers elected for the coming year are: Harry A. McClure, of Emporia, first vice-president; A. R. Zimmer, of Marysville, second vice-president; Walter Wallace, of Leavenworth, third vice-president; Charles Bull, of Wichita, fourth vice-president.

The Board of Directors, as elected by the assembled members, are: R. G. Liggett, of Kansas City; E. E. Frazier, of Pittsburgh; Walter Wallace, of Leavenworth; M. B. Shanberg, of Kansas City; Stanley E. Chambers, of Wichita; A. F. Baker, of Kansas City, and G. L. Hooper, of Topeka.

Walter Gunsolly, president of the Emporia Chamber of Commerce, welcomed the visiting exhibitors to his city and was high in his praise of the work being done by the Kansas exhibitors.

Mrs. Z. Whetmore, president of the Kansas State Parent-Teachers Association, explained what her organization is doing to better films.

Sam Handy, attorney for the Kansas showmen, gave a complete and detailed report on the music tax situation.

In the report of the retiring president, Mr. Liggett, it was pointed out that the theatre owners' position has been steadily strengthened and that now nearly every one realizes the value and necessity of organization in the protection of individual business as well as the industry generally.

Mr. Liggett also said that the Joint Board of Arbitration, composed of three exchangemen and three exhibitors, is a fair and equitable way to settle differences and that both exhibitor and exchanges are assured an even break.

The convention also went on record objecting to the useless duplication of expenditures that saddles the entire business with burdens, and deploring the waste and extravagance in production and distribution, and that the publicity of excessive salaries paid stars be curtailed and every possible means be utilized to gain and retain the confidence and good will of the people.

Other resolutions were many, among them being those urging the passage of the amendment to the copyright act, asking relief from exhorbitant film rental, several of appreciation and some of condolence.

Committees appointed to act during the convention only were: Membership, M. B. Shanberg, Kansas City, chairman; R. R. Biechele, Kansas City; Fred Meyn, Kansas City; A. R. Zimmer, Marysville; E. E. Sprague, Goodland, and H. B. Doering, Garnett.

Registration, Fred Meyn, Kansas City; Willard Frazier, Osawatomie, and Abe Ulamprl, Topeka.

Resolutions, J. H. Kelly, Arkansas City, chairman; C. E. Liggett, Rosalia; Willard Frazier, Paola; Roy Furher, Yates Center; W. G. Valarius, Arkansas City, and M. B. Shanberg, Kansas City.

Auditing, Stanley Chambers, Wichita, chairman; Bob Holmes, Emporia, and Walter Wallace, Leavenworth.

Ways and Means, M. B. Shanberg, Kansas City, chairman; A. F. Baker, Kansas City; E. E. Frazier, Pittsburgh; Fred Meyn, Kansas City, and G. L. Hooper, Topeka.

Insurance, Stanley Chambers, Wichita, chairman; R. R. Biechele, Kansas City; G. L. Hooper, Topeka; I. E. Runyon, Hutchinson, and J. B. Tackett, Coffeyville.

Entertainment, O. K. Mason, Newton, chairman; Fred Green, Emporia; Bob Holmes, Emporia; Harry McClure, Emporia, and C. M. "Bones" Smith, Kansas City.

Committees appointed by the new president and to serve for six months are: A. F. Baker, Kansas City, chairman; C. M. Smith, Kansas City; R. G. Liggett, Kansas City, and Fred Meyn, Kansas City.

Transportation, M. B. Shanberg, Kansas City, chairman; R. G. Liggett, Kansas City, and C. M. Smith, Kansas City.

Other commmittees will be appointed later.

Various questions relevant to the trade were discussed, among which was the parcel postage of film. The association is seeking the support of the postmaster general relative to a special service for the mailing of film. If this plan materializes it will mean a great saving to both exchanges and exhibitors.

A banquet the evening of the first day was attended by more than 200 exhibitors, exchangemen and theatre supply men. The speakers were Richard J. Hopkins, justice of the Supreme Court of Kansas, and Mr. Handy. Both stressed the great educational benefit of the motion picture.

R. G. Liggett was presented with a platinum watch for his faithful service and in appreciation of his untiring efforts in helping to produce such an organization as the Motion Picture Theatre Owners of Kansas.

The peak of the entertainment program was reached with the presentation of a "home-talent" vaudeville show at the Strand Theatre. Participants were members of the organization and exchangemen from Kansas City. This "Midnight Frolic" was considered more than a success. It had never been tried by the exhibitors before and the combination of business and pleasure was well received by all those who attended the convention.

Urge Senate Patents Committee to Approve Dill Bill

(By Wire to Moving Picture World, April 9, 1924)

THE moving picture industry is represented in Washington today by a group of officials of the Motion Picture Theatre Owners Association who will appear before the Senate patents committee in favor of the Dill Bill. This measure will prohibit the assessment of the so-called music tax by the publishers.

The delegation is headed by President Sydney S. Cohen, and consists of M. J. O'Tool, chairman public service department of the association; Martin Smith, president of the Ohio association, Toledo; W. W. Watts, director, Springfield, Illinois; President Joseph Walsh, and Attorney Samuel Kepner, Connecticut Society.

President Cohen was spokesman for the delegation. He discussed in a technical way the patent laws as applicable to music "in direct conflict with the intention of Congress." He said the various music publishers' organizations effected, through a combination with the authors, a complete "trust" as to a major part of the music written in America, "under which they sought and have been levying tribute against the purchaser of every sheet of music sold for using that music for the very purpose of its purchase."

He told of the hardships worked upon the theatres through the operation of the tax, and on the other hand of the advertising given the producers of music.

Mr. Cohen was well received by the Senators, who were interested in his statements. Radio broadcasters also urged the committee to give favorable consideration to the Dill Bill. They declared that the future of radio concerts is menaced by the publishers' tax and control of music.



Scenes from Victor Hugo Halperin's production, "When a Girl Loves," for distribution by Associated Exhibitors. In the cast are Agnes Ayres, Percy Marmont, Robert McKim, George Siegmann, Kathlyn Williams, John George, Mary Alden, Rosa Rosanova, Otto Lederer, Leo White, William Orlamond, H. C. Pennell.

Like New Type Serials

Success of "The Way of a Man" Paves Way for "Leatherstocking"

Leading showmen have approved the new type of serial production which Pathe inaugurated last January with the release of "The Way of a Man," adapted from Emerson Hough's novel of the same title. This expression of indorsement is to be found in the heavy schedule of booking rolling up on the second of these chapter productions made under the Pathe policy of "greater and better serials," which bears the title of "Leatherstocking" and is based on James Fenimore Cooper's classic, "Leatherstocking Tales."

Among the prominent circuits which have been showing "The Way of a Man" and have now signed up to follow this Pathe serial with "Leatherstocking" are the following:

The Hostettler Circuit of Omaha, whose chain of theatres extend throughout Iowa, Nebraska, Kansas and Missouri; the Crandall Circuit, with theatres in and around the District of Columbia and adjacent territory in Maryland; the Ascher Brothers' chain of houses in Chicago; Southern Enterprises, whose holdings extend throughout the Southern States, and the Skouras Brothers Circuit in St. Louis.

Goldwyn's 200th Film

With the production of "Ben-Hur," Goldwyn Pictures Corporation is celebrating the making of its two hundredth picture.

Goldwyn is planning to make "Ben-Hur" its greatest production, not only great in sets and mobs, but a thoroughly human picture, with the tremendous spectacle merely a background for the great drama by Lew Wallace.

"Lilies of the Field" Proves a Hit in Many First Run Theatres

"LILIES OF THE FIELD," a First National picture featuring Corinne Griffith and Conway Tearle, will go to subsequent runs with a record of achievement in the first run theatres seldom equalled by any picture. The production was given simultaneous first run presentations throughout the country during the week of March 16 and in many instances was held over to play a second week's engagement.

Telegrams received by E. A. Eschmann, First National's general manager of distribution, during the past two weeks, prove the unanimity of opinion on the dramatic worth of this picture, its drawing power at the box office, and the popularity of Miss Griffith.

The Main Street Theatre of Kansas City wired: "'Lilies of the Field' opened to hold-out business in thirty-one hundred seat house. The picture highly lauded by press and public. Corinne Griffith now established here as one of the screen's strongest drawing cards."

In San Francisco the picture did absolute capacity business at the Warfield Theatre. "Corinne Griffith," wired the management, "is the talk of the town and there is no doubt but that this picture makes her one of the greatest stars on the screen."

"'Lilies of the Field,' stated Floyd Brown, First National's Indianapolis manager, "brought out the largest crowds to Circle Theatre that the house has experienced in weeks. Corinne Griffith's work in this picture and in 'Black Oxen' has made her a star of the first magnitude. Exhibitors will reap a harvest with 'Lilies of the Field.'"

"I have just witnessed a showing of 'Lilies of the Field' and in my opinion a girl who possesses the charming qualities of Miss Griffith is a credit to the moving picture industry. She is undoubtedly a star of the first magnitude," was the wire of States Attorney Robert E. Crown, of Chicago.

"As Mayor of the City of Niagara Falls," wired Mayor William A. Laughlin, "I compliment Strand Theatre management and First National on their production, 'Lilies of the Field.' Miss Griffith and Mr. Tearle give wonderful performances and I believe it to be one of the best pictures I have seen this year. The Nation needs more pictures of this type."

Indian Stories Series

Universal to Film Historical Sketches Penned by Val Cleveland

Work has started at Universal City on a new series of historic plays, laid about the early settlers and their adventures with the American Indian. The new plays, being directed by William H. Craft, are laid around stories of pioneer fighters and old Indian legends.

The first of the new pictures, "Blue Wing's Revenge," is the story of a historic Middle West settlement, in which the white explorers were saved from destruction by a young Indian girl. Ruth Royce plays the part of the Indian heroine. William E. Lawrence plays the leading male role.

Reliable Outlet for Independent Film Producers Needed, Says F. B. O. Head

"IF there is one thing the film industry has needed and needs today, it is a reliable, honest and efficient outlet for the product of the independent producer."

Major H. C. S. Thomson, managing director of the Film Booking Offices, expressed this opinion upon his return from the West Coast in the past week. Years of service and a varied experience in business circles before entering the film ranks, have given Major Thomson a background of business understanding enjoyed by few film men.

"The kind of distribution the independent producer has needed is very different from the kind he has received," continued Major Thomson. "A producer must be sure of four fundamental business needs: First, of a good selling and distributing organization that will give him equitable treatment; second, that the distributor will show no preference between pictures, for when the attention of the sales department is placed on certain pictures it is done so at a cost to other features and short subjects; third, he must be sure of the money that is due him at the time it is due; fourth, he must be sure that the picture will be properly advertised and exploited, its good points properly developed and brought out.

"Furthermore," Major Thomson, added, "the independent producer has never been able to deal with a distributing company possessing judgment and standards. It is my belief that until F. B. O. entered the field he has never been able to deal with a distributor who was anxious about his future welfare, looking forward to dealing with him for years to come. I also claim that the independent producer has never been able to deal with any one really catering for him and having the backing of reliable people, such as F. B. O. possess in Grahams of England.

"F. B. O. are now organized to offer the independent producer distribution by a strong organization—and strength means confidence. This means a good deal to the producer, as the exhibitor must be confident that the picture is being offered by a company of unquestioned reputation, and that the attraction will measure up to advance notices; he must have confidence, too, in the salesman's statements as to the box office value of the attraction.

"After the exhibitor's confidence has once been obtained, it must be held. This means that we have production standards which we must maintain. Therefore, we cannot afford to take every picture offered us. This also helps to do away with one of the chief worries of the independent producer, as he knows his product will be 'keeping good company.'

"Advertising as every one knows is an essential part of the film business. There is no picture so commonplace, no production so prosaic, that it cannot be exploited on its individual merits. The independent producer must be certain that his product will be handled by a thoroughly capable and enthusiastic advertising department, that will bring out all the strong points of the picture.

"The production must also be backed by vigorous trade paper advertising," Major Thomson declared. "Trade paper advertising is a service that both the distributor and producer owe the exhibitor. It not only helps him to select his programs, but saves him time in doing so. The exhibitor wants information concerning first runs, the breaking of records, the extending of runs and the results of successful exploitation campaigns. Trade paper advertising forms an important link in F. B. O.'s merchandising policy, and we have found it profitable to give the exhibitor information he wants in the advertising columns of the trade papers.

"Our studios are also at the disposal of independent producers. We have fourteen acres of studio space, three tremendous stages, equipped with the latest mechanical devices, complete technical art, electrical, property and construction departments, in addition to studio management by men who know the producer's every want.

"The independent producer means a good deal to the entire film business—especially the exhibitor, for he is compelled to pay a higher rate on bookings when the independent producer's product is tied up or only distributed at great cost.

"F. B. O., therefore, believes it is doing a real service to the industry at large when it offers the independent producer a reliable, honest and efficient distributing and producing organization. A company which maintains its standards and square deal policies in the studios, the exchanges, the home office and the accounting department, cannot help but aid the entire film business as well as the independent producer."



MAJOR H. C. S. THOMSON

Vignola and His Staff Off for Metro Studios on Coast

ROBERT G. VIGNOLA, who recently entered into an arrangement with Metro for the production of a long series of Robert G. Vignola Productions, left for the coast this week and soon after his arrival at the Metro studios in Hollywood he will begin work on the first of his new pictures.

Mr. Vignola will find all in readiness for him at the Metro plant. Ever since it was learned that he would produce his series of features on the coast, preparations have been going on to pave the way for his work and do as much of the advance preliminary work as possible before his arrival.

With Mr. Vignola went his staff, the men who have assisted him in the making of such photodramatic hits as "When Knighthood Was In Flower," "Enchantment," "Yolanda" and many other notable screen successes. They have learned to work with Mr. Vignola with unerring instinct, team work that spells success and is always in evidence in the well known director's productions when they are projected.

The initial photodrama to be made for Metro by Mr. Vignola will be from an original story by E. Lloyd Sheldon. Advance information indicates that it will prove an unusually interesting story, full of color and dramatic high lights providing Mr. Vignola with broad opportunities for bringing into play the vast amount of data that he compiled on his recent tour of the world. As a matter of fact, the director undertook his trip around the globe with the express purpose of gathering data and adding to his knowledge of all countries and all peoples to be used in his forthcoming motion picture productions.

Soon after his arrival on the coast Mr. Vignola will begin the selection of his cast and immediately after this has been completed he will begin the actual shooting of the scenes.



ROBERT G. VIGNOLA



Scenes from Pathe's "One at a Time," the first of a series of one-reel comedies starring Earl Mohan, and produced by Hal Roach.

Hodkinson Lists 8 Features for the Spring and Summer

THAT the Hodkinson Corporation anticipates a particularly prosperous season immediately ahead is indicated by their announcement of releases for the spring and summer season. Definite release dates have just been set for eight big features embracing a wide variety of subjects to go to the exhibitors within the next four months.

The program as announced covers the period from April 20 to August 1, and includes the Betty Compson special, the first Frank Woods' production, the big Al Christie feature comedy, the first Helene Chadwick picture, the second of the Lila Lee-James Kirkwood subjects, two Harry Carey pictures and the Lois Wilson special.

"Wandering Husbands," a C. Gardner Sullivan story starring James Kirkwood and Lila Lee, supported by Margaret Livingston, under the direction of William Beaudine, is set for release on April 20. This is the second picture in the Kirkwood-Lee series. It is a comedy-drama of exclusive suburban life.

"Miami," the Alan Crosland production starring Betty Compson, with Hedda Hopper, J. Barney Sherry, Lucy Fox, Benjamin Finney and Lawford Davidson in the supporting cast, will be released April 27. This special is from the original story by John Lynch picturizing the gay lives of the gilded set in the winter playgrounds.

"What Shall I Do?" the first of the Frank Woods' productions starring Dorothy Mackaill under the direction of John C. Adolphi, is scheduled for May 11. The story as written by Frank Woods dramatizes a new angle on a novel domestic problem. John Harron, Louise Dresser, William V. Mong, Betty Morrissey, Ann May, Ralph McCullough, John Standing, Tom O'Brien and Danny Hoy are in the supporting cast.

"The Lightning Rider," second of the Harry Carey features, is listed for release on May 18. This picture presents the star in a new type of classical-western, adapted from the Shannon Fife story, "Desert Rose," with Virginia Browne Faire in the leading feminine role.

"Hold Your Breath," the Al Christie feature comedy with Dorothy Devore and Walter Hiers heading a great cast of comedy players under the direction of Scott Sidney, will be officially released on May 25. The story is a stunt and thrill creation written by Frank Roland Conklin.

"Another Scandal," the Cosmo Hamilton story of social intrigues in which Lois Wilson is starred under the direction of E. H. Griffith, will be released on June 22. The all-star cast supporting Miss Wilson includes Holmes Herbert, Flora LeBreton, Ralph Bunker, Zeffie Tilbury, Hedda Hopper and Biglow Cooper. This is the second of the Tilford Cinema Corporation's releases through Hodkinson.

The third Hunt Stromberg production, "Tiger Thompson," starring Harry Carey, is set for release on July 13.

The first of the Helene Chadwick pictures on the Hodkinson program is scheduled for release on July 20. This will be titled "Her Own Free Will," from the famous Ethel M. Dell novel of the same name. This picture will be the first of the series to be produced by Eastern Productions, Inc.

Art Stone with Roach

Arthur Stone, prominent vaudeville headliner on the West Coast, has been signed by Hal Roach to appear in a series of comedies as soon as his vaudeville contract expires.

Nat Rothstein Busy

Preparing Big Campaign for F. B. O.'s "Honor Your Mother"

Nat. G. Rothstein, director of publicity and advertising for the Film Booking Offices, is busy preparing a high pressure exploitation campaign for the new Emory Johnson production, formerly titled "Swords and Plowshares," but recently re-titled "Honor Your Mother."

As the opening of the new campaign, mats, photo and stories are being mailed to more than 3,000 daily newspapers. This special news service will continue for six months after the feature has been released.

Rothstein promises that the press book on the new production will even surpass the service books issued on "In the Name of the Law," "The Third Alarm," and "The Mailman."

Fox's Daughter Marries

Wedding of Miss Belle Fox to M. S. Schwartz Takes Place in Los Angeles

The news was received from Los Angeles last week by friends and relatives of William Fox of the marriage of Miss Belle Fox, the younger of the two daughters of the president of Fox Film Corporation, to Milton S. Schwartz, of New York. Miss Fox was married on her twentieth birthday, April 2.

The wedding in Los Angeles was the culmination of a courtship which began several weeks ago in the romantic atmosphere of the Yosemite National Park, where Mr. Schwartz first met Miss Fox who was visiting the Yosemite with her parents.

Mr. Schwartz, who is twenty-four, is a New Yorker, who has of late been living in California. Mr. Fox's elder daughter, Mona, is married to Douglass N. Tauszig, assistant to Vice-president Jack G. Leo, of Fox Film Corporation.

Sales Managers Meet

F. B. O. District Heads Discuss Matters Affecting Coming Releases

The district sales managers of the Film Booking Offices met early this week in the New York office and matters of importance that will have a bearing on forthcoming releases were discussed.

Plans were also discussed for mammoth advertising and exploitation campaigns on the fifth Emory Johnson production, "Honor Your Mother"; "A Girl of the Limberlost," from the book by Gene Stratton-Porter; "The Beloved Vagabond," from W. J. Locke's famous novel; "Fools in the Dark," and other forthcoming F. B. O. releases.

M. H. Hoffman, vice-president, and A. A. Aronson, general sales manager, of the Truart Film Corporation, addressed those present on the Truart productions to be distributed by F. B. O.

The meeting was presided over by J. I. Schnitzer, vice-president. All district managers with the exception of A. A. Schmidt, of the West Coast, attended, including E. J. Smith, "Cleve" Adams, C. E. Penrod and M. J. Weisfeldt. Charles Rosensweig and Jerry Safron, managers of the New York and Philadelphia exchanges, were also present, as well as Lee Marcus and Al Boasberg of the home office.



EDWARD EARL

Edward Earl, President of Nicholas Power Company, Dies

EDWARD EARL, president of the Nicholas Power Company, died at 7:30 P. M. on Friday, April 4, in the Memorial Hospital, New York City, after an operation for cancer, aged 53 years. In his passing the motion picture industry loses one of its most forceful and likeable personalities. Mr. Earl was a man of exceptionally genial character, beloved and respected by his subordinates as well as those outside his company with whom he came in contact.

Typical of his friendliness and his keen sense of humor was the way he greeted a friend soon after the operation. Asked how he felt, Mr. Earl quoted the story of the optimist who fell out of a fourteenth-story window, and when he was passing the tenth floor in his descent, mused cheerfully, "Well, I'm all right so far."

Another typical anecdote goes back to a day several years ago when his cashier came to him greatly worried because his cash was $100 short.

"Good," said Mr. Earl. "I'm glad to know it."

"But," said the cashier, "you don't understand, Mr. Earl. My cash is short $100. How can you be glad?"

"I'm glad," replied Mr. Earl, "because you had the moral courage to come and tell me. Go on home and forget it. You'll find it all right."

The cashier did find it.

Mr. Earl was born in Elizabeth, N. J., and came of a family which has been prominent in that section since the American Revolution. His brother, Richard S. Earl, is president of the Hillside Bank, Hillside, N. J., and another brother, Clarence A. Earl, was at one time vice-president of the Willys-Overland Company, and later president of the Earl Motors Company.

Mr. Earl, while president of the Nassau National Bank, became acquainted with Nicholas Power, inventor and manufacturer of Power's Motion Picture Machines, and purchased an interest in Mr. Power's business in 1907. He was elected treasurer of the company in that year, and in 1917 was elected president. Mr. Earl was, therefore, one of the pioneers in the motion picture field and as a bank official showed unusual confidence in the industry by investing money in the Power's Company at that time.

At the time of Mr. Earl's death, he was vice-president of the Enos-Richardson Company, president of Ilsley-Doubleday & Company, director of the American Exporter, trustee of several large estates and stockholder in a number of important business concerns.

Funeral services were held at the First Presbyterian Church, Elizabeth, N. J., on Monday, April 7, 1924, at 2:30 p. m., and interment was in Evergreen Cemetery, Elizabeth. Mr. Earl was a member of St. John's Lodge, No. 1, F. & A. M., and after the church services Masonic services were held in the church.

Universal Exploitation

Reorganized Department Headed by Jerome Beatty

Universal announces a comprehensive reorganization of its exploitation department in preparation for the handling of next season's product.

The reorganization embraces changes of personnel and territorial assignments in the field, a greatly enlarged staff and the engagement by Carl Laemmle, Universal president, of Jerome Beatty to head the exploitation department.

As the Universal field force now stands: Jean Belasco, Kansas City and St. Louis; Jack Meredith, Dallas, Oklahoma City, El Paso and New Orleans; Andrew Sharick, Atlanta, Jacksonville, Memphis and Charlotte; Harry Yost, Philadelphia and Washington; Jack Hays, Pittsburgh, Cincinnati, Charleston, W. Va., and Indianapolis; Herman Fisher, Des Moines, Omaha and Sioux Falls; Al Feinman, Chicago, Milwaukee and Minneapolis; Wayland Taylor, San Francisco and Los Angeles; M. H. Wilkes, Toronto and Montreal. Other field men will be announced soon.

Latest Arrow Release

"Mysteries of Mah Jong" Gets Big Money from Mastbaum

Every little while W. E. Shallenberger, President of Arrow Film Corporation, puts over a new one and now he announces what no less an authority than Jules Mastbaum, president of The Stanley Company of America, says is so good that he paid the highest price ever paid for 2 reels for The Stanley Theatre, Philadelphia.

"The Mysteries of Mah-Jong," produced for Arrow Film Corporation by Norman Jefferies, an expert in the 3,000 year old Chinese game, is said to be a treat for the advanced Mah-Jong player as well as the beginner and the plain citizen who is a pinochle expert but doesn't know what this Chinese layout is all about.

What they play with, how it is played, what not to do, how to score and some clever comedy on how it is done in some of the "best circles," keeps the audience interest at top notch, while the titles give every one a laugh, Arrow reports.

Refutes Rumors by Proclaiming Warner Bros. Policy Unchanged

HARRY M. WARNER, to set at rest rumors reported to have been in circulation regarding distribution plans for Classics of the Screen for 1924-25, issues the following statement:

"Within the past five or six weeks the name of Warner Bros. has been linked with nearly every producing and distributing organization in the motion picture industry.

"In justice, not only to ourselves, but to the other concerns who have been mentioned and also to our franchise holders and exhibitors who are interested in our product, I am making this statement to clear the situation and to settle the various rumors that are floating around.

"The firm of Warner Bros. started as an independent organization in 1911. We have continued independent during the ensuing years and we are going to remain independent.

"With all due modesty I think I can state confidently that we have been doing very well fighting our own battles and we intend to continue to do so. Our distributors are all happy and we intend to keep them so."

Tivoli Opens

Twenty-five hundred persons, representing the seating capacity of the house, were present at the formal opening of the Tivoli Theatre, Fourteenth street and Park Road, Washington, D. C., on April 5.

The Tivoli, which represents a million-dollar investment, is the latest addition to the chain of houses operated by the Crandall Amusement Company. The new theatre is said to be one of the largest and handsomest south of New York. Full details of the theatre building and its equipment will appear in an early issue of Moving Picture World.

Attend Dinner to Walker

Headed by Bill Brandt and Charles O'Reilly, chairmen of the M. P. T. O. of New York and the T. O. C. C., respectively, about forty members of these two exhibitor units, on April 6, traveled from New York City to Albany where they joined members of the legislature in a testimonial dinner to Senator James Walker. The latter enters his fifteenth year as a New York legislator. No reference, it is learned, was made to the industry during the banquet.

Laemmle-Hearst Contract

Carl Laemmle, president of the Universal Pictures Corporation, and William R. Hearst, who controls the International News Reel Corporation, have just signed a new contract whereby Universal is to release the International News Reel for five years more.



The Play, From The Picture Angle

By Robert G. Lisman

"ACROSS THE STREET"—A comedy by Richard A. Purdy. Presented by Oliver Morosco. Opened March 24 at the Hudson Theatre.

The story of this play concerns itself with a square peg and a round peg each in the wrong hole. The love interest is very slight and is in no way responsible for the round peg getting in the round hole and the square peg getting in the square hole.

A young man running a small town store swaps jobs with a newspaper editor and there is much Main Street politics.

Should this vehicle ever reach the screen it will be entirely due to the fact that there is a "Main Street" in it. But even this chance is slight, as the present vogue in titles seems to run towards all kinds of "Women."

* * *

"VOGUES"—A review presented by the Messrs. Shubert on March 27 at the Shubert Theatre.

The only thing in this production to interest the legitimate picture producer is Irene Delroy. She has charm and an appearance that would indicate screen possibilities.

But Oh, how Al Christie and Mack Sennett would revel in this show. More freak comedians—(conscious and unconscious)—than Barnum ever had under his big tent.

Should either of these gentlemen ever contemplate a burlesque on "Rain," they could at the Shubert find a chorus of "Sadie Thompsons" to choose from, and if Will Rogers should feel inclined to give us among his "Great Moments from Big Pictures" a few minutes from "Shadows of Paris," he could find no more suitable substitute for Pola Negri than Odette Myrtil. The likeness is positively startling.

* * *

"PARADISE ALLEY"—A musical comedy, presented by Carle Carleton at the Casino Theatre on April 1st.

To all publicity geniuses of the screen: The stage has beat you to it! Carle Carleton has put the famous "Bobbed-Hair Bandit" in "Paradise Alley." Some good stunt stuff to be gotten out of this.

There is nothing in this production to interest the scenario department. The plot has been used a couple of times this year—and every other year. But your casting director should be able to pick you a Marion Davies or a Norma Talmadge out of the chorus. Eighty per cent of them will be with Mr. Ziegfeld next season.

* * *

"NANCY ANN," the Harvard Prize Play by Dorothy Heywood, starring Francine Larrimore, presented by Richard Herndon at the 49th Street Theatre on March 31.

All picture producers with "baby vamp" stars take notice. This is a play of the stage with a rather original angle.

Nancy Ann takes French Leave of family tradition and her coming out party to seek a career on the stage. The career she does not get but after many vicissitudes she does manage to acquire a matinee idol husband.

Too bad Francine Larrimore does not screen, as her characterization of the society-tired flapper is flawless.

Laemmle Back in New York; Production Increased at "U" City

CARL LAEMMLE, president of Universal, arrived in New York from Universal City, this week, after having put through the company's biggest production program. While at the West coast studios of the Universal organization, he directed the rearrangement of production plans and facilities from a twelve Jewels a year basis to a thirty-six Jewels a year program.

Discussing the changes which have been inaugurated at Universal City to take care of increased production, Laemmle, upon his arrival at the Universal home office, states as follows:

"We found it necessary to build a new stage, which now ranks as the biggest moving picture stage in the world. This was formally opened and dedicated last week by a big studio ball, attended by stars and executives from every company on the coast.

"One of the biggest aids to production at Universal City is the unit system which we have developed into an efficient method of handling the various companies. This system, which was tried by several other companies but not sufficiently developed before, has as its basis the designation of one man to be solely in charge of each production, including casting, scenario work, settings, direction, cutting and editing. The various technical heads and the actual director work under this man. Thus we have Isadore Bernstein in charge of the Jack Hoxie unit, Hugh Hoffman in charge of the Laura La Plante unit, Raymond L. Schrock in charge of the Herbert Rawlinson unit, and so on. It means a perfect coordination of production angles.

"I am confident that the industry will be surprised by the high quality of the 36 pictures we are making for next year. It will be a 'perfect 36' from a box-office standpoint.

"Universal has developed three new young stars during the past six months or so. They are Reginald Denny, Mary Philbin and Laura La Plante."

Laemmle will remain in New York until June, when he will sail for Europe. During his summer trip, the Universal chief plans to visit Norway, Sweden and Denmark. He also will spend some time in Spain.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 12, 1912.

Of Moving Picture World, published weekly at New York, N. Y., for April 1, 1924.

County of New York } ss.
State of New York }

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is Vice President of Chalmers Publishing Company, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Co., 516 Fifth avenue, New York City; editor, Robert E. Welsh, 516 Fifth avenue, New York City; managing editor, John A. Archer, 516 Fifth avenue, New York City; business manager, Ervin L. Hall, 516 Fifth avenue, New York City.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent. or more of the total amount of stock should be given.) Chalmers Publishing Co., 516 Fifth avenue, New York City; J. P. Chalmers, 516 Fifth avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ——— (This information is required from daily publications only.)

CHALMERS PUBLISHING CO.
Alfred J. Chalmers, Vice President.

Sworn to and subscribed before me this 4th day of April, 1924.

[Seal] GUSTAVE H. FAUSEL.
Commissioner of Deeds, New York City.
Residing in Bronx County.
New York Co. Clks. No. 62.
Term expires March 11, 1926.



Scenes from "Our Little Nell," Pathe's one-reel Dippy Doo Dads Comedy, produced by Hal Roach.

Title Changed

Fox announces that the title of the latest starring vehicle for John Gilbert which was finished this week at the William Fox West Coast Studios has been changed from "The Mark of Cain" to "The Lone Chance."

Start New Play

Production has been started at the William Fox West Coast Studios on the latest Charles Jones program picture "Double Dealing." George Beranger is directing this production and the story and scenario is by Robert Lee.

"When a Man's a Man" Keeps Piling Up a Great Business

ACCORDING to reports received this week by Irving M. Lesser, vice-president of Principal Pictures Corporation, Harold Bell Wright's "When A Man's A Man," a First National attraction, did a record-breaking business at Loew's Victoria Theatre, New York City, last week. It has established itself as a box-office sensation at the Orpheum, Chicago, where it is in the second week of an indefinite engagement and also opened to remarkable attendances at Loew's Palace in Washington and the Circle Theatre, Indianapolis.

An elaborate publicity and exploitation campaign was devised for the Victoria showing. The Harlem and Bronx section of the New York Evening Journal was used as the medium for an essay contest, the subject being "When Is A Man A Man?" with cash and theatre tickets as prizes.

Several stories were hooked up for the Harlem Home News, the best being a story of Harlem girls who described their "ideal man." Photos of the girls were used for a three column layout. In front of the Harlem Board of Commerce a huge banner read: "'When A Man's A Man' he takes pride in his community. Join the Harlem Board of Commerce. See Harold Bell Wright's 'When A Man's A Man' at Loew's Victoria Theatre." Cards, stressing community spirit as denoting "When A Man's A Man" were also sent to the business men of Harlem and more than twenty window displays were tied up with the picture.

Leading merchants of Washington cooperated on an advertising scheme using "When A Man's a Man" as a catch line.

French Exhibitors Learn Much From "Covered Wagon" Success

ADOLPH OSSO, managing director of the Paramount distributing organization in France, arrived in New York on the Paris on Saturday, March 29, for a conference with E. E. Shauer, director of the Foreign department of the Famous Players-Lasky Corporation, regarding plans for increased distribution for Paramount pictures, during the coming year. He will spend several weeks in the home office in New York and will return to Paris the latter part of April.

"Perhaps the most encouraging feature in the French film industry today is the increased interest being shown by the more progressive exhibitors in exploitation," said Mr. Osso in discussing French business conditions. "Quite a few of our best known exhibitors have taken up picture exploitation with a considerable degree of success, and thier success is encouraging others to plan greater activity in this respect.

"One of the biggest helps in bringing about this increased interest in the proper presentation and exploitation of pictures has been the astounding success scored by 'The Covered Wagon' at the Madeleine Theatre in Paris. This great Paramount picture has just concluded a record-breaking engagement which began on December 22 and has aroused tremendous interest throughout all of France. It is also concluding another highly successful run in Brussels and will be generally released to the motion picture theatres throughout France, Belgium, Switzerland and the French colonies in October of this year. The manner in which 'The Covered Wagon' was exploited and the great success which attended the campaign have convinced many exhibitors of the value of high class exploitation.

"Hill Billy" Bookings

Following the showing of Jack Pickford's latest photoplay production, "The Hill Billy," an Allied Producers and Distributors Corporation release, at all the Keith, Proctor and Moss houses in Greater New York, Marcus Loew has booked this film for engagements beginning at an early date in the theatres of the Loew New York circuit.

LUDWIG G.B. ERB,
PRESIDENT



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Thousands Turn Out in Storm for New Wisconsin's Opening

TURNING away thousands who lined the streets on opening night despite the worst snow and rain storm of the spring season, the Wisconsin Theatre, Saxe's newest contribution to the amusement field in Milwaukee, continued to do a record-breaking business on its first Saturday and Sunday, with the result that approximately 28,000 patrons were accommodated on those two days. At an average of 50 cents apiece, it is estimated the receipts for these days, exclusive of the Friday night opening, amounted to $14,000.

With overflow crowds flocking to the Wisconsin, the entire theatre row in Milwaukee appears to be undergoing a boom. This was particularly noticeable on the night of the Wisconsin opening when, after waiting for hours, those who could not reach the inside of the new $2,000,000 picture palace, went down Grand avenue to the other houses. The same situation held true for the following Saturday and Sunday, all houses reporting exceptional business instead of the slump that some had feared.

Opening of the Wisconsin proved the biggest event the theatre world in Milwaukee has known. Although it had been announced that the doors would not open until 6:30, a line collected as early as 5 p. m. and soon extended more than half a block three and four deep in two directions. Shortly afterwards, the throng grew to such proportions that a score of extra police were called to maintain order and keep traffic moving.

Those fortunate enough to gain entrance for the premiere included leaders in the business and social world of Milwaukee, publishers from cities throughout the state and film celebrities from far and near, all of whom were the invited guests of the Saxe brothers—John and Tom—who made the new house possible. For the second show of the evening the house was thrown open to those Milwaukeeans fortunate enough to be in the front ranks of the lines.

While patrons marvelled at the wonders of the 3,500-seat house, with its exquisite decorations and its marvelous equipment, those outside were entertained by a civic parade led by Wisconsin's queen of beauty selected after a state-wide contest in connection with the completion of the theatre.

Handicapped by the fact that the work back-stage was still in an uncompleted state which had prevented a single rehearsal, E. J. Weisfeldt, director of production, nevertheless presented with remarkable success a program dedicated to the State of Wisconsin

The elaborate lighting system, all controlled by a board of levers back-stage, attracted considerable favorable comment, while skeptics inclined to doubt the value of the twin $50,000 organs were given something to talk about after the first numbers on these instruments, which showed clearly their worth.

Another feature which shared with the decorative beauty of the place in the praise coming from all sides was the "effect" machine, operated by a series of buttons at the drummer's seat and capable of producing numerous sounds in connection with pictures thrown on the screen.

With the completion of the Wisconsin, the movie-going public in Milwaukee is being introduced to Sunday afternoon concerts which are to be a weekly feature at the new house where Rudolph Kopp, formerly of the Chicago Theatre, in Chicago, holds forth as conductor of the sixty-piece orchestra, the largest in the city.

The Sunday concerts are presented during the noon hour with no boost in prices. Capacity house greeted the musicians for the first of the series.

Admission to the new house has been arranged on a sliding scale, starting with 30 cents between 11 a. m. and 1 p. m., going to 40 cents between 1 p. m. and 6 p. m. and 55 cents after 6. On Saturdays it is 40 cents up to 1 p. m. and 55 cents thereafter, while on Sundays it is 55 cents all day.

Start Work on Big Film

"The Bugler of Algiers" is Under Direction of Rupert Julian

Work has been started at Universal City by Rupert Julian on "The Bugler of Algiers," an elaborate and spectacular version of "We Are French," which he both starred in and directed some years ago.

The new version of the story, which is a thrilling romance laid in the Chateau country of France, is to be elaborately set.

The part Julian played in the old story will be played in the modern version by Charles De Roche, and the leading feminine role will be taken by Madge Bellamy.

The leading male role is a novel one, in that it depicts the man both as a youth and as an old man of eighty, covering an entire lifetime in its scope.

Added to Cast

Al Christie announces that Max Davidson has been added to the cast of "Hold Your Breath" the big feature comedy now being produced for release through Hodkinson.

Davidson is a familiar figure in pictures with his Hebrew comedy characterizations and Al Christie says that the part he will play in "Hold Your Breath" is "great".

Work on Dean Film

Hunt Stromberg will start work this week on the first of the Priscilla Dean productions to be released through Hodkinson according to advices from Los Angeles but the title of the production has been withheld pending the final O. K. of the script.

"Between Friends" Hailed as Vitagraph's Greatest

"BETWEEN FRIENDS," the J. Stuart Blackton production of the novel by Robert W. Chambers, arrived from the west coast last week and the sales executives of Vitagraph predict that it will prove to be Vitagraph's biggest box office attraction of the season. Mr. Blackton has struck a pace in this picture which outstrips anything he has done in recent years, in the opinion of those at the Vitagraph plant in Brooklyn.

The story is an emotional drama of artistic life in New York. The sets are said to be gorgeous. Mr. Blackton has been experimenting since his arrival in Hollywood upon new lighting effects and the results are shown for the first time in the photography in "Between Friends." The producer has managed an illusion of delirium which is considered a tribute to his direction.

The performances by Lou Tellegen, Norman Kerry (borrowed from Universal for this picture) and Alice Calhoun are highly praised by those who have seen the production. Anna Q. Nilsson, Stuart Holmes and Henry Barrows complete the fine cast.

One of the features is a lively reproduction of a typical artists' frolic in Greenwich Village.



Scenes from Pathe's "Hit the High Spots," a two-reel Spat Family comedy produced by Hal Roach.

The Woodhull Resolution

New Jersey Highly Praises Its Candidate for National Honors

Following is the New Jersey M. P. T. O. resolution signed by Joseph M. Seider, chairman of the Board of directors, applauding R. F. Woodhull's service as president for three years and requesting him for the position of president of the M. P. T. O. A., which was briefly detailed in Moving Picture World last week and is herewith given in full:

Whereas, Mr. R. F. Woodhull, for the past three years president of the Motion Picture Theatre Owners of New Jersey, during which time he has manifested his ability in the service of the Theatre Owners of New Jersey, and

Whereas, he has during his administration proven his value as an organization leader by building a membership representing 98 per cent of the total theatres in the State of New Jersey, and

Whereas, no adverse legislation effecting the theatre owner was passed during that period, and

Whereas, R. F. Woodhull as national director did not fail to attend one meeting of the National Board of Directors, having distinguished himself at state conventions as a champion of the exhibitors, an active worker in behalf of public service and otherwise given of his time, experience and finances in behalf of organization, both in the United States and Canada, and

Whereas, we, the Motion Picture Theatre Owners of New Jersey, realize the great problems confronting the Motion Picture Theatre Owners of America and the necessity for unusual leadership in this relation,

Be it therefore resolved, that we, the Motion Picture Theatre Owners of New Jersey, having the utmost confidence in the ability and integrity of our president, R. F. Woodhull, do offer him for the presidency of the Motion Picture Theatre Owners of America and respectfully solicit the consideration and support of the Motion Picture Theatre Owners of the United States and Canada, to whom we commend him.



WILLIAM FAIRBANKS
Who is to star in a series of features for C. B. C. Film Sales Corporation.

Predicts This Summer Will Be Best for Industry in Decade

THE coming summer will be the most prosperous the motion picture industry has known for ten years, declared John B. Rock, general manager of Vitagraph, Inc., upon his return from a visit to his sales organizations in Chicago, Cincinnati, Pittsburgh, Detroit, Buffalo and Albany.

This opinion is the result of specific territory surveys made by the Vitagraph sales force under the direction of branch managers and from what Mr. Rock learned at general sales meetings in each of the cities visited. Those who directed these surveys were J. M. Duncan, division manager, and J. A. Steipson, manager, Chicago; C. L. Kendall, Cincinnati; J. H. Young, Detroit; F. W. Redfield, Pittsburgh; C. W. Anthony, Buffalo, and S. N. Burns, Albany. The reports were based on data gathered by municipal commercial organizations and state authorities in the capitals of the various states in these territories.

"Vitagraph has never been in so stable a condition as today. It has in distribution a score of super-features all of high grade production, excellent direction and box-office casts, and, the pictures now ready, but not yet in the hands of our branches, are of the same fan-pulling calibre.

"I am more than glad to find in the territories that I visited that Vitagraph representatives are giving the theatre owners and managers the same helpful co-operation for which this company has been famous in the industry since its organization. Prints are carefully scrutinized before leaving every exchange and advertising accessories and exploitation aids are furnished in abundance, in addition to which the salesmen themselves follow their bookings through and see to it that exhibitors are satisfied. I am proud of the record of Vitagraph men; and I have the word of President Albert E. Smith, who is now in Hollywood giving his personal attention to Vitagraph productions, that our coming pictures will be products that will back up the statements and predictions of every salesman on our staff.

"The list for early summer includes 'Between Friends,' with Lou Tellegen, Anna Q. Nilsson, Alice Calhoun, Norman Kerry and Stuart Holmes; 'Borrowed Husbands,' with Florence Vidor, Rockcliffe Fellowes and Earle Williams; 'My Man,' with Patsy Ruth Miller and Dustin Farnum; 'Virtuous Liars,' with David Powell; 'One Law for the Woman,' with Cullen Landis, a Blaney melodrama and the Larry Semon comedies."

Elaborate Plans Under Way for M. P. T. O. A. Convention

MAYOR CURLEY of Boston will formally open the convention of the Motion Picture Theatre Owners of America at the Copley-Plaza Hotel, Boston, on May 27, 28 and 29, and will extend to the delegates and visiting theatre owners the hospitality of the people of this great historic city. This will be followed by short talks by some of the city dignitaries and then the business sessions will open with a report by the National Board of Directors of the activities of the organization during the year.

Executive Secretary Ernest Horstmann of the M. P. T. O. of Massachusetts and members of the convention committee are moving rapidly and effectively in completing the arrangements for the big event. The chairman of the committee is H. I. Wasserman of the Eagle Theatre, Roxbury, and he is ably assisted by an aggressive group of exhibitors. A meeting of the committee was held last Tuesday and the following program decided upon:

MONDAY, MAY 26—Meeting of national officers, members of the Executive Committee at the Copley-Plaza for reports of the year and final convention arrangements.

TUESDAY, May 27—Opening of the convention at 11 a. m. Address by the Mayor of Boston and other dignitaries. Convention business. Grand Ball at Copley-Plaza in evening.

WEDNESDAY, May 28—Convention continued. Trip down Boston Harbor in afternoon. Convention banquet at night.

THURSDAY, May 29—Convention continued. Visit to Bunker Hill and other historic spots. Evening adjournment.

The City of Boston will provide the theatre owners and other visitors to the convention with a steamship ride along the Boston Harbor and other sections of the New England coast. The fire boats of the city will circle the steamer in the harbor and get into complete action, showing one of the greatest water and fire prevention displays imaginable. The historic elements associated with Boston Harbor, notably the Boston Tea Party circumstance, landing of the British troops just previous to the battle of Bunker Hill and other phases will be illustrated in a very definite way during the trip of the city steamship. A musical program and other forms of entertainment including a luncheon will feature the trip.

The Motion Picture Ball on Tuesday evening at the Copley-Plaza will be a magnificent event, one of the best of its kind yet held in New England. The ball will be attended by the civic and social leaders of Boston and vicinity, and many prominent actors, actresses, directors and other conspicuous figures known especially to the industry.

While the delegates are busy in the convention hall, there will be special entertainment provided for visitors, especially the women guests, in addition to the foregoing program. A committee of Boston women will have charge of these arrangements and intend to show all visitors the historic phases of Boston.

There will be complete business sessions each day, concluding with a session Thursday afternoon.

Governor Cox of Massachusetts, in a late message to National President Sydney S. Cohen, accepted the invitation of the organization to be a guest at the convention banquet.

New York Retains Censorship

THE Davison Bill, a Republican measure, met defeat in the New York State Assembly shortly before press time, by a vote of 77 to 65. It previously had been passed by the Senate, and because it had the backing of some influential Republicans in a legislature controlled by the political party, members of the industry saw a chance for a removal of the onerous burden of censorship. The Walker bill probably will not go to a vote before late at night, but no high hopes are held for its adoption as it is sponsored by a Democrat. The legislature, therefore, again fails to take measures for the relief of the industry, as its activities will be concluded by the time this is read.

By a vote of 131 to 14 the Assembly voted against the Jenks bill pertaining to unaccompanied children being admitted to picture theatres under certain conditions. The result of the vote was entirely unexpected by representatives of the motion picture industry, who were present in the assembly at the time and who later left in apparent displeasure. It was thought that the bill had a fair chance of passing, having been introduced by a Republican member of the Assembly. The bill is practically identical to the Rabenold bill, which will go to a vote in the senate before adjournment. This measure was introduced by a Democrat, and while it may pass in the senate the failure of the Jenks bill militates against its adoption by the assembly.

Exhibitors in Letters Oppose Road-Showing of "Chechahoos"

ANNOUNCEMENT that Associated Exhibitors was considering road-showing the Alaskan super-special, "The Chechahoos," caused J. S. Woody, general manager of the firm, to be deluged with exhibitor letters. One exhibitor wrote:

"I have watched and experimented with road-showed pictures for a good many years now, and as far as I am concerned, they are always losers for the exhibitor. The producer has such a heavy nut with each road-show company that the net profit he makes is so small it goes but a scant way when applied against production costs. The result is that he is forced to capitalize the publicity of the road-show and charge the tariff against the exhibitor who finally plays it as a straight release.

"I have kept a weather eye open for 'The Chechahoos' ever since I first heard of it being made. A real Alaskan picture has box-office possibilities and from inside advices I understand that there is a real story as well as scenery in this one. I want it, providing I can get it on a basis where I can make at least a little profit, and I hope that you reconsider road-showing it, as I am one of many exhibitors who is tired of paying the freight for unusual road-showing exploitation."

Mr. Woody was impressed by the plea as the majority of the other letters raised the same point in a different manner. A conference will be held upon the arrival of Arthur S. Kane, president of Associated, in New York and the road-show plans may be abandoned. He invites additional suggestions from exhibitors.

Ensuing Season Looms Big for Vitagraph Abroad, Says Smith

GEORGE H. SMITH, managing director of the Vitagraph Company, Ltd., London, sailed for home on the steamship Berengeria last week, after a visit of several weeks with his brother, President Albert E. Smith, in Hollywood. The visit reunited the members of Mr. Smith's family for the first time in several years and the reunion was held during the month of the twenty-sixth anniversary of the organization of Vitagraph.

"Reports I have received from my office in London concerning the drive of certain British producers during British Film Week completely substantiates my prediction that the English exhibitors were not to be duped, through patriotic loyalty—although that is admirable in itself—into booking poorly made native films as against the magnificent productions now being directed in this country.

"My survey of the production plans of Vitagraph convinces me that the coming season will be the biggest in rentals that our firm has ever known. The phenomenal success of 'Let Not Man Put Asunder' in this country will be repeated in Great Britain. Basil King, the author, is one of the best known of English writers and Lou Tellegen and Pauline Frederick are tremendously popular in England."

De Mille Film Scores

"Triumph" Makes Big Hit in Try-out Show in Los Angeles Suburb

That Cecil B. DeMille's latest Paramount production, "Triumph," is a certain box-office success, ranking with the best previous achievements of the producer, was definitely established last week when it was shown to an audience of seven hundred persons at the Temple Theatre, Alhambra, Calif., a suburb of Los Angeles with a population of 10,000.

According to advices received at the home office of Paramount, the picture was received with the highest enthusiasm. The audience, not knowing what picture was to be shown, greeted the main title announcement with a spontaneous outburst of applause. The first one hundred feet drew hearty laughter and from that time on the audience belonged to De Mille. Every comedy touch brought instant appreciation and the heart interest of the story held the crowd as few pictures ever had, according to the report, which added that "Triumph" is established as a sure-fire audience picture.

Film Zane Grey Story

Fox Film Corporation announced this week that production will start immediately at the William Fox West Coast Studios on "The Last of the Duanes", written by Zane Grey. Lynn Reynolds will direct this picture and the scenario is the work of Edward J. Montagne.

Kane on Way to New York

Arthur S. Kane, according to a telegram, left Los Angeles last week. He will spend a week in Topeka, Kan., visiting his mother, after which he will return to New York.

Famous Players Official Speaks at Forum Meet

Richard W. Saunders, controller of the Famous-Players Lasky Corporation, was the speaker at the last forum meeting of the season held by the Hartford Chapter, American Institute of Banking, in Hartford, Conn. The subject of his address was "Financing the Motion Picture Industry."

"As great as are the proportions of the motion picture industry today, it is only in its infancy and its success is assured, if for no other reason than that capital now is convinced of its value and is lending unlimited financial backing to reputable picture companies," said Mr. Saunders.

Art is finding expression in the films, he continued, and history is being depicted as nearly as possible in accord with the facts. An interesting sidelight in this connection was told by Mr. Saunders, who declared that the producers of "The Covered Wagon" are being sued for a large sum of money by the descendants of one of the historical characters, who in the film feature was depicted as a rough and uncouth frontiers-man. The producers, however, have sufficient evidence to vindicate their characterization, he added.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Lincoln in Troy, N. Y., Leased by the Mark Strand Interests

The biggest deal consummated in local theatre circles in many a month occurred during the past week when the group operating the Mark Strand Theatre in Albany and the Troy Theatre in Troy took a ten-year lease on the Lincoln Theatre in Troy, a comparatively new house and which has been the chief contender for patronage with the Troy since the latter was opened. The Lincoln will be continued under practically the same policy as has been in existence, the admission prices remaining the same and first-run pictures being shown.

Harry Symansky, who has been acting as manager of the Lincoln, which is owned by the Symansky brothers, will remain, it is understood, as resident manager of the house, with Uly S. Hill acting as managing-director for the Mark Strand, the Troy and the Lincoln theatres. There was a report to the effect that Edwin O. Weinberg, a former resident of Troy and who has until recently been managing a theatre in London, England, would be engaged to handle the Lincoln, but this was denied by Mr. Hill.

It also came to light that Buckley and Tarsches, owners of the Leland and Clinton Square theatres in Albany, two money-making houses, had also been hot on the trail of the Lincoln, hoping to acquire it and fight the Strand interests in Troy as they are doing in Albany.

Millard F. Servis, of Hudson Falls, died suddenly a few nights ago in the Strand Theatre in that village. He had been in ill health for some time past. Mr. Servis collapsed in his seat and died before a physician could be summoned.

William Shirley of the Strand in Schenectady is making big preparations for the week's run of Madge Kennedy's picture, "Three Miles Out." The regular orchestra will be supplemented by the Oriental Serenaders.

A new cooling system carrying perfumed air at the will of the manager to all parts of the house is to be installed this coming summer at the Barcli in Schenectady.

They don't take chances with the law at the Mark Strand Theatre in Albany. This was plainly apparent the other night when a girl, probably 12 years of age, asked for a couple of tickets to "The White Sister." Manager Herman Vineburg happened to be doing duty in the ticket office at the time. "Who are these tickets for?" inquired Mr. Vineburg. The girl replied that they were for her aunt, pointing to a woman on the other side of the lobby. "Then I would prefer that she bought them," remarked Mr. Vineburg. And this occurred with a long line waiting for tickets.

Daylight saving, which will be operative in 36 cities in the state on April 27, is still unsettled in Schenectady, the Parent Teachers Association putting up a strenuous fight against its adoption. The theatres of the city are also working hand in hand with the association.

The well known Crescent Theatre in Schenectady, owned and run for seven years by Miss Janet Noon, has been sold, but it is understood that Miss Noon will remain with the house for some little time. The house is located in the center of the city. Charging an admission of 10 cents, it has always been a money-maker.

Norwich votes on May 5 on the question of Sunday shows and indications now promise one of the biggest fights in the history of the little city.

Some of the Albany exhibitors and exchange managers gathered at the St. James restaurant in the Capital City one night last week and tendered William Sherry, just named as district manager for Universal, with jurisdiction over Albany, New Haven and Buffalo offices, a complimentary dinner. Among those present were Samuel Suckno, George Wright, Samuel Friedman, Charles Walder, Harry Thomson, C. R. Halligan, James Speer and James W. Holden.

It is remarkable what a change in appearance new curtains, a little paint and new seats can make in a theatre, and also how the improvements appeal to the public and attract patronage. All this has been plainly evident of late at the Clinton Square Theatre in Albany, which, as Oscar Perrin, manager of the house, puts it, "makes the Clinton Square no longer a source of worry." Under Mr. Perrin's direction the theatre is doing exceptionally well these days.

Rebukes the Public

Plainly disgusted by the lack of patronage shown to some of the biggest and best pictures he had brought to the State Theatre in Schenectady, N. Y., William Shirley, in a newspaper advertisement last week, declared as follows:

"Are we to infer that you simply talk of better pictures? Must we believe that no matter how excellent are the pictures we show, you will not support them? Are we to take our lesson and merely offer you the usual run of program pictures?"

Mr. Shirley, in discussing the situation, declared that the answer was entirely up to the public.

Visitors in town last week included Rae Candee of Utica and Charles Weimbel of the Orpheum in Amsterdam.

Pictures will continue to be run at Harmanus-Bleeker Hall in Albany up to May 17, the theatre being scheduled to open with stock on May 19. There will be a Fashion Show at the Hall next week for three days, along with the regular picture program.

The secret is out as to the parties who will put on "The Covered Wagon" at Music Hall in Troy from April 23 to 26. Thomas Stowell, an Albany newspaperman, is behind the venture. Admission prices of $1.65 will prevail.

William Shirley of Schenectady made a hurried trip to the metropolis one day last week. Incidentally, Mr. Shirley is talking of buying himself a new car. He is being pestered these days by as many automobile agents as film salesmen.

Buffalo, N. Y.

The Star Theatre in Lockport has been taken over by Adelbert Criswell, Jr., a real estate dealer, who has opened it under the name of the Criswell with Andrew Montondo as manager. Mr. Criswell formerly managed the old Majestic Theatre in Lockport.

E. C. Weinberg, who managed the old Mark-Strand and Elmwood theatres here for several years, and who recently returned from England where he acted as manager of one of the Universal houses in London, visited Buffalo last week-end to look over his old stamping ground.

Charlie Hayman, president of the Cataract Theatre Corporation of Niagara Falls, operating the Strand and Cataract in that city, is in Cairo, Egypt, and writes that he is stopping at the leading hotel in the same room once occupied by Cleopatra.

Fred M. Shafer, manager of the Lafayette Square Theatre, has purchased a special Cadillac closed job with balloon tires 'neverything, and last week took M. Slotkin, president of Monument Theatre Corporation, for a little jaunt to Rochester to try it out.

George Beban and company will be at the Lafayette Square the week of April 28 with Mr. Beban's new film vehicle. The company will act one of the reels of the picture on the stage.



Coming Soon
BETTY COMPSON
in
MIAMI
An Alan Crosland Production
Produced by Clifford Cinema Corp.
for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures



Scenes from "Miami," starring Betty Compson and distributed by W. W. Hodkinson Corporation.

Clancy Lectures in Hartford on Truthful Film Advertising

"Truth in advertising applies to the theatre as well as to any other business," according to James F. Clancy, manager of S. Z. Poli's Capitol Theatre in Hartford, in an address before a recent meeting of the Hartford Advertising Club. Mr. Clancy told of some of many things he has observed during his twenty years' experience in the theatrical business which determine the success or failure of a show. He cited a number of examples in detail, showing that careful publicity, in addition to extensive advertising, had failed to attract a crowd.

S. Z. Poli is reported ready to take over the Community Theatre in Meriden. Persistent rumors were about the city the afternoon of March 26 that attorneys representing the Southerland Construction Company were in New Haven discussing the matter. Mr. Poli now has the Poli Theatre in Meriden. William J. Cotter is the manager.

Mrs. F. J. Seeley of the Majestic Theatre in East Hampton is confined to her home by illness.

The Grand Theatre in Hartford which began a picture policy last April 21, has continued it for a year. Well chosen second-run pictures, various added attractions on several nights and low prices have made the Grand a popular theatre.

The Lenox Investment Company, Inc., of Hartford has filed a certificate of incorporation in the office of the secretary of state. The authorized capital is $70,000. The corporation will begin a theatre, motion picture, amusement and real estate business with $2,000. The incorporators are Joseph Ratnor, Max Pearl and Leo M. Glassman, all of Hartford.

John H. Foy, formerly manager of the Park Theatre in South Manchester, Conn., and the Winthrop Theatre in Winthrop, Mass., now is in control of the Park Theatre.

The New Strand Theatre in Hartford for the week of March 30 presented "Daddies" and the following week the feature was "The Marriage Circle." The twin house, the Princess, under the same management, the week of March 30 had "By Divine Right," followed by "When a Man's a Man."

Charlie Benson lured the Hartford picture fans into the Palace Theatre the week of March 30 when he presented a double feature bill, "The Fighting Coward" and "A Society Sensation."

Maine

Sumner Gordon of Providence, R. I., is reported as being interested in the proposed erection of a new theatre in Portland, according to a statement by Miss Nettie Groshouse, who claims to be the Portland representative for Mr. Gordon. It recently was indicated that Mr. Gordon was to acquire the Congress street building owned by the S. S. Kresge Company. However, this company later announced that it intended to remodel the building itself and will establish a new Kresge store there.

Manager Smiley put himself in strong with Catholics in Madison when he presented a benefit show in his Pastime Theatre, which netted the church fund a goodly sum.

Work is being hastened on the repairs to the Strand Theatre in Lewiston. When the improvements have been completed all posts in the theatre will have been removed and there will be approximately 200 additional seats.

Abraham Goodside, owner of the Strand and Empire theatres in Portland, Me., and the Capitol and Bijou theatres in Springfield, Mass., is expected to occupy the Jefferson Theatre in Portland while the Empire is closed to permit alterations to be made. The lease of William P. Gray, general director of the Gray Circuit of Famous-Players Lasky Theatres throughout the New England States, on the Jefferson Theatre expired on April 1 after having been conducted under his direction for the last two years. The Jefferson is owned by the Catholic diocese of Portland. Mr. Goodside stated on March 28 that the matter of his taking over the Jefferson had not been settled definitely, but he did not deny that he might be interested in the acquisition of the lease on the Jefferson. Mr. Goodside is the leading exhibitor of Portland, presenting first run photoplay programs in both the Empire and Strand.

Manager David Dow of the Empire Theatre in Lewiston was another of those shrewd New England exhibitors who found a fashion show a good bet as an extra added attraction. He made the showing doubly effective by having it in conjunction with the presentation of the film, "Potash and Perlmutter."

Manager Clifford S. Hamilton mans the guns of the B. F. Keith Theatre in Portland and keeps the "gangway" filled with patrons all of the time. His shows are "first class' and he's always on the alert to prevent anything "steerage" in his bills.

The new Colonial Theatre in Sanford was threatened by fire on April 2 when $45,000 damage was caused to an office building on Main street, next to the theatre. Prompt work of the firemen prevented the blaze from spreading into the theatre.

Canada

Manager Henry Morton of the Gaiety Theatre, Winnipeg, Manitoba, has decided upon the split-week policy for the spring and summer months, changing programs twice weekly instead of only once each week, as before. He has booked many good features for the three-day showings, including "Zaza," "Ponjola," "Boy o' Mine" "Richard the Lion Hearted," "Big Brother," "Humming Bird," "Pleasure Mad" and "Cameo Kirby."

B. M. Garfield, manager of the Gayety Theatre, Montreal, for four years, has recovered from the illness which compelled him to resign from the management of that house, it was announced on April 5, and has decided to open an exchange with offices in the Orpheum Theatre Building, Montreal. He will specialize with special attractions for theatres in Quebec and Ontario.

The new Maisonneuve Theatre, in East End of Montreal, held its formal opening Sunday, April 6, under the auspices of United Amusements, Ltd., Montreal, the opening attraction being "Richard the Lion Hearted." This is an entirely new house which was constructed during the winter months. The policy will be to change programs three times weekly. The Maissoneuve Theatre caters to French-Canadian patronage, which predominates in the eastern section of Montreal





Scenes from J. Parker Reed Jr.'s, "Recoil," distributed by Goldwyn-Cosmopolitan.

"Ten Commandments" Leading Great List of Boston Films

"The Ten Commandments," at the Tremont Theatre is leading the vanguard of the super-features now on the screens in Boston insofar as attendance and receipts are concerned. There are two performances daily and seats now are being sold four weeks in advance. Close to $15,000 weekly is reported as the takings.

Trailing a close second is D. W. Griffith's "America" and it is not far behind "Ten Commandments" in the matter of receipts, according to estimates. It is in the Majestic Theatre.

The closing sign has not been hung up yet for "After Six Days," which entered its fifth week at the Tremont Temple on April 6. It is doing well.

"Under the Red Robe," which is being shown at the Park Theatre, is maintaining a moderate pace It is not receiving the heavy amount of publicity as did its predecessors on the Park screen, "Little Old New York" and "Great White Way."

"A Boy of Flanders" had its first New England showing at Loew's State the week of March 30.

"The Fighting Coward" was a prime favorite with patrons of the Fenway. "Love's Whirlpool," which failed to receive the approval of the censors for a Sunday showing, finally was passed and was the feature of the week of March 30. It got off to a good start.

William C. Cuff, long known in the theatrical realm of New England, died March 21 at his home in Braintree. He was 45 years old. At the time of his death Mr. Cuff was owner of the picture theatre in Rockland. He is survived by his wife and two sons.

In the midst of a snowstorm on April 2 Manager L. Harry Raymond, of the Goldstein Brothers' Colonial and Palace theatres in Pittsfield, accompanied by Mrs. Raymond went to their summer home at Pontoosuc Lake, being the first of the lake cottagers to open their houses for the season.

Manager Earle D. Wilson of the Gordon Olympia Theatre in New Bedford celebrated the eighth anniversary of the house the week of April 6. Two birthday cakes made up with eight candles were placed on the canopy and the lobby was banked with flowers. Every boy or girl up to the age of 16 in the city whose birthday came on any day during the week was presented a "best seat" admission to Wednesday afternoon's show.

Francis W. O'Connell has resigned as manager of the Day Street Olympia Theatre in West Somerville to become a film salesman.

Between $1,000 and $1,000 was stolen from a safe in the office of the National Theatre at 533 Tremont Street, Boston, early on the morning of March 31. William Fisk, assistant manager, discovered the robbery about 7. a. m.

General Manager John W. Hawkins of the Allen Theatres in New Bedford is at present "Women Who Give" at the State Theatre and he looks forward to unusual interest being mainfested in this film. It is a screen version of "Cape Cod Folks" and its locale is highly significant to the New Bedford people.

Earle D. Wilson, manager of the Gordon Olympia Theatre in New Bedford, is a great mover in community affairs in the city. Mr. Wilson gave three readings at a recent meeting of the New Bedford Musical Art Club.

Sylvester Z. Poli, owner of the Poli circuit, accompanied by his personal architect and supervisor, A. F. Schaife, was in Worcester the afternoon of April 1 surveying the property on Southbridge street, including his Grand Theatre, where a $2,000,000 theatre is to be erected by Mr. Poli. It is expected that the work will start before the end of the summer.

Films except the special features in the leading picture theatres of Boston the week of March 30 were as follows: Modern and Beacon, "Little Old New York," second run, first time in city at popular prices; Gordon's Washington Street Olympia, "Twenty-One;" Gordon's Capitol, "Flowing Gold;" Gordon's Strand, "The Stranger' and "Marriage Circle;" Gordon's Cambridge, "Shadows of Paris" and "The Love Master;" Fenway, "Love's Whirlpool;" Scollay Square, "Lilies of the Field;" Loew's State, "A Boy of Flanders" and "Daring Youth."

When Manager Reginald V. Tribe of the Empire Theatre in New Bedford wants to make certain that something will be done right—well, he usually does it himself or else entrusts it to his able assistant, Bert Chamberlain. Anyhow, Mr. Tribe wanted to heighten the effect of a pistol shot in "Shadows of Paris" so he betook himself backstage and laid in wait for the scene to appear. He had armed himself with a revolver loaded with blanks. The scene came: Mr. Tribe pulled the trigger, but, phooie, no noise. So out he went aud bought a new supply of cartridges. Backstage again. But he got so gol darned anxious that he pulled the trigger—bang—a couple of seconds before the player in the film did so. Result—much anger of Mr. Tribe. But the next show he pulled the trigger at the precise moment and right well did the effect succeed.

Albert Tessier, manager of the Royal Theatre in New Bedford, has had plans prepared for extensive improvements to the theatre, which is in the South End section of the city. There will be an entirely new front with ornamental brick columns and the upper section finished in stucco. Manager Tessier has just become a "Moving Picture World" steady—that is, he learned of the large amount of interesting New England news which can be found in each issue of the World and consequently subscribed.

Shoolman a Climber

Max Shoolman, who less than thirty years ago landed in Boston from Russia and started to earn his way as a peddler, now is the treasurer of the Tremont Street Realty Company, which is erecting a theatre for which millions are being spent, on a site bounded by Tremont, Hollis, Dillaway and Dore Streets. A hotel is to be included in the building.

He was still in his 'teens in the days when he came to Boston and started peddling cups and saucers and all kinds of table crockery from house to house. Then he tried doing carpenter work and some bricklaying, and one day he undertook a small contract to build. Here was his real beginning. Today Mr. Shoolman is rated as one of the biggest real estate men in Boston and is counted as more than a millionaire. His home is in Brookline.





Scenes from Pathe's "Gateway to the West," one of a series of Chronicles of America photoplays, produced by the Yale University Press.

Marcus Loew in Pittsburgh to Select Site for Theatre

Marcus Loew was a recent visitor to Pittsburgh, accompanied by Charles H. Lamb, New York architect. Loew's visit was to select a site for a 4,000-seat picture theatre here, upon completion of which he which he will change the policy of the Aldine from pictures to vaudeville. Three sites are under advisement, and although no definite announcements have been made, it is likely that the new theatre will be situated on Fifth avenue, between Wood and Smithfield streets.

D. W. Griffith's "America" opened for an indefinite run at the Pitt Theatre, Pittsburgh, Monday, April 7, at $1.50 top, plus war tax.

Ben Burke, old-time local exhibitor, most recently at the Capitol in Braddock, Pa., has returned to Pittsburgh from a two-months' vacation to California. Ben has aspirations to acquire several medium-sized picture theatres in and around Pittsburgh, and is already on the lookout for the first house in his contemplated chain.

Harold Lloyd in "Girl Shy" opens in Pittsburgh at Rowland and Clark's State and Blackstone theatres for a day and date run beginning Easter Monday, April 21. The State and Blackstone are within two doors of each other on Fifth avenue in downtown Pittsburgh.

Peter Antonoplos, pioneer local exhibitor, and who is conducting the Frederick Theatre in East Pittsburgh, has purchased the Victory Theatre building and property in Wilkinsburg, Pa., and takes pososession on May 1, when the house will close. Antonoplos plans to erect a new picture theatre on the site, to seat about 600.

Marvin M. ("Moody") Wear has resigned as manager of the Rialto Theatre at Charleston, W. Va., and has not yet made known his future plans. He has been connected with picture theatres in Charleston since 1906.

Manager John Donovan, of the Regent Theatre in East Liberty, has just installed new carpets and furniture in the foyer of this beautiful house.

Fred Barth, owner of the Elite Theatre on the North Side, is back on the job after having been on the team representing the city of Pittsburgh in the National Bowling Tournament at Chicago. The local boys acquitted themselves very well, and Barth helped to bring back some of the prize money.

W. P. McCartney opened his new Ritz Theatre at Indiana, Pa., on April 3.

Morris Finkel, manager of the Hilltop Theatre, Pittsburgh, is again back on the job after having been confined to his home and bed for three weeks, due to illness.

Ike Browarsky, of the Variety Theatre, on the North Side, accompanied his mother to Atlantic City Saturday a week ago. Ike will return in a few days, while his mother will extend her vacation over a two month period.

Rhode Island

David F. Perkins, division manager of the Gray Circuit of Famous-Players Lasky theatres throughout New England, has been in charge of the Strand Theatre in Pawtucket during the absence of Manager James R. Soames.

"Name the Man" was the film feature selected by Managing Director Matthew J. Riley to head the program at the Emery Majestic Director Matthew J. Riley to head the program at the Emery Majestic Theatre in Providence the week of March 31, which marked the eighth anniversary of the theatre.



The Southeast

The annual convention of the North Carolina M. P. T. O. will be held at Morehead City, N. C., June 11 and 12. The executive committee will meet the evening of the day before to outline the convention procedure. Closed sessions for members only will be held opening day, with a banquet in the evening open to all. The second day's sessions will be open to everyone connected with the industry. DeSalles Harrison, southeastern representative of the Public Relations Department of the Hays organization, has accepted an invitation to address the convention.

Purchase of the LaFayette Theatre, Fayetteville, N. C., by David J. Breese, is announced by H. T. Drake, former owner, the consideration being given as $25,000. New equipment is being installed.

Mrs. Julia Reese and Miss Janie Hearn have purchased the Dixie Theatre, Eatonton, Ga., from P. C. Reese, who will leave the industry. They will operate it in connection with their other business, the former being a jeweler and the latter engaged in the insurance business. Georgia has more women exhibitors than any state in the Union.

Glowing tribute of the esteem in which they are held by the finest people of Atlanta was paid to Mr. and Mrs. Willard C. Patterson last week when they were tendered a reception and luncheon in the famous Blue Room of the Ansley Hotel, just prior to their departure last Saturday morning for a five weeks' trip to the Pacific Coast. Altogether it was a charming and brilliant affair, fostered and attended by prominent Atlantans, together with an en masse attendance from the film fraternity of the city and prominent newspaper men.

Ed Blanchard is operating the Pearl Airdome Theatre, Columbia, Miss., and is getting ready to expand by opening a new house.

Roy E. Martin of Columbus, Ga., contemplates erection of a brick veneer theatre building at 22nd street and Second avenue, to cost $25,000 and seat 1,100.

C. C. Liddon has let a contract for the erection of a 700-seat house in Marianna, Fla.

The Lyric Theatre, the old established house in Sumter, S. C., will soon undergo a complete change. Bids are out for alterations for erecting a balcony and enlarging the house and erecting a large stage. As soon as this is completed vaudeville will be run three days every week. The other three days moving pictures will be shown.

Back from Coast

B. P. Schulberg, president of Preferred Pictures Corporation, arrived in New York for a conference with J. G. Bachmann, treasurer of Preferred. Production and distribution plans for the new season will be completed while Mr. Schulberg is in New York.

Jones, Linick & Schaefer Extend Chicago Operations

Jones, Linick & Schaefer have closed a lease on a new picture theatre to be erected at North Clark street and Diversey Boulevard. Fred Becklenberg will build the new house, which will cost $1,500,000 and seat 3,700. The firm will pay a rental of $100,000 a year for the first ten years, then $110,000 for the next five years and $120,000 per year for the remaining five years of the lease.

Heretofore Jones, Linick & Schaefer have confined their interests to the Loop district. This house on the near north shore is the first they have projected for the resident districts. It may lead to a chain of houses playing both pictures and vaudeville. In the Loop they are interested in the new McVickers, the Orpheum, the Rialto and the Woods. The latter is showing big feature productions.

Alexander L. Levy and William J. Klein will be the architects of the new house and it is planned to start within two months on the structure. It will have a main floor and balcony that will seat 3,700, a stage with a 38-foot depth and an orchestra pit that will seat sixty musicians.

The Midwest Theatres, Inc., the big chain operating houses throughout northern Illinois and southern Wisconsin, has taken over the new Crocker Theatre at Elgin, Ill., on a ten-year lease from Ralph Crocker. It has the option of a five-year renewal from Mr. Crocker, who opened the new house only a few months ago. The Star Theatre owned by him is not included in the lease. This deal gives the Midwest circuit three houses in Elgin. The Grove Theatre which was taken over a few weeks ago from Frank E. Bodenschatz, the Crocker and the Rialto, which will continue to show vaudeville and pictures. The Grove will be remodeled to show legitimate attractions and feature pictures. The Crocker will continue its present picture and music policy.

Manager Glen Swayze of the Auditorium Theatre states that the big house will show moving pictures again beginning May 4 and hopes to run through the summer with big feature productions. The splendid showing of "The Birth of a Nation" and the theatre's seating capacity of 3,700 makes it an ideal house for the big ones.

The National Theatre Corporation, with offices at 7542 Cottage Grove avenue, has taken over the management of the Stratford Theatre at 715 West 63rd street. This gives the circuit four big houses on the South Side, the others being the Chatham, Hamilton and Capitol at 79th and Halsted which is under construction. The new house will seat about 3,500, all on the main floor, and be ready for opening this fall.

Golf season is on again and the champion golfers of Film Row and exhibitor circles are planning to try their skill again with the clubs. The opening match between Harry and Nate Ascher of the Ascher circuit and Fred Aiken and L. A. Ullrich of Pathe will bring out some gallery crowd, and there will be plenty of excitement for all the bugs before the contest is over. Other challenges are in prospect, so the season will be a big one for the movie golfers.

Manager Lynch of the New Tiffin Theatre is boosting good music with his feature picture shows and has just engaged the De-Boer Orchestra for an extended engagement for the spring and summer.

Manager Kohn of the New Monroe Theatre had them standing out last week with the showing of "Powder River" and has held the feature over for a second week because of heavy patronage.

The Schoenstad circuit has added the Regent Theatre to its chain of houses and will improve the house.

The Princess Theatre at Beardstown, Ill., has been taken over by the Wells Theatre Company of that city, who will fix up the house this spring.

The Orchestra Hall, home of the Chicago Symphony Orchestra, will open the last week in May under the Lubliner & Trinz management with the Mary Pickford feature, "Dorothy Vernon of Haddon Hall."

The 300-seat Irving Theatre and two stores, at 1310-2 S. Halsted, have been sold by the Foreman Trust & Savings Bank to Eda Weinstein for $58,000.

John Voumakis, westside movie manager, left last week for a visit to his parents in Athens, Greece.

Julius Goodman of the Marshall Square Theatre is back from a business trip in New York.

Eddie Barrett, for fifteen years connected with the Pastime Theatre on Madison street, has resigned as manager and left for the West Coast.

Construction is to begin on May 1 on a $350,000 theatre block for La Grange to contain offices and stores. The theatre will set 2,000. The theatre will be operated by Suburban Theatrical Company. It was designed by R. Levine & Co. and E. P. Rupert and Samuel Klein, architects and engineers. Alexander C. Dallach of 136 South Spring avenue, La Grange, is the owner.

The Quad City Exhibitors Association, composed of theatre men in Davenport, Rock Island, Moline and East Moline, at its regular meeting decided not to affiliate with the national association. This organization is not affiliated with any association. Of the twenty-seven theatres in the four cities, twenty-five are members of the Quad City organization.

Manager Lou Weil of the Bryn Mawr Theatre is now a race horse owner in addition to running one of the niftiest movie houses on the north shore. His horse, the Runt, has been entered in the Kentucky Derby and now he is busy giving the boys hot tips on who will win the race.

A new movie house will be erected at Archer avenue and Farrell street by Graham and Lipps, who plan to put up a house seating 1,200 that will cost $125,000 with the equipment. Work is expected to start this spring.

Mishawaka will soon have a modern movie house that will be used for pictures, vaudeville and road shows. It is planned to erect a house to seat 2,000. An option on a Main street site has been secured.

The Orpheum Theatre at Savanna, Ill., under the management of the Law Company will open this week after being overhauled.



HARRY LUBLINER

Friday, March 21, marked the fifteenth wedding anniversary of Mr. and Mrs. Harry Lubliner, and the occasion was made a gala one by the concourse of friends who gathered to fete them. Many sentiments were beautifully expressed of the fine humanness and goodheartedness of this charming couple whom wealth and influence had but broadened and increased in equal measure their richness of heart and soul.

Mr. Lubliner is a member of the theatrical firm of Lubliner & Trinz, which controls seventeen representative photoplay theatres in Chicago. The success of this organization in the motion picture industry is a veritable romance typical of American business energy, initiative, honesty and application.

Louis Gumbiner, well known manager, has just paid a record price for some property in Roseland, South Chicago. The present tenants have another year to run on their lease and then Mr. Gumbiner will be free to use the property for any purpose he has in mind.

Wheaton, a suburb west of the city, will have a modern movie house this fall, as work has begun on a 1,000-seat theatre for Deis and Dernbach, owners of the Wheaton Theatre. The north of Front street, and there will be four stores in the building in addition to one of the finest picture theatres in that part of the country. E. Norman Brydges is architect of the new house and it is expected to be ready for opening in October.

According to the management of "The Ten Commandments" at the Woods Theatre, more than 100,000 people have seen this feature at that house since the opening.





Scenes from the fifth episode, "King Leary," of the H. C. Witwer Telephone Girl Series being distributed by F. B. O.

California Quarantines Hit Theatre Business Bad Blow

Quarantine regulations of the most rigorous kind have been placed in effect in many California communities as part of the fight to prevent spread of the hoof and mouth disease among livestock, and the amusement business has been directly affected. Thousands of head of cattle and horses have been slain under the direction of federal officials and huge losses have been sustained, notwithstanding the fact that stock-raisers are being partly reimbursed by the government. The disease is the most contagious known in the cattle industry and can be spread by persons passing through pastures or dirt carried from one place to another.

At Gustine, Cal., a small town in a dairying community, the picture theatre and pool-rooms have been ordered closed and street loitering is prohibited. Traveling is being discouraged in the affected areas and out door festivals are being postponed. Moving picture producers are feeling the effects of the quarantine regulations and are being forbidden to go on location in many California counties. A circus which has been in winter quarters in the southern part of the State has been forbidden to leave.

A squad of police descended upon the Silver Palace Theatre, San Francisco, on the afternoon of March 29, arrested Harry Postman, assistant manager of the house, and confiscated five frames of photographs in the lobby, Postman was booked on the charge of exhibiting obscene pictures. No move was made to stop the showing of the picture on the screen, which bore the title of "The Traffickers," the police reporting that this was mild compared to the advertising matter. The moving picture was shown here years ago under the title of "Inside of the White Slave Traffic."

Fire Chief Thomas Murphy, of San Francisco, has recommended that an appropriation be made making possible the resumption of a nightly fire inspection service in theatres. A service of this kind was maintained until August 1, 1920, when the city ordinance providing for such inspection was done away with.

Leo P. Laughlin, formerly assistant manager of the Warfield Theatre, San Francisco, has been made house manager, succeeding Charles M. Pincus, who recently resigned. The appointment was made by A. M. Bowles, general manager of West Coast Theatres, Inc., of Northern California, who looks after the affairs of the Warfield Theatre personally.

Sensing the appreciation of the patrons of the California Theatre, San Francisco, for music of the better class, Manager Nat Holt has arranged for a series of fifteen minute recitals on the organ by George Nylicek. These are given between 5:30 and 5:45 p. m. and are assisting to fill the house earlier than usual.

William Kellner, manager of the California Theatre, Berkeley, Cal., who recently suffered a stroke of paralysis, is still confined to his bed, although his condition is improved. Jack Retlaw, who has been managing the house during his illness, will leave soon for San Diego to supervise the opening of a new theatre for the West Coast interests.

The Lyric Theatre at Stockton, Cal., has been taken over by the National Theatres Syndicate of San Francisco.

Abe Markowitz of the Rivoli Theatre, San Francisco, has joined the ranks of exhibitors sporting new cars this spring.

J. P. Ryan, who conducts theatres at Vallejo and Roseville, Cal., was a recent visitor at San Francisco to book attractions, and announced that he was looking for other houses to add to his chain.

Charles M. Pincus, who recently took over the management of the Imperial Theatre, San Francisco, is handling the publicity work for the house in addition to the usual managerial duties. "The Hunchback of Notre Dame," which was shown at the Capitol Theatre for six weeks has been brought to the Imperial for a three weeks' run at popular prices. Extensive changes have been made at this house under his direction, including the installation of a new ticket booth, new lighting effects and a new orchestra under De La Ferrera. Future bookings include Mary Pickford in "Dorothy Vernon of Haddon Hall" and "The Covered Wagon."

Eugene H. Roth, for years a leading exhibitor of San Francisco, and now located at Los Angeles, visited friends in his home town recently.

The M. & M. Theatre at Sacramento, Cal., owned by Murphy & Menard, has been transformed from a stock house to a picture house and J. A. Menard recently visited San Francisco's film row to make bookings.

Remodeling work is going ahead rapidly at the T. & D. Theatre, Stockton, Cal., and this will be known as the California Theatre after May 1. On that date remodeling work will be started on the T. & D. Theatre at San Jose, Cal., and when this is completed the name of this house will also be changed.

The Richmond Theatre, Richmond, Cal., will be reopened on Easter Sunday and will be operated as a 17-cent house.

The Bell Theatre at Livermore, Cal., has been remodeled and 300 additional seats installed.

Charles M. Thall, assistant to General Manager A. M. Bowles of West Coast Theatres, Inc., of Northern California, celebrated his eleventh wedding anniversary early in April.

The San Pablo Theatre Company, Inc., has been incorporated at San Francisco with a capital stock of $50,000 by R. A. McNeil, F. A. Naify, John Peters and M. Thomas.

Robert E. Baines, owner of a picture theatre in the Mission District, San Francisco, and for many years a power in the political field, took his life recently at his home by gas poisoning.



Los Angeles

Norma Talmadge's "Secrets" is in its third week at the Criterion Theatre and it is claimed by West Coast Theatres, Inc., that tremendous audiences, the largest since the opening of the theatre four years ago, have been greeting this feature.

"The Hunchback of Notre Dame," notwithstanding its long run at the Criterion, is playing to capacity houses this week at Tally's Broadway, on its return engagement.

Roy Miller has moved "Beau Brummel" to Miller's Theatre, where it is in its third week, and is showing "Nellie the Beautiful Cloak Model" at the California. Will Rogers' "Going to Congress" is the added attraction at the California.

Eastern Missouri Convention to Be in St. Louis April 22

The annual convention of the Motion Picture Exhibitors of Eastern Missouri will be held at the Elks Club, St. Louis, Mo., on April 22. It is expected that this year's gathering will greatly exceed that of last year, as many matters of importance to the exhibitors are scheduled to come before the body. Many exhibitors from the Southern Illinois territory have indicated they will be on hand.

A movement is under way to give the Eastern Missouri division jurisdiction over the Southern Illinois territory because those exhibitors purchase their film in the St. Louis market.

The convention is expected to take a decided stand against federal and state taxes on theatre tickets, and also to favor the repeal of the music tax.

Harry Koplar of the St. Louis Amusement Company, which controls fourteen of the leading theatres of the city, donated $10,000 to the fund being raised for a new Jewish hospital.

A blond youth robbed Sam Norman, manager of the New Lindell Theatre, 3517 Grand boulevard, St. Louis, on the morning of March 31, escaping with the Saturday and Sunday receipts, estimated by the police at $1,200. The loss was covered by insurance. Norman was about to go to the bank to deposit the money. The theatre is owned by the St. Louis Amusement Company.

Carson T. Metcalfe, cashier of the First National Bank and owner of the Opera House, Greenfield, Ill., was a caller at the First National office last week.

The Mercantile Trust Company of St. Louis has placed on sale a total issue of $1,200,000 first mortgage serial notes of the Missouri Theatre Company. The notes are secured by the magnificent Missouri Theatre and office building at the corner of Grand boulevard and Lucas avenue.

Famous Players plan to reopen the Strand Theatre, Memphis, Tenn., on Easter Day. The house has been dark for several months.

Lloyd Dearth is again in charge of the Pantages Theatre at Memphis, Tenn. Recently he was transferred to Kansas City, Mo., but the management decided to bring him back to the Southern city.

A. P. Schaefer of Ironton, Mo., has started construction on his new 600-seat house. His old house burned down about six months ago and since then he has been giving shows in temporary quarters in a former garage.

C. W. McCutcheon of the American Theatre, Sikeston, Mo., called at the local F. B. O. office during the week.

Bill Beyman of Divernon, Ill., has political ambitions. He is a candidate for a place on his party's state committee.

Guy Waumple has sold the Royal Theatre at Palestine, Ill., to Hawkins & Salisbury.

Houses that reopened recently were the Auditorium, Dawson Springs, Ky.; Bijou, Scottsville, Ill., and Carlyle, Carlyle, Ill.

Lou Stahl has taken over the Union Theatre, Union boulevard and Easton avenue, St. Louis. He contemplates no change in the policy of the house for the present.

The Liberty Theatre on Delmar boulevard will be dark for one week. When it reopens it will present a feature picture in conjunction with a girl show headed by Curt Jones, a prime favorite in St. Louis. An elephant act and one other vaudeville turn will be on the program. Roy Jones, who was connected with the Hippodrome Theatre on Sixth street years ago, will be in charge of the Liberty.

F. O. McNail is preparing to open an airdome at Ziegler, Ill. He was in St. Louis making purchases of equipment.

Samuel Horton, owner of the Majestic Theatre, Alvin, Ill., plans to open a new house in that city on Easter Day.

Harry Greenman, former manager of the William Fox Liberty Theatre here, has gone to New York to take charge of the William Fox Academy of Music.

Out-of-town exhibitors seen along Picture Row during the week were: "Doc" Price of East St. Louis; O. Delaney, Olney, Ill.; Jack Hoeffler, Keokuk, Ia.; Mr. and Mrs. Tuttle of DesLoge, Mo.; Alvin Weeks, Labor Temple, Staunton, Ill.; Mrs. John Paul, Marvel, Carbondale, Ill.; Jack Pratt, Fulton, Mo.; John Reese of Wellsville, Mo.

Mrs. B. Harris, the winsome wife of the popular Maplewood, Mo., exhibitor, has recovered from her recent illness. She was confined to a hospital for six weeks.

Herschel Stuart, manager of the Missouri Theatre, was host to the employes of that big house at a dance in the lobby on Tuesday of last week.

Nebraska

The Plaza Theatre at Waterloo, Ia., sold out every seat for the opening show of "The Hunchback," according to Alexander Frank, proprietor. Both matinee and evening was a complete "sell-out," but Mr. Frank reports that while many were turned away at the door, they bought tickets for later performances during the week.

Robert Livingston of the Strand Theatre of Lincoln, Neb., spent a few days in Omaha recently.

H. J. Bartenbach has just opened the Opera House at Grand Island, Neb. He was in Omaha recently purchasing projectors and other equipment.

Some new equipment has just been bought by the Palace Theatre at Burlington, Ia.

Nathan Dax of Sioux City, Ia., visited Omaha exchanges recently.

Slater O'Hara has sold the Rex Theatre at Albia, Ia., back to Mr. Thompson, its former owner.

Morris Smith, Sioux City, Ia., was a visitor in Omaha recently.

Dr. Edwards has purchased the Orpheum Theatre at Centerville, Ia.

The Fairmont Theatre at Sterling, Neb., passed into the hands of Mr. Crinlin recently.

The Opera House at Gretna, Neb., was opened March 16 by William Hughes.

C. B. Marks has leased the American Legion Auditorium at Albion, Neb., for a term of years. He also owns the Rex Theatre at that place.

The Lyric Theatre of Omaha has been undergoing renovating. Jack Gaylord, proprietor, has purchased some new opera chairs, among other things.

J. C. Staack, who is said to have a monopoly on all the theatres in Carroll, Iowa, was in Omaha recently buying new equipment.

A new theatre is to be built at North Platte, Neb., this spring by Mr. Hawley of that place.

Gus Holub of Ravenna, Neb., has a new theatre at that place.

Slater O'Hara of Fairfield, Neb., was among the Omaha visitors recently.

Charles Prokop of the Opera House and the Rex, both of Wahoo, Neb., called on some of the exchanges in Omaha recently.

Philadelphia

Net earnings of the Stanley Company of America, according to the fiscal statement just issued, for the year ending December 29, 1923, totaled $1,110,816 before taxes and depreciation, against $964,280 in the previous year. Box office receipts in 1923 reached $7,196,232, an increase of $1,621,715. The annual statement was mailed last week along with the dividend, the nineteenth consecutive paid by the company.

The Stanley Company will mark its tenth anniversary in special celebration to be held the week of April 28, at the same time commemorating the opening of the first of the larger theatres of the company, the Stanley. Elaborate programs will be offered in each of the theatres included in the Stanley string, with various fraternal, civic and labor organizations participating in both the local houses and in those in New York, Atlantic City, West Chester, Lancaster, Camden and other cities.

Eight pages of Exhibitor News in this issue.



Cincinnati Newsboys Again Guests of Exhibitor Libson

I. Libson, who controls practically all of the downtown first-run houses, and Ned Hastings, the genial head of the Cincinnati Keith house have added another chapter to their local activities by arranging a special morning matinee at the Keith Theatre for the local "newsies." Libson donated the use of the film, "Smile, Please," featuring little Jackie Lucas, which Libson was showing at his Lyric Theatre at the time. Coincidentally, little Jackie was also in the city with his parents, who were appearing in person at Keith's, hence he personally occupied the stage after the picture, much to the delight of the juvenile audience. The affair pulled a lot of favorable publicity in the local dailies.

If the present predictions for the summer season are to be relied upon, Cincinnati is to have two less picture theatres in operation during the heated term. Rumor has it that the Grand Opera House (legitimate) will be the home of a stock company, and Keith's (vaudeville) will in all probability be taken over by an eastern opera company for a series of stage productions. Both houses have heretofore been in the summer movie column.

Fire destroyed the Delbee Theatre, Latonia, Ky., adjacent to Cincinnati. According to the report of Henry Simpkins, manager, he closed the theatre as usual after the final screening, while the fire was discovered about daybreak the following morning.

All Cincinnati exhibitors have received requests from Martin G. Smith, Toledo, president of M. P. T. O., Ohio, to lend every possible assistance to the drive for the relief of starving German children.

A warrant was recently issued for the arrest of Jack Middleton, who operates a number of picture houses in Kentucky, just across the river from Cincinnati, charging him with violation of the child labor law, the specific charge being that Middleton employed girls under age to appear in his "Juvenile Follies" at the Avenal Theatre, Bellevue, Ky. Middleton is said to have made the defense that the youngsters received no financial compensation, but were doing the work for dramatic training.

The Norwalk, Ohio, Lodge of Moose has purchased the Gilger Theatre from the former owner, William Felter, the consideration being $22,000. C. O. Frederick, secretary of the lodge, has been made manager. The house will undergo extensive remodeling, it

Welcome news has been received from H. Brown, manager of the Mannering Theatre, Middlesborough, Ky., that he is rapidly recovering from his recent operation and hopes to be back on the job soon.

Reports from Bellaire, Ohio, are that the Spragg Amusement Co. plans to merge the Olympic and Majestic theatres into a single house seating 1,800. The theatres are immediately adjacent to each other. Work on the consolidation is to start in the near future.

The Majestic Theatre, Tippecanoe City, Ohio, has been taken over by Clarence Clossen, who also operates the Auditorium in that city.

I. Frankel, owner of Gifts Theatre, Cincinnati, together with his wife, daughter and grandchildren, have returned from a winter's sojourn in the South. His son, Jules Frankel, who with his father is interested in movie houses in Newport, Ky., Columbus and Dayton, Ohio, announces that extensive remodeling will be done at the Majestic, Columbus.

Bob Woods, who has managed the Eastland Theatre, Portsmouth, Ohio, for some time, is out of that house and will join the selling force of one of the Cincinnati exchanges.

The Webber Theatre at Dover, Ohio, formerly owned by George Chrest, has been acquired by E. F. Allman, who is also of the Pike Theatre at Dover. Chrest, however, still retains his house, the Revod, in the above city and is continuing to look after it.

Charlie Kelly, manager of the Lincoln Theatre, Massillon, Ohio, has added two acts of vaudeville to his regular picture program. Kelly says there was no real necessity for doing it, except to add variety to his program.

Manager Schwalm of the Rialto Theatre, Hamilton, Ohio, recently gave 50 per cent. of his proceeds from "The Eleventh Hour" to the local organization of Spanish-American war veterans.

Sid Fleisher has resigned as manager of the Opera House at Greenville, Ohio. He held that position for only three weeks.

Indiana

The Liberty Theatre of Terre Haute, one of the chain of photoplay houses owned and operated by the Consolidated Realty and Theatres Company, now in the hands of a receiver, has passed into the hands of John McFall, owner of the site on which the Liberty is situated. Mr. McFall's bid of $29,500 cash was accepted this week by Fred Sims and George M. Dickson, co-receivers for the company, and the transfer was approved by Judge Mahlon E. Bash of the probate court in Indianapolis. The cash bid of Mr. McFall did not include the taking up of his own notes and the assuming of other obligations which would bring the total purchase price up to approximately $50,000.

Allen Carter, who has managed the Liberty since the resignation a few weeks ago of Fred E. LeComte, will remain as director of the theatre. Mr. Carter and the new owner are planning a number of improvements which will be announced later.

Beginning this week the Indiana and the American theatres in Terre Haute, which have been operated under one management by the Mutual Operating Company, will be conducted as separate institutions. Shannon Katzenbach will manage the Indiana for the original operating company, of which T. W. Barhydt is president, and Maurice A. Fox will manage the American, which is owned by Sigmund Uffenheimer. Mr. Uffenheimer will be associated with Fox in the management.

Joe Otten, who has been managing the American Theatre in Terre Haute, has resigned to become associated with Shannon Katzenbach, manager of the Indiana. Before taking charge of the American, Otten managed the old Orpheum in Terre Haute, which was operated by the American Theatre Company.

Seattle

Dana Hayes, for some time manager of the Strand Theatre, Seattle, has returned to California. He has been succeeded by A. Barry of the Greater Theatres Co.

Albert Finkelstein, manager of the Rialto Theatre, Bremerton, Wash., has resigned. J. P. Scates, formerly of the Paramount Theatre, Okanogan, Wash., has succeeded him.

Dick Charles, exhibitor of Vader, Wash., who has been in the hospital for several months, was to be removed to his home this week. Mr. Charles has our best wishes for a speedy and complete recovery. Mr. Bowen, his partner in the circuit of four or five nearby towns, has been taking care of Mr. Charles' interests during his illness.

Jensen & Von Herberg have plans well under way for a large suburban theatre in the Rose City district of suburban Portland. It will be near the Highway Theatre and will probably be opened during the late summer.

A well-founded rumor has it that a fine big theatre building will shortly be begun in Snohomish, Wash.

John Mraz will have his new Mraz Theatre in Colton, Wash., ready to open on Easter Sunday, if all goes well. The house, which will seat about 450, is shaping up nicely.

Wisconsin

E. J. Weisfeldt, director of production at Saxe's New Wisconsin Theatre in Milwaukee, is going to carry with him a souvenir of the opening of the house for the rest of his life. Working as a stagehand, carpenter and on one hundred and one other jobs in addition to his own, in an effort to put his show across for the opening crowds, Weisfeldt sacrificed a portion of his middle finger on the left hand when it was caught in a wheel in the stage rigging. Despite the painful injury, which necessitated ten stitches, Weisfeldt was back on the job within a few hours and kept at it during the first week, with only a few hours of sleep and little time for meals.

Leo A. Landau, director of the Garden and Alhambra theatres in Milwaukee, is on his annual vacation in Florida and Mississippi. During his absence Charles Koch is in charge of the Garden and John Finger at the Alhambra.

Clarence Eschenberg, who acted as assistant manager at the Alhambra Theatre several years ago when George Fisher was manager there, has been chosen by Mr. Fischer, to manage the Capitol Theatre which is to open soon in West Allis. Mr. Fisher, besides building the Capitol, has the New Milwaukee Theatre. Mr. Eschenberg of late months has been out of the movie business, having entered the real estate field after serving as manager of the Rialto and Tivoli for the Saxes following his separation from Mr. Fisher.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

A monthly Index of reports appears in the last issue of each month, cumulative from January to June and from July to December.

Associated Exhibitors

DUSK TO DAWN. (5,200 feet). Star, Florence Vidor. A good program picture; received good print but did not make any money. Bad weather, not the fault of picture. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GOING UP. (5,886 feet). Star, Douglas MacLean. Knockout comedy with genuine (not farce) laughs; will please any audience. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw all classes in town of 2,500. Admission 10-20-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

GOING UP. (5,886 feet). Star, Douglas MacLean. A nice program picture that pleased. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw railroad class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

HER MAJESTY. (4,331 feet). Star cast. Dual role. Acting above reproach; theme poor. One nighter. Had good print. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw oil and farm class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

TEA WITH A KICK. (5,950 feet). Star, Doris May. The worst "mess of drivel" I have ever showed in this theatre. They walked out on it, demanded money back, said it was "the bunk," and other "pleasing?" epithets. I did not expect much from it, but thought if I bolstered it up with a good filler program, which included Ben Turpin, who they like pretty well here, I might get by. If I had anything else this "picture" would never get on the screen after the first showing, but I was helpless, and showed this unfunny, impossible, badly directed, garbled attempt at screen entertainment. Exhibitors, watch out, it was positively worth nothing, it may damage you with your patrons no matter what inducement is made. It's terrible. Usual advertising brought good attendance (on a Saturday), and I'll feel the results for many a day. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

F. B. O.

BREAKING INTO SOCIETY. (4,112 feet). Star, Bull Montana. The worst and commonest picture I have ever shown. Moral tone fair but it is not suitable for Sunday. Had fair attendance. Draw good class in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (200 seats), Flemingsburg, Kentucky.

DANCER OF THE NILE. (5,787 feet). Star, Carmel Myers. All right if one wishes to go back to the days of King Tut. Personally I couldn't see much to it except that the dancer was easy to look at. Didn't hear anyone praise it, neither were there many knocks. Moral tone fair and it is doubtful for Sunday. Had fair attendance. Draw mixed class in city of 44,000. Admission 10-15-20-25. W. C. Benson, Laurier Theatre (1,098 seats), Woonsocket, Rhode Island.

DAYTIME WIVES. (6,651 feet). Star cast. Good, interesting picture. Draw tourists in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

FOURTH MUSKETEER. (5,000 feet). Star, John Walker. Only fair. Had no pull for second night. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thompson. Here is a boy that is a comer and makes real westerns with lots of action. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

HOUND OF BASKERVILLES. (4,900 feet). Star cast. Majority of those who came did not stay. Some were free to say it was rotten. Moral tone good but it is not suitable for Sunday or any other day. Had very poor attendance. Strand Theatre, Arkansas City, Kansas.

HUMAN WRECKAGE. (7,214 feet). Star, Mrs. Wallace Reid. Some liked and some disliked it. Those that did not like don't want to learn. Moral tone good and it is suitable for Sunday. Had good attendance first day; second, flop. Draw everybody in city of 10,000. Admission 10-20. Jos. S. Rapalus, Majestic Theatre (850 seats), Easthampton, Massachusetts.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Good picture. Good actors but story broke in the middle. Best actors got shot. Could have been a great picture with the mother more in evidence. Moral tone good and it is suitable for Sunday. Had fair attendance. Admission 10-20. Draw middle class. Empress Theatre, Webb City, Missouri.

LULLABY. (7,179 feet). Star, Jane Novak. Seven reels of tragic "gobs of gloom," and I can't describe the effect on these folks here. A picture that sends the husband to the electric chair, and the wife to prison for twenty years, with all the attendant sorrow connected therewith, is not entertaining, and if I had another picture on hand would not have shown it at night. Keep off, you'll put a crimp in your business for days and days. Used usual advertising. Attendance, at matinee fairly good, at night nothing. They heard about it. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MAIL MAN. (7,160 feet). Star, Ralph Lewis. A wonderful picture for any audience. You must either make them laugh or cry and this one does both. Moral tone good and it is suitable for any day. Had good attendance two days. Draw neighborhood class in city of 1,000,000. Admission 10-25. C. H. Douglas, Realart Theatre (500 seats), Los Angeles, California.

MARY OF THE MOVIES. (6,500 feet). Star, Marion Mack. A much over-advertised picture. People expected to see a big army of stars, but the few shown were crowded in on short flashes. Poor picture. Moral tone okay and it is suitable for Sunday. Had below average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thompson. A good, wholesome, clean-cut picture that pleased everybody. Fred is a coming western star. We have more calls for his pictures. Moral tone good and it is suitable for Sunday. Had good attendance. Draw average middle class in town of 4,000. Admission 10-20. Empress Theatre (350 seats), Webb City, Missouri.

MICKEY. (8,000 feet) . Star, Mabel Normand. A dandy comedy-drama that pleased the majority. Had good attendance. Draw general class in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

THELMA. (6,000 feet). Star, Jane Novak. Did not appeal to my audience. Poor print, but they mean well. I hold poor prints against brother exhibitors; more co-operation is needed. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw farming community in town of 600. Admisison 10-25. C. C. Klutts, Glades Theatree (200 seats), Moore Haven, Florida.

WESTBOUND LIMITED. (5,100 feet). Star cast. Picture good. Film rotten. No kick only physical condition of film. Advertised heavily. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes and town people in town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.



Coming Soon
BETTY COMPSON
in
MIAMI
An Alan Crosland Production
Produced by Tilford Cinema Corp.
for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures

WEST BOUND LIMITED. (5,100 feet). A very entertaining program picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw good class in town of 1,500. Admission 10-25. Miss Douglas Robertson, Princess Theatre (200 seats), Flemingsburg, Kentucky.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. A low down, drunken, barroom picture. Running over with a drunken wretch, with a woman of the wrong type for decent audience. Good for shows at the bottom of the ocean. Not suitable for Sunday. Had rotten attendance with plenty of kicks. Draw best class. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. The men liked this picture but the ladies said it was not good. It is a pretty good picture but it is not a "nice" picture. The story is morbid. The acting is good. The people positively would not come in to see it. Moral tone not good and it is not suitable for Sunday. Had poor attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. Too long and drawn out. Acting good, but sluggish in places. Not a pleasing ending. Same old story of First National getting all the money in the form of rental. No chance to make a profit on the above exchange's pictures. They simply won't let me. Moral tone not so good and it is not suitable for Sunday. Had fair attendance. Draw better class in town of 8,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Another costume picture which is the bunk. Not a good bet unless in a large city, where there is a large enough percentage of patrons which will support this type of picture. Judging from the rental which the above exchange asks for it, they think they have something. What a joke. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw better class in town of 8,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Well, everybody knows this one. No comment necessary. Just wonderful. Moral tone good and it is suitable for Sunday. Had good attendance. Draw tourists in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre, Pass Christian, Mississippi.

BAD MAN. (6,404 feet). Star cast. Fine. Don't want any better. First National in my estimation is leading by far. Good condition pictures with pep. Moral tone good and it is suitable for Sunday. Had good attendance. Draw resort class in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre, Pass Christian, Mississippi.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. A good comedy that pleased our audience. Star well liked here, but picture is not worth price asked by First National. Moral tone good and it is suitable for Sunday. Had fair attendance on account of Lent. Draw miners and farmers in town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

CHASTITY. Star cast. We considered it a very mediocre picture. Moral tone fair. Had fair attendance. Draw small town and farm class in town of 2,000. Admission 10-30. Wallis Brothers, Isis Theatre (260 seats), Russell, Kansas.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. A good child picture. Pleased and made us money. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and farm class in town of 2,000. Admission 10-30. Wallis Brothers, Isis Theatre (260 seats), Russell, Kansas.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. A fairly good program picture. Nothing to rave over. The theme of the picture is an old one but nevertheless the picture is possible. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ETERNAL CITY. (7,800 feet). Star, Bert Lytell. Good story where war pictures are liked. Suitable for Sunday. Had poor attendance. Draw high class. Admission 20-30-40. Louis Isenberg, Elmwood Theatre (1,600 seats), Buffalo, New York.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. A good high class production, pleased about seventy-five of our audience. Too high in price for small town exhibitor to make any money on it. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw miners and farmers in town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. Very good production. Good story and acting but why put Dick in so many costume pictures. I hope this is his last. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw high class in town of 2,500. Admission 10-20-25-35. J. M. Hirshlond, Traco Theatre (841 seats), Toms River, New Jersey.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. Boys, lay off this one. A costume play that is draggy and should be told in about half the length. Might make a fairly good two reeler. That's how much story connection the picture carries. As usual, the rental is way out of proportion. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw better class in town of 8,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Good picture. Ran it on Sunday, matinee and night. Had record attendance. Pleased ninety-five per cent. Used special advertising. Moral tone good and it is suitable for Sunday. Attendance, record crowd. Draw coal miners in town of 1,365. Admission 10-20. specials 10-30. Vanzo and Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

FLAMING YOUTH. (8,434 feet). Star, Colleen Moore. Comment on this one not necessary, as everyone knows. A little peppy, but they eat that up. Another triumph for First National pictures. Moral tone good and it is suitable for Sunday. Had fine attendance. Draw tourists in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre, Pass Christian, Mississippi.

FORBIDDEN THING. (6,700 feet). Star, James Kirkwood. Correctly named and to be put in your forbidden list. Kirkwood has to "Emote" so much that it begins to get funny. We were relieved when the audience began to laugh, though the director was after the opposite. Run pictures only once, so attendance has little bearing on the picture. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. A very satisfactory western drama with a very good cast. Has some of the most beautiful scenery ever filmed. A picture which gives a good opportunity for exploitation due to the name being same as famous play. Draw mixed class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HER REPUTATION. (7 reels). Star cast. One of the real good one day programs here. Many good angles and should suit in any house. Mortal tone good and it is suitable for Sunday. Had light attendance. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

HER REPUTATION. (7 reels). Star cast. A good interesting picture. Draw tourists in town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. One of the most amusing features seen here in months. It makes fans out of the worst grouches in town. I can use three a week like it. Moral tone very good and it is suitable for Sunday. Had fair attendance. Draw farmers in town of 2,500. Admission 10-20-10-25. H. J. Longaker, Howard Theatre (250 seats), Alexandria, Minnesota.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Very good comedy. Will please any audience. Film in poor condition. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw town and country class in town of 900. Admission 10-25. Charles L. Nott, Opera House 400 seats), Sutherland, Iowa.

Between Ourselves

A get-together place where we can talk things over

Soon as he saw the winning issue the exhibitor who bet a box of cigars we couldn't double our tips inside of two months, came into the office and paid up—and he is no piker, either.

"Tell the gang I'm glad to pay up but feel ashamed of myself for betting against them," he said.

Now, here we are, with a corking good start toward making this dependable tip department the biggest—as it is the best—there is.

Send in reports every week—no matter whether you run every day or only once or twice in seven days.

And thank you for what you've done. Now—keep Straight From the Shoulder going big and growing bigger.

VAN.



Friend Russell Delivers the Goods

It takes a lot of trouble and careful thought to prepare a tabulated list of picture dope, and we are all mighty grateful to R. K. Russell, Legion Theatre, Cushing, Iowa, for the following very fine compilation:

Title.	Producer.	Quality.	Attendance.
The Bachelor Daddy	Famous Players	Fine	Extra
Enter Madame	Metro	Fair	Average
Toll of the Sea	Metro	Fair	Extra
The Dictator	Famous Players	Good	Good
Where the Pavement Ends	Metro	Fair	Poor
June Madness	Metro	Good	Average
Travelin' On	Famous Players	Fair	Fair
A Wife's Romance	Metro	Good	Poor
Rent Free	Famous Players	Good	Good
Bought and Paid For	Famous Players	Fine	Good
Cappy Ricks	Famous Players	Fair	Good
Hearts Aflame	Metro	Excellent	Unusual
Famous Mrs. Fair	Metro	Fine	Good
Youth to Youth	Metro	Fair	Average
Bishop of the Ozarks	F. B. O.	Good	Poor
The Purple Highway	Paramount	Good	Fair
The Sheik	Paramount	Fine	Extra
The Miracle Baby	F. B. O.	Fair	Good
The Valley of Silent Men	Paramount	Fine	Extra
If I Were Queen	F. B. O.	Fair	Fair
Manslaughter	Paramount	Excellent	Unusual
Capt. Fly-by-Night	F. B. O.	Good	Good
North of the Rio Grande	Paramount	Fair	Fair
Westbound Limited	F. B. O.	Good	Extra
Good Men and True	F. B. O.	Good	Good
SHORT SUBJECTS			
Her Dangerous Path	Pathe Serial	Fair	Fair
Bang	Educational Comedy	Good	Average
Ouch	Educational Comedy	Fair	Poor
Short and Snappy	Educational Comedy	Fair	Fair
Crash	Educational Comedy	Fair	Good
Sunless Sunday	Educational Comedy	Good	Good
Hurry Up	Educational Comedy	Fair	Fair
Battling Torchy	Educational Comedy	Good	Good
Tea N. Tea	Educational Comedy	Good	Good
Oh Buddy	Educational Comedy	Fair	Good
The Greenhorn	Educational Comedy	Fair	Fair
No Parking	Educational Comedy	Fair	Fair
Our Gangs	Pathe	Always consistently good	
Kinograms	Educational	Worth twice the money	
Pathe Playlets	Pathe	Little bits of big stuff	
Fighting Blood, 1st Series	F. B. O.	Different, a consistent attraction for us	
Pathe Review	Pathe	Diversified entertainment, and good to look at	

"That's all, there isn't any more."

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. One of those rare pictures that pleases them all. One hundred per cent. entertainment. Draw general class in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. The print we received was so poor that we could hardly get it through the machine. However, I know it was a good picture for what we did get pleased. Moral tone good and it is suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,071. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Splendid picture. Pleased every one. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw small town class in town of 3,500. Admission 10-20-30. Mr. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Good picture; pleased ninety per cent. Not a special. Moral tone good and it is suitable for Sunday. Had average attendance. Draw college students in town of 2,100. Admission 15-25. R. X. Williams, Jr., Lyric Theatre (250 seats), Oxford, Mississippi.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. Old, but good. Includes everything comedy and action. Moral tone fair. Had fair attendance. Ed. Muchow, Hub Theatre, Gaylord, Minnesota.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. This picture is extra good, and with a little extra work can be made to pay well. Will back up anything you say. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. An extra good sea drama, with Sills, as usual, giving a fine performance. He surely is a big favorite here. The underwater scenes are wonderful. Don't be afraid to book it. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

JEALOUS HUSBANDS. (6,500 feet). Star cast. The picture has an extra good cast. But it is a very emotional melodrama and was not very well received here. It has a good moral lesson but it is pretty slow in places. Moral tone fair and it is suitable for Sunday. Had good attendance. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

LILIES OF THE FIELD. (8,510 feet). Star, Corinne Griffith. A tingling gripping drama that will clutch your very soul with its searching trough. A passionate appeal to apply the brakes in life's rush. Reversing the principle of "Throwing a stone," "Lilies of the Field" bares the souls of the butterflies involved and reveals them pulsating with love for their fellows. The lavishness of some of the sets and the gorgeousness of the costume are said to be astonishing. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

LOTUS EATER. (6,960 feet). Star, John Barrymore. A little old, but a splendid picture with several famous stars in its cast. Film in good condition. Had fair attendance. Draw general class in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Not up to Douglas's reputation. Did not think much of this one and I was not alone. Not what the title claimed. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and rural class in town of 805. Admission 15-25. G. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. Didn't get them in on this one, but no fault of picture. A very good production. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 5,000. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. A fine picture, all will enjoy. Better build a little with a short comedy. Suited all and acting and characters good. Moral tone okay and it is suitable for Sunday. Had very good attendance. Draw town people and farmers in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. One of the best comedy-dramas shown for some time. Picture over priced. Moral tone excellent and it is suitable for Sunday. Had good attendance. Draw mixed class in city of 1,000,000. Admission 10-25-30. L. Van Debergh, Victoria Theatre (700 seats), Los Angeles, California.

Fox

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. Fairly good, but should not be classed as a big special. Moral tone fair but it is not suitable for Sunday. Attendance, no good. Draw farming class in town of 2,000. Admission 20-25. J. E. Hubbell, Palace Theatre (315 seats), Worthington, Indiana.

CUPID'S FIREMAN. (5 reels). Star, Charles "Buck" Jones. Ran this one and boosted it too much. It looks like Charles has enough money as he quit his westerns. Fair program picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw aver-



NEWCOMERS!

You can't help noticing that, besides the wonderful work being done by the good scouts who have been sending tips steadily for a long time, there are many new names attached to some mighty helpful reports.

Welcome to the growing list of new tip senders. They are all earnest and sincere, just as the older reporters have proved themselves to be.

age middle class in town of 4,000. Admission 10-20. Empress Theatre (350 seats), Webb City, Missouri.

EXILES. (5 reels). Star, John Gilbert. A very good picture. Above regular program class. I believe this is the best Gilbert picture we have shown. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw high and middle class in city of 12,000. Admission 10-40. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Put this over big but failed to compare with his westerns. We have plenty of stars for other outdoor pictures. Average program picture. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw average middle class in town of 4,000. Admission 10-20. Empress Theatre (350 seats), Webb City, Missouri.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. One of the best Mix pictures we have used in a long time. Pleased everyone and did extra business on a Saturday. Had good attendance. Draw college class in town of 4,000. Admission 10-25. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

IF WINTER COMES. (10 reels). Star cast. Divided opinion on this though it is the best I have seen in a long time. Those that did like it could not praise it too highly. Ran for three nights. Moral tone good and it is suitable for Sunday. Had fair attendance. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A wonderful picture that pleased everyone. Business good and many fine comments. The book brings the business. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw college class in town of 4,000. Admission 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Would be good in two reels. Had fair attendance. Draw all classes in city of 10,000. Admission 10-20. Jos. S. Rapalus, Majestic Theatre (850 seats), Easthampton, Massachusetts.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Just such pictures as this will build up business for the average theatre, nothing big but an honest to goodness picture. Pleased one hundred per cent. Moral tone good and it is suitable for Sunday. Had good attendance. Draw average middle class in town of 4,000. Admission 10-20. Empress Theatre (350 seats), Webb City, Missouri.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Very, very good. Especially where Tom and Toney are favorites. Moral tone fair and it will do for Sunday. Had good attendance. Draw farming class in town of 2,000. Admission 20-25. J. E. Hubbell, Palace Theatre (315 seats), Worthington, Indiana.

LOVE LETTERS. (4,749 feet). Star, Shirley Mason. Another one of Fox factory made picture. Stay off this one. Moral tone not good and it is suitable for no time. Had a few for attendance. Draw high class in town of 2,500. Admission 10-20-25-35. J. M. Hirshllond, Traco Theatre (841 seats), Toms River, New Jersey.

NO MOTHER TO GUIDE HER. (7,000 feet). Star cast. Excellent. A good story well acted. Continuity good. We need more of these kind. In class ninety-five per cent. as entertainment. Moral tone excellent. Suitable for Sunday. Had only fair attendance. Draw farming class in town of 2,000. Admission 20-25. J. E. Hubbell, Palace Theatre (315 seats), Worthington, Indiana.

NO MOTHER TO GUIDE HER. (7,000 feet). Star, Genevive Tobin. This one went over good. Pleased patrons. Had good print. Title drew many patrons. Used average advertising. Moral tone O. K. and it is suitable for Sunday. Had good attendance. Draw coal miners in town of 1,365. Admission 10-20, special 10-30. Vanzo and Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. Very good, especially if you admire Jones' work. In class 75 per cent. Fair moral tone but not suitable for Sunday. Had fair attendance, drawing from farming community of 2,000. Admission, program 20, specials 25. J. E. Hubbell, Palace Theatre (315 seats), Worthington, Indiana.

SILENT COMMAND. Star cast. Patrons all liked this one. Patriotic story and can tie-up with schools. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 15-20. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Very good. Mix not any better than a lot of the rest, and I bought it for a special. Draw mixed class in town of 4,000. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. What I consider just picture, that's all. Draw mixed class in town of 4,000. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

ST. ELMO. (6 reels). Star, John Gilbert. An interesting picture and nicely taken by the people. Some old timers who never see the theatre once a year came. Do not raise admission. Moral tone good and it is suitable for Sunday. Had fairly good attendance. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.



MIMI PALMERI

As she appears in "Second Youth," a Distinctive Picture distributed by Goldwyn

ST. ELMO. (6 reels). Star cast. Very good business. Pleased patrons. Drew elder class of people who had read the book. Moral tone okay. Had very good attendance. Rialto Theatre, San Diego, California.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Advertised big. Results good. Had endorsement of local ministers. Most too long. Should be about seven reels. Book it if you can get right price. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 450. Admission 10-25, 15-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. The opinions on this one were very much divided. Some said it was good and others that it was stilted and unreal, cheaply sentimental, illogical, junipy and lacking in heart appeal. It brought only average attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

VILLAGE BLACKSMITH. (8 reels). Boys, book this one; you can't go wrong; price right. The audience raved about it when they left the theatre, and asked why more of the same style couldn't be shown. Moral tone couldn't be better. Suitable for Sunday anywhere. Used one threes, sixes, photos, slide. Had satisfactory attendance. Draw all classes in town of 750. J. D. Heinrich, Gem Theatre, Pilot Grove, Missouri.

VILLAGE BLACKSMITH. (8 reels). Star cast. The kind of picture they rave over in a small town; several patrons said it was the best they had ever seen. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

WOLF MAN. (5,145 feet). Star, John Gilbert. A very good picture which our patrons liked. Moral tone good and it is suitable for Sunday. Had good attendance. Draw mixed class in town of 5,000. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

WOLF MAN. (5,145 feet). Star, John Gilbert. Our customers don't like Gilbert and every time we play a Gilbert picture we take a licking. This picture no exception. Moral tone average. Had a very poor attendance. Draw small town class in town of 8,400. Admission 10-20. R. V. Erk, Big Ben Theatre (550 seats), Illion, New York.

YOU CAN'T GET AWAY WITH IT. (6,125 feet). Star, Percy Marmont. Too deep for the average audience. Moral tone fair and it is suitable for Sunday. Had poor attend-


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HELENE CHADWICK
Starring in a series of special productions
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Season 1924-1925 Thirty First-Run Pictures

ance. Draw all classes. Admission 10-25-35. Abel H. Vallet, Garden Theatre (500 seats), Los Angeles, California.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. Above the average Mason picture. I believe the first one I have run that she did not play the entire picture in one cotton check dress. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw college students in town of 2,100. Admission 15-25. R. X. Williams, Lyric Thearte (250 seats), Oxford, Mississippi.

Goldwyn

BACKBONE. (6,750 feet). Star, Alfred Lunt. Lay off this one. Rotten, no plot at all. Where they dig up such junk is beyond me. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewitt City, Connecticut.

COME ON OVER. (5,556 feet). Star, Colleen Moore. Good, well liked here especially by those with Irish blood. Moral tone good and it is suitable for Sunday. Had average attendance. Draw farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GREEN GODDESS. (9,100 feet). Star cast. A heavy costume picture that pleased nobody. Why do they do it. Ninety per cent. of the American Picture public want modern American stories. Moral tone O. K. but it is not suitable for Sunday or any other day. Had poor attendance. Draw railroad class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

IN THE PALACE OF THE KING. (9,000 feet). Star cast. Costume picture and they please only a few for me. Rental three times what it should have been. Didn't take in half that we paid for the picture. Moral tone O. K. and it is suitable for Sunday. Had rotten attendance. Draw college students in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford Mississippi.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. One of the best ever made. Business immense. Attendance grows from day to day. Moral tone very good and it is suitable for Sunday. Had capacity attendance. Draw all classes in town of 4,100. Admission thirty-three cents. Frank Vesley, Monache Theatre (1,816 seats), Porterville, California.

LOST AND FOUND. Star, Antonio Moreno. A very good interesting program picture. Just same old story. South Sea stuff. My audience is getting tired of this sea stuff. They want a change and you can't blame them. Moral tone O. K. and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Adm.ssion 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Tragic, will not please those seeking entertainment only. Well produced and well acted. Not suitable for Sunday. Had fair attendance. Draw small town class in town of 3,500. Admission 10-20-30. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Used all the paper possible on this, played up Elinor Glyn's name and got results. Crowd expected to see something fast and loose but were more than pleased with picture. Book it, advertise it, and you'll get the money. Moral tone clean and it is suitable for Sunday. Had very good attendance. Draw general class in town of 3,000. Admission 10-35. W. B. Renfroe, Dream Theatre (600 seats), Sedro Woolley, Washington.

SLAVE OF DESIRE. (6,673 feet). Star cast. Another "Brass Bottle." Moral tone okay and it is probably suitable for Sunday. Had very poor attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SLAVE OF DESIRE. (6,673 feet). Star cast. We paid for it but did not run after screening it. Goldwyn knows, the director knows and the exhibitor learns to his sorrow



VIOLA DANA

The Metro star plans to bring in another home-run picture.

that this is absolutely zero in entertainment to any audience, whether it is country or metropolitan. There is not the slightest excuse for releasing such a poor production; one that is devoid of any semblance of entertainment for any class of theatre goers. There is nothing offensive in the least, but absolutely a dull, dead drag of so many feet of film. Don't book it. Arthur E. Hancock, Columbia City Theatre Co., Columbia City, Indiana.

SPOILERS. (8,028 feet). Star cast. This picture in my opinion was much better than the old picture of the same title and many of my patrons told me so. Pleased all who saw it. The best fight ever staged in the movies in my opinion. Alaskan stories draw well here. Not exactly suitable for Sunday. Had good attendance. Draw all types in town of 1,500. Admission 10-25. Ernest Liggett, Liggett Theatre (600 seats), Madison, Kansas.

SOULS FOR SALE. (7,864 feet). Star cast. Departure from story unsatisfying to readers. Well liked, but Goldwyn wanted too much money for this. Thirty-five star stuff a farce. Moral tone fair and I reckon that it is suitable for Sunday. Had good attendance. Draw farming community in town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

UNDER THE RED ROBE. (12,000 feet). Star cast. A good costume picture. Goldwyn-Cosmopolitan rate this in same class as "Enemies of Women" but there is no comparison, as "Enemies of Women" is miles ahead of this picture. Most of those who saw it were pleased, but we did very poor business pulling it after the second day. Moral tone good, and it is suitable for Sunday. Had very poor attendance. Draw high and middle class in city of 12,000. Admission 10-40. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

VANITY FAIR. (7,668 feet). Star, Mable Ballin. A very poor picture. Too much costume work. Patrons walked out. "Fighting Blood" and other short subjects saved the show. Moral tone O. K. but it is not suitable for Sunday. Had good attendance. Draw coal miners in town of 1,365. Admission 10-20, specials 10-30. Vanzo and Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

VANITY FAIR. (7,668 feet). Star cast. Lay off this one. About the deadest and slowest picture I ever ran. Had many complaints on this one. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mived class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WILD ORANGES. (7 reels). Star cast. Not a good box office attraction. Moral tone depressing. Not suitable for Sunday. Had fair attendance. Draw mixed class in city of 1,000,000. Admission 10-25-30. L. Van Debergh, Victoria Theatre (700 seats), Los Angeles, California.

Hodkinson

BULL DOG DRUMMOND. (5,000 feet). Star cast. I would not recommend this picture to all classes of patrons. Only good for a cheap house. The rough necks will like it. Moral tone not good and it is not suitable for Sunday. Had very poor attendance Draw town and country class in town of 2,500. Admission 10-25. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

DRIVING FOOL. (5,800 feet). Star cast. A good automobile story with lots of action and plenty of good stuff. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MARK OF THE BEAST. (5,988 feet). Star cast. Cheap picture. Nobody said anything about it. Only drew a long breath going out; could not recommend it. Moral tone good but not suitable for Sunday. Had poor attendance. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

OTHER WOMEN'S CLOTHES. (5,600 feet). Star, Mable Ballin. This one seemed to please the women, but bored the men and children. Poor attraction. Too draggy to please our class patrons. Not suitable for Sunday. Had below average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Metro

ALIAS LADY FINGERS. (6 reels). Star, Bert Lytell. A fair picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. J. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

ETERNAL STRUGGLE. (7,374 feet). Star cast. Very good production. Pleased the patrons. Moral tone good and it is suitable for Sunday. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. An old one but good. Moral tone good and it is suitable for Sunday. Had poor



attendance. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

FASHION ROW. (7,300 feet). Star, Mae Murray. A good picture where star is liked. Did not go over here. Played it for two days Monday, Tuesday; second day flopped. Moral tone good but it is not suitable for Sunday. Had fair attendance. Draw high class in town of 2,500. Admission 10-20-25-35. J. M. Hirshliond, Traco Theatre (841 seats), Toms River, New Jersey.

FASHION ROW. (7,300 feet). Star, Mae Murray. Much better than previous pictures of same star but business not good. Blame it on "French Doll" because I did wonderful business on the last mentioned but it failed to please. Moral tone only fair. Had poor attendance. Draw college class in town of 4,000. Admission 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

FOOL'S AWAKENING. (5,763 feet). Star, Enid Bennett. A story of love and a stormy heart. Should please all seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

GLASS HOUSES. (5 reels). Star, Viola Dana. Good story. The acting is excellent. Viola is a great favorite here. Moral tone fair but not suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. J. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. Not so good as "Peg," but a dandy picture just the same. Miss Taylor is destined for great popularity on the screen. She has personality and skill. Pleased eighty-five per cent. or better. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HEART BANDIT. (4,900 feet). Star, Viola Dana. As usual with Viola. It's a good program picture and pleases everyone. Played two days to good business. Draw college class in town of 4,000. Admission 10-25. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Another good Dana picture. Not a world beater but good consistant product of the kind we have been getting from this star for a long while. Will satisfy your patrons. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,500. Admission 10-20-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

IN SEARCH OF A THILL. (5,500 feet). Star, Viola Dana. About the best this star has made in a long time. Went over well for us, though business was light, partly due to unfavorable weather conditions. Moral tone okay and it is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

IN SEARCH OF A THILL. (5,500 feet). Star, Viola Dana. A splendid production, good story, breezy and entertaining. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 11,000. Admission 10-20. Walter Walher, Avalon Theatre (1,400 seats), Grand Junction, Colorado.

Every Tip Helps

JAZZMANIA. (8 reels). Star, Mae Murray. If your patrons like Mae Murray they will like this. Isn't as good as "Peacock Alley," "Fascination" or "Broadway Rose." Moral tone good, but it is not suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Fairly well liked. Some said Jackie wasn't up to standard, but they liked it anyway. Went big with the kids. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-25. W. D. Hambeck, Strand Theatre (500 seats), Monticello, Indiana.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A wonderful picture. Kid is good. A natural burn actor; will please any audience. One of the specials that has the right name. Did not make me any money, but people went away pleased and smiling. Moral tone fair and it is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25. J. E. Lewis, Everett Theatre (700 seats), Middletown, Delaware.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Much too heavy a subject for Coogan, not enough "boy." Got it over, thanks to heavy advertising, but not nearly as many favorable comments as on his earlier efforts. Splendidly produced, although not anything wonderful. Sure enough money getter on Coogan's name. Moral tone good and it is suitable for Sunday. Draw all classes in town of 3,500. Admission 10-20-28. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. Unusually pleasing picture and will please most any audience. Moral tone okay and is suitable for Sunday. Had below normal attendance. Draw railroad class in town of 3,500. Admission 10-25, 15-40. Wilcox & Witt, Strand Theatre (430 seats), Irvine, Kentucky.

THREE AGES. (5,500 feet). Star, Buster Keaton. Not as good as some of Keaton's two reelers, still it pleased all who saw it. Had a High School basket ball game against me with the result that business was not what it should have been. Moral tone good and it is suitable for Sunday. Attendance not so good. Draw all classes in town of 4,200. Admission 10-15-25, balcony 30. Walter E. Greenwood, New Star Theatre (471 seats), Union City, Pennsylvania.

THREE AGES. (5,500 feet). Star, Buster Keaton. Far too jumbled for regular patrons. Not up to expectations, or value for what we paid. Moral tone good and it is suitable for Sunday. Had fair attendance. Draw all classes in town of 3,500. Admission 10-20-28. S. S. Spicer, Miami Theatre (450 seats), Franklin, Ohio.

WHITE SISTER. (14 reels). Star, Lillian Gish. Remarkably excellent production. Remarkable big business and remarkably pleased audiences. What more can be said. Moral tone religious. Suitable for Sunday. Had immense attendance. Draw all classes in town of 4,100. Admission thirty-three cents. Frank Vesley, Monache Theatre (1,-816 seats), Porterville, California.

WHITE SISTER. (14 reels), Star, Lillian Gish. Excellent in every respect, it has unlimited exploitation possibilities, everybody wants to see it and they all say it is the best of the season. Moral tone excellent and it is suitable for Sunday. Had capacity attendance. Draw residential class. Admission 10-33-55. J. L. Stallman, Logan Theatre (2,-500 seats), Philadelphia, Pennsylvania.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. A fair picture. Nothing more. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. J. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

Paramount

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. This is a good program picture. Best Alice Brady we have had yet. Draw agricultural class in town of 1,500. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. Only fair. Moral tone O. K. and it is suitable for Sunday. Had poor attendance. Draw small town class in town of 1,367. Admission 10-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. One of the best pictures we have ever played. We advise every exhibitor to book this one, and advertise it big. We didn't have a single kick on this one. Moral tone good. Had very good attendance. Draw agricultural class in town of 1,500. Admission 10-20. Cannon and Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

BIG BROTHER. (7,080 feet). Star, Tom Moore. Boys, here is a picture, get the Big Brother societies and other organizations back of this and it will go over. It will please all who see it, but you will have to get back of it and push. Moral tone fine and it is suitable for Sunday. Had fair attendance. Draw better class in town of 8,-200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

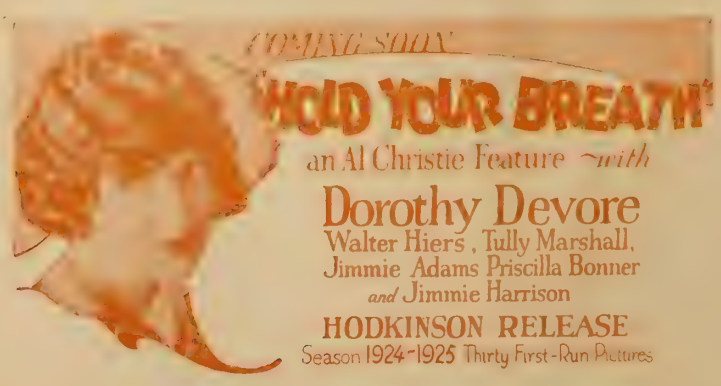
BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. Personally did not care for it but star draws for me, about the best I have had for a long time. Moral tone good. Had good attendance. Draw farmers and small town class. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BOUGHT AND PAID FOR. (5,601 feet). Star, William DeMille. This is a good all around picture and drew well from all classes. Print was in good condition. Moral tone good. Had good attendance. Draw all classes in town of 550. Admission 15-25. F. S. Schofield, Mystic Theatre, Weld, Maine.

BOUGHT AND PAID FOR. (5,601 feet). Star cast. Good box-office attraction. Moderate advertising with ones and drew good and was well liked by my patrons. Moral tone good and it is suitable for Sunday. Had good attendance. Draw small town and rural class in town of 805. Admission 15-25. G. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

CALL OF THE CANYON. (6,963 feet). Star, Lois Wilson. This is a good Paramount picture, and will please all seeing it, no matter how particular they may be. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CALL OF THE CANYON. (6,963 feet). Star cast. This picture holds the record of my house. Author's name and good title drew for me above the average. Moral tone good and it is suitable for Sunday. Had big attendance two days. Draw neighborhood class in city of 1,000,000. Admission 10-25. C. H.



Douglass, Realart Theatre (500 seats), Los Angeles, California.

CALL OF THE CANYON. (6,963 feet). Star Lois Wilson. A very good program picture that pleased all seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CALL OF THE NORTH. (4,823 feet). Star, Jack Holt. This is a good one. Play it strong it pays well. Moral tone very good and it is suitable for Sunday. Had fair attendance. Draw small town and rural class in town of 85. Admission 15-25. G. W. Hughes, Hughes Theatre (150 seats), New Haven, Missouri.

CHICKENS. (4,753 feet). Star, Douglas MacLean. Comedydrama with a very thin story. Audience disappointed. An old picture. Moral tone good and it is suitable for Sunday. Draw Americans and Cubans in town of 500. Admission 20-40. Ernest D. Gruppe, Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

GENTLEMAN OF LEISURE. (5,095 feet). Star, Jack Holt. Jack Holt is no drawing card here. Business fell flat second night. Poor picture for entertainment. Moral tone O. K. and it is suitable for Sunday. Had poor attendance. Draw town and country class in town of 2,500. Admission 10-25. A. F. Affelt, Liberty Theatre (440 seats), St. Louis, Michigan.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. Opinions were divided on this picture, the ending was bad, that left a bad taste for some. Weather very bad and had no chance to draw business to any extent. Moral tone O. K. but it is hardly suitable for Sunday. Had poor attendance. Draw railroad class in town of 7,750. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

HUMMING BIRD. (7,577 feet). Star, Gloria Swanson. One of the season's best. Swanson wonderful and proves that she is one of the best if given something to do. However, if they insist on making a clothes model of her she won't last long. Moral tone good and it is suitable for Sunday. Had big attendance. Draw all classes in city of 65,000. Admission 10-25-35-50. H. W. Irons, Franklin Theatre (1,600 seats), Saginaw, Michigan.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. This star is invariably well cast, and her pictures always draw and please. Lots of action in this one. An exceptionally good program offering. Moral tone good, but it is not very suitable for Sunday. Had good attendance. Draw country class and townspeople in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

LIGHT THAT FAILED. (7,013 feet). Star cast. Not good for last of week. Good moral tone and suitable for Sunday from that standpoint. Fair attendance. Strand Theatre, Arkansas City, Kansas.

LOVES OF PHAROAH. (7,352 feet). Star, Emil Jannings. A good picture, elaborate and well acted, but did not suit everybody. Costume and period pictures overdone, consequently small attendance. American and Cuban audience from small town. Fausto Theatre (200 seats), Santa Fe, Isle of Pines, West Indies.

MAKING A MAN. (6 reels). Star, Jack Holt. Very good program. Should please small town and neighborhood houses. Moral tone okay and it is suitable for Sunday. Had faid attendance. Draw small town class in town of 3,500. Admission 10-20-30. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. A very good picture which pleased. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MIRACLE MAN. Star cast. All the old good ones are still good. Try it once and find out. Moral tone best and it is wonderful for Sunday. Had fine attendance. Draw farming community in town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. Cannot say that Miss Brady means much to my patrons. Picture is fair, but no one raved over it. Not as good as most Paramounts. Moral tone poor, and it is not suitable for Sunday. Had fair attendance. Draw country class and townspeople in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

Send Every Week

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Very poor. One of the worst I have had out of Paramount. Had good attendance. Draw mixed class in town of 4,000. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Meighan is the best doctor for the box office that can be procured. Picture pleased one hundred per cent. and drew a fine crowd. Will stand increased admission. Moral tone good and it is suitable for Sunday. Had very good attendance. Draw country class and townspeople in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

ORDEAL. (4,592 feet). Star, Agnes Ayres. Would say this pleased about seventy-five per cent. of our patrons. Just an average program picture. Moral tone fair. Had fair attendance. Draw farming community in town of 800. Admission 15-25. A. B. McCullough, Community Theatre (520 seats), Neosho Falls, Kansas.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Meighan always good. This one not up to his previous standard. Moral tone good and it is suitable for Sunday. Had average attendance. Draw all classes in town of 2,200. Admission 15-20. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

PRIDE OF PALOMAR. (7,494 feet). Star, Marjorie Daw. A very good western story with plenty of action and interest to the very end. Moral tone okay and it is suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RACING HEARTS. (5,600 feet). Star cast. Very good picture for Monday or Tuesday. Can buy right. Gave them two reel Leather Pusher. Had a good crowd and all were pleased. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw town people and farmers in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. A splendid production from every standpoint. Star is good. You can't go wrong in boosting it. Moral tone good and it is suitable for Sunday. Attendance 400. Draw mixed class in town of 5,000. Admission 10-20. Wahl & Worcester, Kil-Kare Theatre (579 seats), Wood River, Illinois.

SAND. Star, William S. Hart. Those who like Hart like Hart. Moral tone okay and it is suitable for Sunday. Had fair attendance. Draw farming community in town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Can't get over how rotten this was. Good crowd on Sunday. No one liked it. Draw mixed crowd in town of 4,000. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Like all costume pictures lately it failed to please. Due to heavy exploitation did a good business the first day, but the following was killed by knocks by those who came first. It looks like it cost a lot of money to make. I wish they would send Pola home so I wouldn't have to buy her pictures to get the good ones. For some unaccountable reason lots of people thought they had seen the picture before. Antonio Moreno is extra good. Draw all classes in town of 4,000. Admission 10-33. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

STRANGER. (6,660 feet). Star, Betty Compson. Good story, well carried out. Tully Marshall does some good work. Richard Dix walks away with the picture. Betty Compson very sweet and attractive, as usual. Has nothing very much out of the ordinary. Moral tone pretty good and it is suitable for Sunday. Had fair attendance considering heavy unusual opposition and bad weather. Draw better class in medium size tourist city. Admission 20-40. Guy Akenimer, Arcade Theatre (1,100 seats), Jacksonville, Florida.

TO THE LADIES. (6,268 feet). Star cast. A delightful comedy-drama which seemed to please a big per cent of my patrons. Not a big special, but a real good program picture. Played this in a snowstorm also. Suitable for Sunday. Had fair attendance. Draw all classes in town of 1,500. Admission 10-25. Ernest Liggett, Liggett Theatre (600 seats), Madison, Kansas.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. Good story, but some people thought it would be too much shoot 'em up, and weather very cold, so didn't make any money, but we think it one of the best westerns made last year. Moral tone fair. Had poor attendance. Draw business class and miners in town of 1,000. Admission 10-35. P. Brooks, Liberty Theatre (400 seats), Hathy, Idaho.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. Zane Gray could not object to this fine piece of work from his wonderful book. A little too much shooting, but the story and the picture is true to the book. Not suitable for Sunday. Had good attendance. Draw town and rural class in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. They don't make 'em any better. Many read the book and wanted to see it. Give us more like this. Drew many farmers in. Did real business. Had very good attendance. Draw town people and farmers in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats). Correctionville, Iowa.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. The old, old story elaborately presented. Neither good nor bad. Moral tone fair and it is possibly suitable for Sunday. Had poor attendance. Draw



family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ZAZA. (7,076 feet). Star, Gloria Swanson. If Paramount would sell it at one-fourth what I bought it for I would break even, but as it was I lost money. Don't believe it will go very good in small towns. Not suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). A good northern picture. Suited all classes from high to low. Moral tone good and it is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. Beulah Scruton, Pastime Theatre (200 seats), Charleston, Arkansas.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). The very best picture we played last year and the best money getter. Even better than "Why Worry," and that is saying a lot. Moral tone good. Had good attendance. Draw business class and miners in town of 1,000. Admission 10-35. P. Brooks, Liberty Theatre (400 seats), Hathy, Idaho.

WHY WORRY? (6 reels). Star, Harold Lloyd. Knockout from all angles. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

Playgoers

CLOUDED NAME. (4,855 feet). Star cast. Fairly good program picture. Prints rotten. Seemed to please majority. Program picture and nothing more. Moral tone okay, but it is not suitable for Sunday. Had above average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Preferred

APRIL SHOWERS. (6,350 feet). Star cast. I viewed this while in Minneapolis recently and since then purchased it, and it is just the type a showman can put over big. You can say all you want about this being good entertainment. Moral tone very good and it is suitable for Sunday. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. Good melodrama. Harlan well liked here. Pleased all. Comedy touches went over fine. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-25. W. D. Hambeck, Strand Theatre (504 seats), Monticello, Indiana.

MAYTIME. (7,500 feet). Star cast. Very beautiful picture but did not go big. Colored portion of film was very fine. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-25. W. D. Hambeck, Strand Theatre (500 seats), Monticello, Indiana.

Report Every Feature

SHADOWS. (7,040 feet). Star, Lon Chaney. A magnificent photoplay that goes over the head of many a patron but delights the cultivated mind. Entire cast is able and direction and photography fine. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Not a special by any means although it is a good picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes. Admission 10-20. Paul H. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

Selznick

BROADWAY BROKE. (6 reels). Star cast. An excellent cast wasted in a very mediocre production. Had very good attendance. Draw small town class in town of 8,400. Admission 10-20. R. V. Erk, Big Ben Theatre (550 seats), Ilion, New York.

COMMON LAW. (8 reels). Star cast. Picture was very good and despite the fact that this was the first week of Lent we did fair business. Moral tone good and it is suitable for Sunday. Draw all classes. D. A. Peters, Bristol Theatre, Bristol, Connecticut.

DEFYING DESTINY. (6 reels). Star cast. Not a bad picture but failed to draw even average business. Moral tone okay. Had light attendance. Draw small town class in town of 8,400. Admission 10-20. R. V. Erk, Big Ben Theatre (550 seats), Ilion, New York.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. This picture is one of the most satisfactory yet run, except that the first showing was just full of misframes, till my operator got busy. An unusually poor print for United Artists. Moral tone good and it is suitable for Sunday. Had good attendance. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

GLORIOUS ADVENTURE. (7,730 feet). Star cast. A prizma color picture that tires the audience almost to distraction. My patrons panned this one. Ordinary story. Moral tone doubtful. Not suitable for Sunday or any other day. Had very poor attendance. Olive Theatre, St. Joseph, Missouri.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Wonderful production. Business good but film rental too high for small towns. No exhibitor can make a mistake by booking this production. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rural classes in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

ROSITA. (8,800 feet). Star, Mary Pickford. Very fine picture but like "Robin Hood" I said too much money for the size of the town. Play it if you buy it right. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw town and rural classes in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

WOMAN OF PARIS. (8,000 feet). Star, Edna Purviance. A sure-fire box office attraction due to Chaplin's name and reputation, but was not well received. Moral tone poor and it is not suitable for Sunday. Had good attendance. Draw mixed class in city of 1,000,000. Admission 10-25-30. L. Van Debergh, Victoria Theatre (700 seats), Los Angeles, California.

Universal

DARLING OF NEW YORK. (6,260 feet). Baby Peggy. A charming picture that made a decided hit. The cutest kid of all does herself proud in her first "big" feature. It seemed to please everyone. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

DOUBLE DEALING. (5,105 feet). Star, Hoot Gibson. A good picture, but did not surpass his farmer pictures. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

DRIFTING. (7,394 feet). Star, Priscilla Dean. This sure is the bunk. Priscilla and the chink stuff both are enough to keep them away from your house. Lay off of it. Moral tone good but it is not suitable for Sunday. Had poor attendance. Draw all classes. Admission 10-20. Paul H. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

DRIFTING. (7,394 feet). Star, Priscilla Dean. A splendid picture for any house. Bad weather made poor attendance. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 5,000. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Very good picture but should not be bought as a special. Will go over good in mining or industrial town. Mine fire scene a thriller. Moral tone O. K. and it will do for Sunday showing. Had fair attendance. Draw coal miners in town of 1,000. Admission 15-20-25. Palace Theatre (470 seats), Valier, Illinois.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. A badly over-rated picture vehicle not worthy of this fine little actress. Moral tone good but it is hardly suitable for Sunday. Had fair attendance. Draw all classes in city of 11,000. Admission 10-30. Walter Walher, Avalon Theatre (1,400 seats), Grand Junction, Colorado.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. Just a roughneck house fighting bloody son of a gun that I am awful sorry I ran. Just can't see it from any point of view. What could have been the excuse of making it? Not suitable for Sunday. Had poor attendance. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LADY OF QUALITY. (8,640 feet). Star cast. Eight reels of horse play. Costume stuff that did not interest one single one of my customers. When will producers have brains enough to cut this stuff out? My time and money spent for nothing. Had a dissatisfied audience. Better by far had I had a dark house. One look at the lobby display and they went away in a hurry. Not suitable for any town any time. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. "Raw" is right. It is the poorest excuse of a picture I have played this season. I asked opinion of 15 patrons; one said good, fourteen said rotten. Not suitable for any day. Had poor attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MERRY-GO-ROUND. (9,178 feet). Star cast. A real good picture and a special, but it failed to draw for me, although we had



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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

How Picture Theatres Tend to Raise Property Values

THE forthcoming opening of Crandall's Tivoli Theatre, at Fourteenth street and Park road, on April 5 is to be made a gala event, in which the merchants and residents of that section of the city will participate.

The new home, with its capacity of 2,500, is expected to draw large crowds to that section of the city, with resulting increased business for all lines of trade, and the neighborhood merchants have appointed committees to arrange for a parade, decorations and other evidences of a celebration.

That a large theatre, such as the new Tivoli, is a business producer for merchants is indicated by the fact that, in addition to the dozen or more stores which will be located in the theatre building itself, several large blocks of stores have been erected in the immediate vicinity, to house businesses which will cater to the theatre patrons. The construction of a large building to house the local broadcasting station of the Radio Corporation and the Tivoli Theatre have practically trebled the business of the vicinity.

It is planned to run the Tivoli, not as a neighborhood house, but for the benefit of a city-wide clientele. The top price evenings will be 77 cents and tax, and for matinees 25 cents and tax. The house will be run somewhat along the lines followed by the Capitol Theatre of New York, that is, in addition to the films shown, each week's program will include a special concert, with spectacular, ballet and orchestral numbers. A production manager, a prmiere bellerina, a scenic artist and costume designer will form part of the house force.

On the night of the formal opening, only one performance will be given and every seat in the house will be reserved, the tickets being sold at the Metropolitan box office, so as to provide a centralized and easily accessible place for residents of all sections of the city.

Theatres Projected

(*Continued from page 676*)

LATROBE, PA.—William Iampropolos, 425 East Main street, contemplates erecting two-story brick moving picture theatre on Ligonier street.

MAHANOY CITY, PA.—Chamberlain Amusement Company, Shamokin, has plans by William H. Lee, 1515 Race street, Philadelphia, for one-story brick and stone moving picture theatre, 75 by 160 feet.

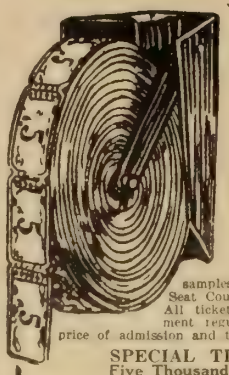
PHILADELPHIA, PA.—R. R. Neely, 2301 Spruce street, is preparing plans for two-story brick moving picture theatre, 50 by 133 feet, to be erected at 18th and Jackson streets, to cost $70,000.

PITTSBURGH, PA.—Rowland & Clark, State Theatre Building, have plans by Harry S. Bair, 706 State Theatre Building, for moving picture theatre to be erected at Beatty and Penn avenues.

POTTSTOWN, PA.—Bennethum & Snyder plan to erect theatre at High and Charlotte streets, to cost $250,000.

SCRANTON, PA.—M. E. Comerford Amusement Company, 207 Wyoming avenue, has plans by Leon Lempert & Son, Cutler Building, Rochester, N. Y., for one and two-story brick and stone moving picture and store building, 50 by 135 feet, to be erected at Market street and Sanderson avenue, to cost $50,000.

MILWAUKEE, WIS.—Saxe Amusement Enterprise, 204 Eleventh street, has plans by C. W. and George L. Rapp, 19 North State street, Chicago, Ill., for two-story brick and reinforced concrete theatre, store and office building to be erected on North Lisbon, between 49th and 50th streets, to cost $500,000.



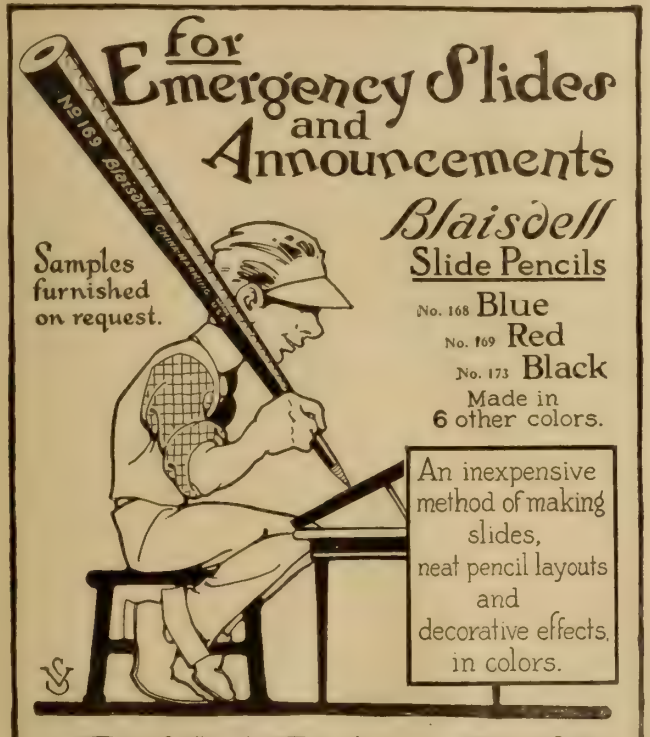
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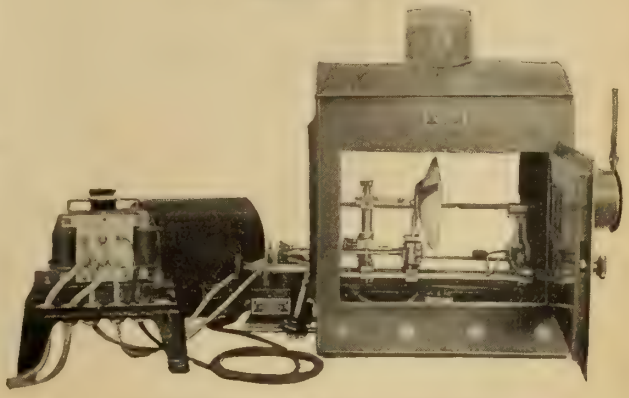
National Ticket Co. Shamokin, Pa.



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which to process film. Generally speaking, we have to make our own weather the year round, guided by thermometers and hygrometers in the important matter of temperature and moisture.

"In the winter time it is necessary to supply moisture to provide proper humidity content at the working temperature; in the summer time there is an over abundance of moisture in the outside air and the refrigeration system freezes out the excess of moisture. It is a condition between summer and winter in which we carry on our process work.

All Air Must Be Washed

"All air must be washed, first to remove all dirt and dust, and second, to regulate the right moisture content for our work. Special chambers have been constructed for this air-washing process. The air must pass through a curtain of water at a given temperature. In other words, we saturate the air before we use it and the refrigerating coils control the temperature of the water, and the air, by being saturated at a given temperature holds a fixed and definite amount of moisture.

"For instance, at 60 degrees the air can hold only 5.7 grains of moisture per cubic foot. As the temperature is raised the water content remains unchanged.

"Standard makes of air-washing machines are used. Hydrometers are placed in conspicuous places and are watched closely because of the resulting effect caused by any variation in the moisture content of the room. Several times a day these hydrometers are read and their readings recorded."

In addition to perfecting a sensitive product that has provided entertainment for America's millions for several years, Eastman engineers and scientists have directed the attention of the industrial world to the value of indoor atmosphere control by means of artificial refrigeration.

Theatres Projected

FROSTPROOF, FLA.—B. B. Scarborough and associates plan to erect up-to-date theatre, store and office building.

GARY, IND.—Krist Pirvosky, 900 West Van Buren street, has plans by L. Harry Warriner, 673 Broadway, for one-story brick and stone moving picture theatre at Glen Park, to cost $15,000.

TOPEKA, KANS.—George G. Moore, Robert Stone and Albert P. Simpson are interested in new theatre to be erected on East Tenth avenue, between Kansas avenue and Quincy street. House will have seating capacity of 2,000, and cost $200,000.

CENTRAL CITY, KY.—An open air theatre, with seating capacity of 1,200, will be erected on Broad street, according to Jack Jourdaine, manager of Selba Theatre, who has leased site for that purpose.

ELIZABETHTOWN, KY.—J. Graham Brown plans to erect theatre adjoining his hotel property.

RUMFORD, ME.—Dr. A. J. Nile, 725 Prospect street, has plans by Gibbs & Pulsifier, Lewiston, for two-story brick theatre, 50 by 92 feet.

BLAIR, NEB.—C. J. Robinson plans to erect moving picture theatre.

HUNTINGTON, N. Y.—Michael Glynne, manager of Patchogue Theatre, is interested in project to erect new moving picture and vaudeville theatre, to cost $250,000. An option has already been acquired at $35,000 on site on West Main street.

NEW ROCHELLE, N. Y.—Sydney S. Cohen, president of Moving Picture Theatre Owners of America, has purchased site at 425-27 Main street, 60 by 225 feet, for erection of theatre.

NEW YORK, N. Y.—M. Shapiro & Son have contract to erect two-story fireproof theatre and store building, 60 by 169 feet, at 1662-64 Broadway, for Piccadilly Holding Company, to cost $165,000.

NEW YORK, N. Y.—Minsky Brothers, 111 East Houston street, have plans by George Keister, 56 West 45th street, for five-story brick fireproof theatre to be erected on west side of Houston street, to cost $900,000.

LANCASTER, O.—G. W. Kauffman, 408 Main street, contemplates erecting theatre.

EAST GREENVILLE, PA.—H. H. Blank, Pennsburg, has plans by Jerome S. Landers, 200 West Broad street, Souderton, for one-story brick moving picture theatre, 50 by 150 feet, to be erected on Main street.

(*Continued on page 677*)

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How the Eastman Plant Manufactures Its Own Brand of Interior Weather

TEMPERATURE has come to be known as "the sixth sense of industry." It tells when metals or more delicate substances such as rubber have reached stages best for certain purposes of manufacture. The very atmosphere in which film is made plays a part in its quality, and is provided for accordingly in that great department of the Eastman Kodak Company in order that it may be uninfluenced by the vagaries of nature without or the artificial heating and cooling systems of man within. Even the heat and moisture given off from the bodies of the workmen are taken into consideration and provided for accordingly.

In 1895 motion picture film was first produced commercially, and the output at Kodak Park, in Rochester, New York, was 21,663 feet. Today their capacity is 500 miles per day- a mere matter of 150,000 miles per year —enough film to encircle the earth six times within a year.

Uniformity of Temperature and Moisture

In the processing of films at the Kodak Park Works of the Eastman Kodak Company, the maintenance of a uniform quality of product depends upon uniformity of temperature. The thermometer readings must show a very limited degree of temperature variation, and the hygrometers in all process rooms must register a given moisture content at all times. After many years of experimenting, refrigeration was decided upon as the best means for dehumidifying the air. In order to maintain an even temperature and an unvariable degree of humidity in the rooms in which the film is made, dried and stored a huge refrigerating plant has been installed.

Application of Control Methods

Although mechanical refrigeration is generally known, it remained for the Eastman Kodak Company to utilize this means of regulation for interior atmosphere and the various manners in which this form of temperature and moisture control could be profitably applied. Most readers are familiar with this form of refrigeration, how liquid ammonia passing suddenly from high pressure to low rapidly assumes a gaseous form, and in doing so, by a well known natural law, absorbs heat from its surroundings.

In the case of the Kodak equipment, brine circulates around cells containing the liquid ammonia at low pressure. This brine, so reduced to low temperature, is piped to the conditioning rooms where it produces a cooling effect on the surrounding air. The usual continuous cycle, beginning and ending with the compression machines, is the same as the average ammonia refrigerating system.

Equivalent to 40,000 Tons of Ice

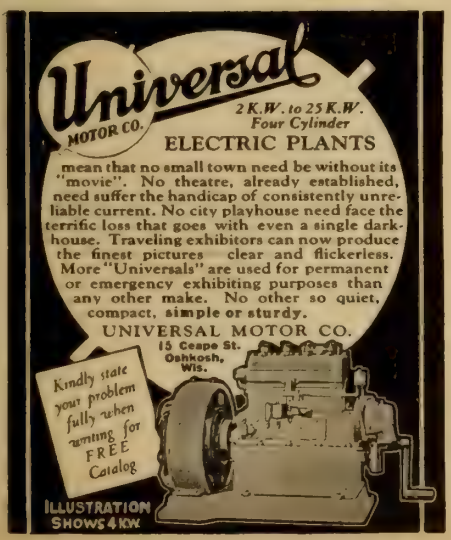
The importance of this refrigeration is readily utilized when one takes into consideration what its installation and maintenance entails. The refrigerating plant has a capacity equal to the melting of 4,000 tons of ice daily—sufficient to supply a population of 200,000 people. With one exception this is probably the largest system in the country, the other being installed in one of Chicago's meat packing houses. Five ammonia compression machines of a total of 2,400 tons capacity and three compound compression machines of a total of 1,800 tons capacity make up the mammoth equipment.

When interviewed on this subject, a member of the Kodak Park organization summed up this achievement in modern manufacturing:

Ideal Condition for Film

"Such a refrigerating system furnishes the means of producing ideal conditions under

(*Continued on next page*)



You've heard the story, haven't you—

—of the man whose roof leaked?

And who said he couldn't make repairs during a rain—

And when it stopped raining, the roof stopped leaking—and needed no repairs.

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PROJECTION ROOM, TOKAY THEATRE
With its battery of two Power's projectors lined up for action.

chestra furnishing the music. The stage is twenty-six by fifty feet overall and the scenery has been specially designed to anticipate the future of this playhouse. There are eight complete changes of stage scenery with an asbestos curtain of the latest type. Under the stage are eight completely equipped dressing rooms for the troupes, lavatory with hot and cold water and separate toilets. Between the corridor from dressing rooms and orchestra pit is a large music room.

The heating plant is equipped with a late model boiler and a blower ventilating system. The air is heated and pulled by fan suction through a radiator and passed through the building so there is an ever changing air supply at a maintained temperature.

The Tokay has its own fire protection system. Five lines of fire hose attached to a 2½-inch stand pipe are always in readiness. In addition four large and one small chemical extinguishers are distributed throughout the house.

Two Powers Furnish Projection

The projection room is unusually large, being fourteen feet wide and eleven feet deep from front to back. It is equipped with two Power's 6-B, type E projectors with roller pin intermittent movement and governor speed control.

Other projection equipment consists of a 72-ampere motor generator with type C magnet controls, a stereoptican, spotlight, a bank of dimmers for control of house lights.

Projection equipment was all handled and installed by the Theatre Equipment Co., of Seattle, who also supervised installation of the chairs, screen and stage scenery.

Projection is in charge of Charles W. Wheeler, who has been associated with Mr. Reisner for a number of years.

Mr. Reisner acquired the property next the theatre before construction was begun. He has fenced this off with a neat concrete fence. Inside the fenced area there will be a flower garden. To the rear will be a driveway leading from the street to the side door of the theatre for the convenience of teamsters and baggagemen hauling in scenery and baggage for roadshows.

There is ample dock space to the east side of the building for the storage of wood or for unloading of supplies from steamers and launches. The house is on the banks of the Willapa River in a fast growing commercial section.

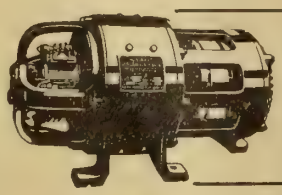
Four "brotherhoods" had scheduled a combined amateur theatrical show during the opening week for the Tokay. This was voluntarily postponed by the various organizations, and shows the splendid spirit of co-operation Mr. Reisner enjoys. In return for the courtesy, Mr. Reisner darkened his house on the night of the fraternal play.

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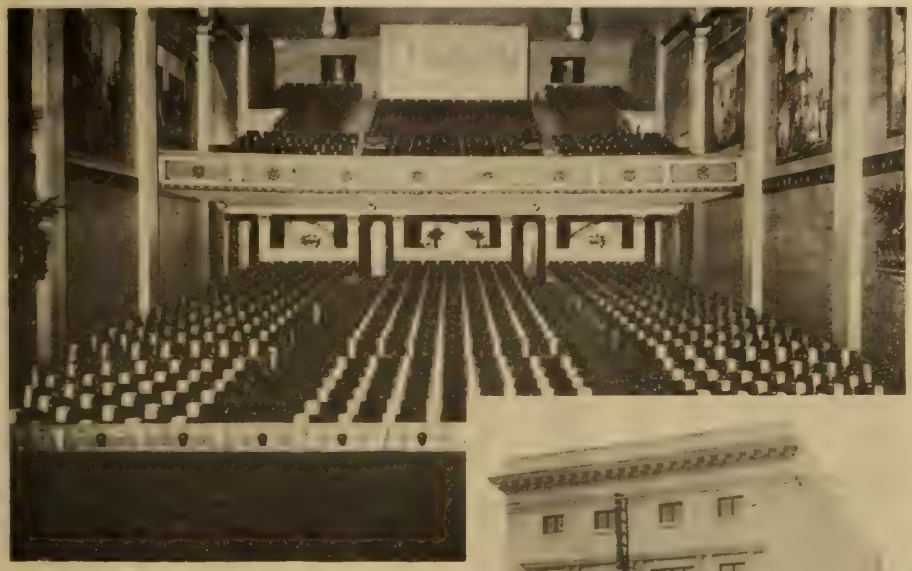
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BETTER EQUIPMENT

Thousand Seat House Opens in South Bend, Washington

WHEN George Reisner opened his Tokay Theatre, in Raymond, Wash., some time ago, citizens of South Bend, sister city of the Willapa Harbor country, could not help but feel envious of the beautiful $150,000 house. Early in March Mr. Reisner gave them cause for pride by opening a theatre of similar cost and even greater attraction, on the site of the old Lyric Theatre in South Bend. These twin achievements have placed Mr. Reisner in an enviable position in his community, where he is highly respected, and the faith he has demonstrated in the future growth of the Willapa Harbor country. by investments of this size, has caused the South Bend Commercial Club to unofficially go on record tabooing the sponsoring of any sideline entertainments or attractions that may desire to come in, privately booked.





Reinforced Concrete and Steel Construction

The latest Tokay, which is of reinforced concrete and steel, has been made as nearly fireproof throughout as is humanly possible. It has a frontage of 52 feet and a depth of 104 feet. The marquee extends across the full width of the building, for the depth of the sidewalk. Ample display space is provided for photographs, posters, etc. The box office stands in the center of the lobby. A large electric sign has been erected in the center of the front.

The foyer is large and restful in its appointments. At either end are the manager's office, and the check room, respectively.

Foyer floors and auditorium aisles are carpeted with a rich subdued blue Wilton carpet. Velour drapes at doorways and auditorium windows, set off with fringed valances, lend dignity to the square pillared effect. Antique lanterns hung on chains from the ceiling give a soft light to the whole. Stairways at either end of the foyer give admittance to the rest rooms which have been located on a mezzanine floor under the balcony. The projection room is also located here. The rest rooms are carpeted and tastefully decorated in attractive cretonnes and wicker furniture.

House Seats 1,000 Patrons

The house has a seating capacity of 1,000, arranged on a ground floor and full balcony plan. Balcony seats have been carefully placed so that every seat in the house is a good seat, and the acoustics are exceptionally fine. This subject is a hobby with Mr. Reisner, who will house road shows as well as feature pictures in the new Tokay. The balcony is carpeted with heavy battleship linoleum.

The main auditorium is fifty-four feet in width, and the fly gallery sixty-eight feet in height. Two side aisles and cross aisles divide the auditorium space. The interior decorations and paintings are of the Moorish period, and are in soft restful tones. Electrical fixtures are particularly rich. They are of the old-fashioned crystal prism type, which is said to have returned to popularity. Each fixture carries three circuits having three different colors controlled by dimmers.

Side walls are finished in a stone block effect below with paintings above. Small conservatories at either side of the stage are decked with flowers and potted plants, ending the handsome proscenium arch.

No organ has yet been installed, an or-

INTERIOR AND EXTERIOR VIEWS OF TOKAY THEATRE
The new thousand seat house of South Bend, Washington, which opened last month and set Exhibitor George Reisner back $150,000.

(Continued from preceding page)

PATHE

		Review	Footage
Smithy	Stan Laurel	Jan. 19	1,000
The Animals' Fair	Terry cartoon	Jan. 19	1,000
The Bar-Fly	"Dippy-Doo-Dads"	Jan. 19	1,000
The Black Sheep	Terry cartoon	Jan. 19	1,000
The Frontier Woman	"Chronicles" series	Jan. 26	3,000
One Spooky Night	Billy Bevan	Jan. 26	2,000
One of the Family	Charlie Chase	Jan. 26	1,000
Help One Another	"Spat Family"	Jan. 26	2,000
Taking a Chance	"Sportlight"	Jan. 26	1,000
Rat's Revenge	Terry cartoon	Feb. 2	1,000
Man Who Would Not Die	"Frontier" series	Feb. 2	2,000
Just A Minute	Charles Chase	Feb. 2	1,000
Picking Peaches	Sennett comedy	Feb. 2	2,000
The Cowboy Sheik	Will Rogers	Feb. 2	2,000
Big Business	"Our Gang"	Feb. 9	2,000
Powder and Smoke	Charles Chase	Feb. 9	1,000
Animal Athletes	"Sportlight"	Feb. 9	1,000
Good Old Days	Terry cartoon	Feb. 9	1,000
The Man Pays	"Dippy-doo-dad"	Feb. 16	1,000
A Rural Romance	Terry cartoon	Feb. 16	1,000
Among the Missing	Will Nigh Miniature	Feb. 16	2,000
Postage Due	Stan Laurel	Feb. 16	2,000
The Man Who Smiled	"Frontier" series	Feb. 16	2,000
Peter Stuyvesant	"Chronicles of America"	Feb. 23	3,000
Half Back of Notre Dame	Sennett comedy	Feb. 23	2,000
Olympic Mermaids	"Sportlight"	Feb. 23	1,000
Political Pull	"Spat Family"	Feb. 23	2,000
Smile Please	Harry Langdon	Mar. 1	2,000
White Man Who Turned Indian	"Frontier" series	Mar. 1	2,000
Hard Knocks	Charles Chase	Mar. 1	1,000
The Cake Eater	Will Rogers	Mar. 1	2,000
Love's Detour	Charles Chase	Mar. 8	2,000
The National Rash	"Sportlight"	Mar. 8	1,000
The All Star Cast	Terry cartoon	Mar. 8	1,000
The Buccaneers	"Our Gang"	Mar. 8	2,000
Herman the Freat Mouse	Terry cartoon	Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15	1,000
The Mandan's Oath	Frontier series	Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22	3,000
Scarem Much	Sennett comedy	Mar. 22	2,000
Fields of Glory	"Sportlight"	Mar. 22	1,000
Hunters Bold	"Spat Family"	Mar. 22	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22	1,000
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Rex (horse)	Mar. 29	5,000
Big Moments from Little Pictures	Will Rogers	Mar. 29	2,000
Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	April 5	2,000
Birds of Passage	Bird Novelty	April 5	3,000
Running Wild	Terry cartoon	April 5	1,000
Friend Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl-Shy	Harold Lloyd	April 12	7,457
Our Little Nell	"Dippy-doo-dad"	April 12	1,000
Medicine Hat	Frontier series	April 12	2,000
Brothers Under the Chin	Stan Laurel	April 12	2,000

PLAYGOERS PICTURES

Counterfeit Love	Featured cast	June 30	6,000
Tipped Off	Featured cast	Nov. 3	4,284

PREFERRED PICTURES

April Showers	Colleen Moore	Nov. 17	6,3
The Virginian	Kenneth Harlan	Nov. 24	8,0
Maytime	Ethel Shannon	Dec. 8	7,5
Poisoned Paradise	Lenneth Harlan	Mar. 8	6,800

SELZNICK

Modern Matrimony	Owen Moore	Nov. 3	4,960
The Common Law	Corrine Griffith	Nov. 10	7,500
Daughters of Today	Patsy Ruth Miller	Mar. 15	7,000

TRUART FILM CORP.

The Unknown Purple	Henry B. Walthall	Dec. 8	6,950
Drums of Jeopardy	Elaine Hammerstein	Mar. 15	6,529
On Time	Richard Talmadge	Mar. 15	6,630

UNITED ARTISTS

Rosita	Mary Pickford	Sept. 15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000

UNIVERSAL

Hook and Ladder	Hoot Gibson	Jan. 19	5,568
The Whispered Name	Ruth Clifford	Jan. 19	5,196
He Loops to Conquer	"Leather Pushers"	Jan. 19	2,000
The Caddy	Buddy Messinger	Jan. 19	1,000
A White Wing Monkey	Joe Martin	Jan. 19	1,000
The Man From Wyoming	Jack Hoxie	Jan. 26	4,717
Why Wait?	Slim Summerville	Jan. 26	1,000
Own a Lot	Century comedy	Jan. 26	2,000
Sporting Youth	Reginald Denny	Feb. 2	6,712
Such Is Life	Baby Peggy	Feb. 2	2,000
Girls Will Be Girls	"Leather Pushers"	Feb. 2	2,000
Miscarried Plans	Bob Reeves	Feb. 2	2,000
The Mandarin	Neely Edwards	Feb. 2	1,000
The Breathless Moment	William Desmond	Feb. 9	5,556
Keep Going	Century comedy	Feb. 9	2,000
Hats Off	Pete Morrison	Feb. 9	2,000
Down in Jungle Town	"Joe Martin"	Feb. 9	1,000
The Fast Express	Wm. Duncan Serial	Feb. 9	.....
Jack O' Clubs	Herbert Rawlinson	Feb. 16	4,717
Lone Larry	Eileen Sedgwick	Feb. 16	2,000
You're Next	Century comedy	Feb. 16	2,000
The Jail Bird	Neely Edwards	Feb. 16	1,000
Memorial to Woodrow Wilson	Special	Feb. 16	1,000
Ride For Your Life	Hoot Gibson	Mar. 1	5,310
A Society Sensation	Valentino (reissue)	Mar. 1	2,000
The Very Bad Man	Neely Edwards	Mar. 1	1,000
Peg O' the Mounted	Baby Peggy	Mar. 1	2,000
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Sons In Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000
Fool's Highway	Virginia Valli	Mar. 15	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal"-Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Jack Hoxie	Mar. 15	4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22	2,000
Nobody to Love	Neely Edwards	Mar. 22	1,000
The Night Message	Gladys Hulette	Mar. 29	4,531
Ship Ahoy	Bobby Dunn	Mar. 29	1,000
That's Rich	Arthur Trimble	Mar. 29	2,000
The Galloping Ace	Jack Hoxie	April 5	4,561
Hit Him Hard	Jack Earle	April 5	2,000
Marry When Young	Neely Edwards	April 5	1,000
Checking Out	"Pal" the dog	April 12	2,000
Spring of 1964	Neely Edwards	April 12	1,000

VITAGRAPH

Lightning Love	Larry Semon	Nov. 17	2,000
The Gown Shop	Larry Semon	Nov. 17	2,000
The Leavenworth Case	W. Bennett prod.	Nov. 24	5,400
The Man From Brodney's	Special cast	Dec. 8	7,100
The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban Classic	Dec. 22	1,000
Newsprint Paper	Urban Classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Feature cast	Jan. 26	8,000
My Man	Patsy Ruth Miller	Feb. 23	6,800

WARNER BROTHERS

Lucretia Lombard	Irene Rich	Dec. 22	7,500
The Marriage Circle	Ernest Lubitsch prod.	Feb. 16	8,500
Conductor 1492	Johnny Hines	Feb. 23	6,500
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000

MISCELLANEOUS

ANDERSON PICTURES

After the Ball	T. O. D. C. prod.	Jan. 5	6,500

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov. 10	2,000
Mark It Paid	Joe Rock	Nov. 10	2,000
The Way Men Love	Elliot Dexter	Nov. 17	7,541
A Dark Knight	Joe Rock	Dec. 1	2,000
Hollywood Bound	Sid Smith	Dec. 1	2,000
Taxi, Please!	Monty Banks	Dec. 1	2,000
The Satin Girl	Mabel Forrest	Dec. 8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan. 19	5,936

CHARLES C. BURR

The Average Woman	All star cast	Feb. 2	6,000
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293

C. B. C.

Hallroom Boys	Twice a month		2,000
The Barefoot Boy	Star cast	Nov. 24	5,800
Forgive and Forget	Estelle Taylor	Nov. 10	5,800
The Marriage Market	Pauline Garon	Dec. 29	6,297
Innocence	Anna Q. Nilsson	Jan. 26	5,923

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000

PHIL GOLDSTONE

His Last Race	"Snowy" Baker	Sept. 1	5,000
Danger Ahead	Richard Talmadge	Dec. 29	5,000
The White Panther	Rex (Snowy) Baker	Feb. 9	4,000
Marry in Haste	William Fairbanks	Mar. 8	5,000

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22	5,000
In the Spider's Web	Alice Dean	Sept. 29	

LEE-BRADFORD

Shattered Reputations	Johnnie Walker	Oct. 27	5,000

LOWELL PRODUCTIONS, INC.

Floodgates	John Lowell	Mar. 8	7,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov. 24	4,900
The Whipping Boss	Star cast	Dec. 8	5,500

PRINCIPAL PICTURES CORP.

Bright Lights of Broadway	Doris Kenyon	Nov. 3	6,700

ROCKETT-LINCOLN CORP.

Abraham Lincoln	George A. Billings	Feb. 2	12,000

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

The Fighting Skipper	Serial		15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 23	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000
Days of '49	Neva Gerber serial	April 5	

ASSOCIATED EXHIBITORS

The Extra Girl	Mabel Normand	Oct. 13	5,700
Harbor Lights	Tom Moore	Oct. 20	5,000
Courtship of Myles Standish	Charles Ray	Oct. 20	9,000
David Copperfield	Star cast	Nov. 17	6,282
The Miracle Makers	Leah Baird	Dec. 22	5,834
The Yankee Consul	Douglas MacLean	Feb. 23	6,148

EDUCATIONAL FILMS CORP.

Liquid Lava	Hodge-Podge	Dec. 22	1,000
Flying Finance	Mermaid comedy	Dec. 29	2,000
Don't Hesitate	Western	Dec. 29	1,000
My Friend	Lloyd Hamilton	Jan. 5	2,000
Ride 'Em Cowboy	Bobby Vernon	Jan. 5	2,000
One Night It Rained	Tuxedo comedy	Jan. 12	2,000
Paris Lights	Cameo comedy	Jan. 12	2,000
The Homemaker	"Wilderness Tales"	Jan. 19	1,000
Jean of Heceta Head	"Wilderness Tales"	Jan. 19	1,000
Haunted Hills	"Wilderness Tales"	Jan. 19	1,000
Flowers of Hate	"Wilderness Tales"	Jan. 19	1,000
A Sailor's Life	"Hodge-Podge"	Jan. 19	1,000
Stay Single	Christie comedy	Jan. 19	2,000
Lest We Forget	"Sing Them Again"	Jan. 19	1,000
Neck and Neck	Mermaid comedy	Jan. 26	2,000
Oh, Girls/	Sid Smith	Jan. 26	1,000
The Butterfly	Tolhurst series	Jan. 26	1,000
Aggravating Papa	Jimmy Adams	Feb. 2	2,000
The Broncho Express	Clyde Cook	Feb. 2	2,000
About Face	Juvenile comedy	Feb. 9	2,000
Here And There	Sid Smith	Feb. 9	1,000
A Movie Pioneer	Hodge-Podge	Feb. 9	1,000
Lonesome	Lloyd Hamilton	Feb. 16	2,000
Old Friends	"Sing Them Again"	Feb. 16	1,000
Busy Buddies	Christie comedy	Feb. 16	2,000
Plastigrams	Stereoscopic	Feb. 23	1,000
Wide Open	Mermaid comedy	Feb. 23	2,000
Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Inn	Sid Smith	Mar. 1	1,000
The Ant Lion	Secrets of Life	Mar. 8	1,000
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 8	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Rime	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000

FAMOUS PLAYERS-LASKY

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Big Brother	Tom Moore	Jan. 5	7,080
Don't Call It Love	William DeMille prod.	Jan. 5	6,457
West of the Water Tower	Glenn Hunter	Jan. 12	7,000
The Humming Bird	Gloria Swanson	Jan. 26	7,577
Heritage of the Desert	Daniels-Torrence	Feb. 2	6,917
Flaming Barriers	Logan-Moreno	Feb. 9	5,821
Pied Piper Malone	Thomas Meighan	Feb. 9	7,264
The Stranger	Compson-Dix	Feb. 16	6,660
The Next Corner	Tearle-Chaney-Mackail	Feb. 23	7,081
Shadows of Paris	Pola Negri	Mar. 1	6,549
Icebound	Dix-Wilson	Mar. 15	6,471
A Society Scandal	Gloria Swanson	Mar. 22	6,433
The Fighting Coward	James Cruze prod.	Mar. 29	6,501
The Dawn of a Tomorrow	Jacqueline Logan	April 5	6,084
Singer Jim McKee	W. S. Hart	April 12	7,008

FILM BOOKING OFFICE OF AMERICA

Judgment of the Storm	Lloyd Hughes	Jan. 5	6,320
The Lullaby	Jane Novak	Jan. 12	7,179
Babes in the Hollywood	"Fighting Blood"	Jan. 12	2,000
Beauty and the Feast	"Fighting Blood"	Jan. 12	2,000
The Switching Hour	"Fighting Blood"	Jan. 12	2,000
Phantom Justice	Feature cast	Jan. 26	6,238
Alimony	Featured cast	Feb. 2	6917
Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Madge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500

FIRST NATIONAL

Anna Christie	Blanche Sweet	Dec. 1	7,031
Twenty-one	Richard Barthelmess	Dec. 1	6,560
Boy of Mine	Ben Alexander	Dec. 8	7,000
The Wanters	Marie Prevost	Dec. 8	6,871
Thundergate	Owen Moore	Dec. 15	6,565
Her Temporary Husband	Sydney Chaplin	Dec. 22	6,723
The Dangerous Maid	Constance Talmadge	Dec. 22	7,337
Jealous Husbands	Maurice Tourneur prod.	Dec. 29	6,500
Black Oxen	Corinne Griffith	Jan. 19	7,937
The Song of Love	Norma Talmadge	Jan. 19	8,000
The Love Master	"Strongheart"	Jan. 19	6,779
Painted People	Colleen Moore	Feb. 9	5,700
When A Man's A Man	John Bowers	Feb. 16	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,005
Lilies of the Field	Corinne Griffith	Mar. 22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22	6,000
Secrets	Norma Talmadge	April 5	8,345

FOX FILM CORP.

The Governor's Lady	Harry Milarde prod.	Jan. 5	7,069
Johnnie's Swordfish	Instructive	Jan. 5	1,000
Arabia's Last Alarm	Imperial comedy	Jan. 12	2,000
Gentle Julia	Bessie Love	Jan. 19	5,867
Spring Fever	Harry Sweet	Jan. 19	2,000
Hoodman Blind	David Butler	Jan. 26	5,434
The Canadian Alps	Instructive	Jan. 26	1,000
Just Off Broadway	John Gilbert	Feb. 2	5,444
Not A Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Weakling	Sunshine comedy	Mar. 8	2,000
A Sculptor's Paradise	Instructive	Mar. 8	1,000
The Wolf Man	John Gilbert	Mar. 15	5,145
Be Yourself	Al St. John	Mar. 15	2,000
Rivers of Song	Instructive	Mar. 15	1,000
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Cowboys	Imperial comedy	Mar. 22	2,000
Feathered Fishermen	Instructive	Mar. 22	1,000
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	5,812
On the Job	Chimpanzees	April 5	2,000
A Man's Mate	John Gilbert	April 12	5,041
A New England Farm	Instructive	April 12	1,000

GOLDWYN

The Great White Way	Cosmopolitan prod.	Jan. 12	10,000
Name the Man	Victor Seastrom prod	Jan. 12	8,000
Through the Dark	Colleen Moore	Jan. 19	7,999
Yolanda	Marion Davies	Mar. 1	12,000
Wild Oranges	King Vidor prod.	Mar. 15	7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5	7,000
Three Weeks	Pringle-Nagle	April 12	7,540
Recoil	Blythe-Hamilton		
Greed	Von Stroheim prod		
True As Steel	Rupert Hughes prod		
Janice Meredith	Marion Davies		
Second Youth	Star cast		
The Rejected Woman	Nagel-Rubens		

HODKINSON

Puritan Passions	Glenn Hunter	Sept. 15	6,000
Shifting Sands	Peggy Hylan	Oct. 20	5,308
The Life of Reilly	C. C. Burr Comedy	Oct. 27	2,000
The Old Fool	James Barrows	Dec. 29	6,147
Grit	Glenn Hunter	Jan. 12	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,556
His Darker Self	Lloyd Hamilton	April 5	5,000
Try and Get It	Bryant Washburn	April 12	5,607

METRO

Pleasure Mad	R. Barker prod.	Nov. 24	7,547
Scaramouche	Rex Ingram prod.	Oct. 13	9,600
In Search of a Thrill	Viola Dana	Nov. 1	5,500
A Wife's Romance	Clara K. Young	Nov. 3	6,000
Shooting of Dan McGrew	Barbara LaMarr		
Our Hospitality	Buster Keaton	Nov. 24	6,220
Fashion Row	Mae Murray	Dec. 8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec. 15	5,700
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod.	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318

Manager Precision Machine Company (Simplex), and others.

On behalf of the projection staff Jack Burchard, in a neat speech presented a really beautiful solitaire diamond ring to Mr. Rubin.

I met Harry next day and strange to say he did NOT have the ring turned so that the stone was inside his hand. Queer, what?

There were more than one hundred at the dinner, among whom the following were noted:

Among Those Present

J. Leventhal, Producer of National Colored Pictures; W. Greene and W. C. Francke of Simplex; L. Bowen, P. A. McGuire and Mr. O'Brien of the N. Power Company; J. Krosen, of General Electric, Harrison, New Jersey, plant; R. Seelig, of National Carbon Company; A. L. Raven, who raves about the Raven Screen; I. Perse, of the Capitol Movie Supply; Joseph LaRose, Producing Manager Fox's Academy of Music; E. Hoffman and J. Soons, Electrical Engineers; Mr. Hahn of Bausch and Lomb Optical Company; Mr. M. Cooper, Manager Rialto Theatre; H. Grafing, Manager Rivterion Theatre; F. A. Cruise, Manager Rivoli Theatre; I. Talbot, Conductor Rivoli Orchestra; Abe Myer, Secretary to Dr. Riesenfeld, Mr. Morrie Ryskind, Department of Publicity, Rivoli, Rialto and Criterion theatres; J. Innis, Film Distributor; A. Polin, President I. P. A.; J. Hopkins, President A. P. S.; George Edwards, Editor American Projectionist.

Abe Lang, Chief Projectionist Cameo Theatre; J. LaFante, Representative L. U. 306; Joseph Basson and Max Hollander, who have been projecting the "Covered Wagon" at the Criterion for a year past; L. W. Atwater, Theatre Supplies; Ivan Bowen, H. Mestrum, L. W. Reed, S. Tolofsky, J. Goldhammer, Abe Brenner, J. Reisser, J. Blanwelt, J. Clayton, J. Barthwick, H. Berghaffen, J. Hilbert, H. Stein, L. Epstein, Wm. Klinkman and plenty more.

Note: If Harry Rubin lives up to all the good things said about him that night—well, the poor boy will have SOME job forninst him. I'll tell the universe.

Trouble

J. C. Edmondson, Lyric Theatre, Decorah, Iowa, has trouble which he sets forth as follows:

Have just started in a new house and have trouble getting a good light with one machine (meaning, presumably, one projector. —Ed.) Can you help me? They have always had the same trouble, but have been unable to locate the fault.

We have two Powers, one a 6B, with Type E lamp and one a 6A. Use sixty amperes through a Compensarc. (When speaking of a Compensarc ALWAYS say whither it is an A.C. to A. C. or an A. C. to D. C. As it is, I think there is little doubt but that you have the former, but "Compensarc" may mean either one of two distinct types of apparatus.—Ed.) The optical system seems to be all right, but the 6B don't give as good a light as the other projector.

The difference is so slight that only the manager has noticed it, but there IS a difference, and I want to know whether or not 60 amperes A. C. Use No. 4 asbestos covered the Type E lamp is too big and heavy for lamp leads.

6A Gives Good Light

The 6A lamp gives a good light and the manager has talked of changing the Type E for one of the old fashioned ones—or Mazda. It is an ideal house for Mazda, and if a change is made that is the only thing I would advise. Manager thinks Mazda is not so desirable as the arc, though, and I agree that the light is not so white and chalky, but I do claim it is much better. What do you think?

The line-up of the 6B is as follows: Type E lamp; No. 4 asbestos covered wires; ⅝ inch Special White National A. C. carbons; Crater diameter ¼ inch. Crater distance 3 in. 6½-7½ in. plano convex condenser, spaced 1/16 in. Center of condenser to aperture 16 in. Working distance 3¾ in. 5½ in. E. F. Snaplite lens, with 1½ in. free opening. Projection angle 1½ degrees. Projection distance 80 feet.

Type E Not Too Large

No, the Type E is NOT too large. Size would not affect results were it twice as big, provided it could be handled as well. There is far, far more danger of a lamp being too small than too large. Also your asbestos covered leads have ample size, BUT you have not told me the size of your other wires. It is possible—not probable but POSSIBLE—that the wires leading to the 6B are too small, or are badly burned, while the wires leading to the other projector are O. K. Here are points to compare: Crater distance of each projector—that is distance crater to face of collector lens. Have you a 6½-7½ plano convex condenser in both projectors? Are the condenser lenses of both spaced the same? Distance Y the same in both cases? Is the working distance and lens diameter the same in both? Are the rotating shutters the same in both, including distance from lens and shutter blade width?

Examine Craters

If all these various factors are identical —each and every one of them have an effect on the total light delivered to the screen—then see to it that your lamp and crater angles are the same and carefully examine —the craters on carbon stubs from both lamps. If one seems to be larger than the other, then it is pretty nearly a cinch there is more resistance in the 6B circuit than in the 6A, and it is up to you to find out where it is and remedy the trouble. Of course if you can get hold of an A. C. ammeter and test the current flow in each circuit, that will instantly tell the tale, insofar as the circuits be concerned. I have a suspicion—a mere guess, of course—that your 6A shutter is passing more light than your 6B. If so, then trim the 6B down as per the Bluebook, which I presume you have. If you haven't it, then have your manager get it. IT IS JUST AS MUCH A PROPER PART OF THE THEATRE PROJECTION EQUIPMENT AS THE PROJECTORS THEMSELVES ARE.

As to Mazda, certainly it will give a good illumination—soft and pleasing—provided it be very carefully and intelligently handled. If your manager likes a brilliant light, at small expense, let him investigate the new reflector type of arc lamp. With it you can put a 75 ampere D. C. screen illumination on the twenty-five to thirty amperes. The light is white and brilliant. As between it and Mazda it is the question of whether you prefer brilliant, white light, or soft, mellow and very pleasing light. Everything considered I think there will be little difference in cost of operation.

Crater Distance Too Great

P. S.—Oh yes, by the way, your crater distance is too great—your condenser of too great focal length. Provided you can get your condensor back that far—I doubt it, unless you have extra long slide rods, try two 6¼ piano convex and 21 inches from face of converging lens to aperture. There seems to be something radically wrong with your 6½-7½ and 16 inch crater distance, provided your crater is actually ¼ inch diameter, which I doubt, as 60 amperes A. C. ought not to produce so large a crater. Two 6½ plano convex and 21 inch distance Y should give you a 2½ inch crater distance and that will require free lamphouse ventilation to avoid undue breakage.

Oh yes! Another, by the way, and an important one! Perhaps there is difference in spot diameter with the two projectors. That makes a lot of difference.

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It Worked for Him

G. W. Bennewitz, Projectionist, Sioux Falls, S. Dak., says:

Dear Richardson: Tried out the Griffith stunt (March 15 issue) of drilling a pinhole in back of lamphouse. Find that when image is round and clear, the crater angle is very nearly 55 degrees with optical axis of projector optical train; also that interference by negative carbon tip is easily detected, whereas it may easily be overlooked when watching the spot.

When preparing to drill the hole, stretch a fine cord from center of collector lens to back of lamphouse to make sure that nothing will interfere with or interrupt the light. When you have found what seems to be the best point for the holes, make a mark on the metal, using some sharp pointed instrument for the purpose.

Best Way

You may then locate the point on the outside in several ways, but the quickest and easiest seems to be to use a prick-punch, holding a chunk of lead against the metal on the outside. This will raise the metal, which may then be re-punched and drilled. CAUTION: Do NOT break the metal when punching, else you will NOT have a pinhole, and therefore will not have a satisfactory image. Also don't forget to polish the finger prints you will have made, off the face of the collector lens, when you have finished.

I'm wondering if something of that sort did not happen when brother Dobson made the hole which resulted in "three or four images." Possibly he cracked the metal slightly and in those cracks are tiny pinholes, each of which project an image. Dobson is not dub—not by several good, long jumps—but I think every one of We, Us & Company pull a boner once in a while. I know I do, and more than one hole seems to me to be the only answer to Dobson's multiplicity of images.

PROJECTION

EDITED BY F. H. RICHARDSON

Old Timer Passes on

At seven thirty on the evening of Friday, April 4, Edward Earl, president of the Nicholas Power Company, set forth upon the Long Trail which winds into the mists we poor mortals cannot penetrate by even the fraction of a hair, until we, too, in due course, travel The Trail, to return no more.

When first I knew Earl, some fifteen years ago, he was president of the Nassau National Bank, which later merged into the Irving National Bank, of which latter institution he became vice-president. During all this time, however, Earl was identified with motion picture projector manufacture because he was actively affiliated with the Nicholas Power Company.

Gave Up Banking

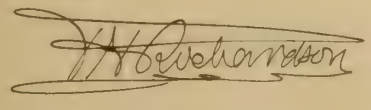
Later he gave up his banking connections entirely, assumed the presidency of the Power Company, devoting all his energy to that organization in an executive capacity. How well he succeeded is evidenced by the splendid organization he built up, and by the great improvements made in the Power product since he took over its active management.

Earl was a most likeable man, and a man whose confidence and friendship I am proud to have enjoyed. As an executive he always impressed me as thoroughly competent. Often I have gone considerably out of my way just to drop in and have a friendly non-business chat with "Ed" Earl, which is pretty good evidence of my liking for the man.

Ill for Some Time

Last July Earl underwent an operation in an endeavor to find cure for a trouble with which he had long been afflicted. Since then he has suffered terribly, and almost constantly. I cannot begin to tell you how badly it has made me feel to watch that great, rugged man making a marvelously game fight against what seemed to be hopeless odds.

Well, he is gone, even as you and I will be, and along the same trail, one of these not far distant days. It is the lot of humanity. But the memory of Earl will be kept green by each of us who knew him for what he was—a man among men!



Flicker

G. Laporte, Casino Theatre, Edmunston, New Brunswick, hands the editor the following:

Have been a constant reader of your department for two years past. Have been operating (not a projectionist yet) three years, one with a Powers projector and two with Simplex. Have the Bluebook, but cannot find an answer to this: Is it possible to project a picture without flicker at 12 minutes per 1,000 feet of film, using 60 cycle A. C., even though the optical line-up be O. K.?

Will you advise as to what my optical line-up ought to be? Have two Simplex, regular lamps. Use General Electric Compensarc, 60 amperes. Have 6¾ inch series I Gundlach projection lenses and two-blade rotating shutters. Use 5/8 inch diameter White A. C. Special carbons. Projection distance 88 feet. Would also like to know what should be done when the shutter shaft is loose. The Bluebook tells all about keeping your hands away when you take the spring off, but it does not tell us how to put it back.

Reverse Disassembling Process

Brother Laporte, when I tell you, in exhaustive detail, how to disassemble a thing, you have but to reverse the whole process to put it back. It would take a huge amount of space to give details for disassembling, and then simply reverse the whole thing telling you how to put it back. If I did that in all cases you would pay about ten dollars for a Bluebook, instead of six.

Flicker tendency depends very largely upon screen brilliancy. It is very much more pronounced when your screen is brilliantly illuminated than when the illumination is comparatively dull. Assuming that you are using 60 amperes A. C. and have everything lined up to get maximum results from the current you are using, AND assuming that you have a fairly brilliant screen, I would say you certainly should be able to project at the rate of 1,000 feet of film in 12 minutes without flicker, even with a 2-wing shutter. Flicker tendency also increases with the size of the picture. By this I mean that with a given screen brilliancy and shutter condition you can project a ten foot picture at lower speed without flicker than you can a sixteen foot one. With modern screens and screen brilliancy sixty feet of film per minute (or about 16 minutes to the 1,000 feet of film) is considered about the slowest projection speed possible without flicker, using a 3-wing shutter. Using a 2-winger the speed would have to be somewhat higher.

Should Be No Flicker

Certainly there should be no flicker at 1,000 feet per each 12 minutes. That is about 83 feet of film per minute and is too fast, except in some scenes where the cameraman has "put er in high" when grinding em out.

As to your optical line-up, send me two or three of your upper carbon stubs and tell me (a) working distance of projection lens. (b) How far can you get face of converging lens from film? (c) What is free diameter of rear factor of your projection lens? Instead of sending the stubs you might lay white paper on a blotter and make a good impression of three or four of the craters by pressing them on the paper so as to get a good outline of the crater rim on the paper.

Bluebook School

Each week, taking them in rotation, I am publishing five of the 842 questions in the list at the back of the Bluebook. In the book itself the page number where the question is explained is indicated. I will publish the best answers received each week. An occasional question not in the Bluebook list will be asked. Such questions will be indicated by a letter following the number.

WARNING: You may, of course, quote your answer from the Bluebook verbatim, but it is very much better to study the Bluebook text and then give your answer in your own words, with such explanation as will make it clear that you understand the underlying principles involved.

Question No. 25: How is an image formed? Illustrate by drawing.

Question No. 26: Explain, roughly, the action of light through a lens.

Question No. 27: What is meant by correcting a lens?

Question No. 28: Error. Duplicate of question 25.

Question No. 29: How is the curvature of simple lenses determined?

Swell Affair

At midnight, April 2, I attended one of the most swellerino classy affairs I have seen pulled up to this date by any body of projectionists save and except the American Projection Society. The place was the east ballroom of the Hotel Astor, the occasion a testimonial dinner to Harry Rubin, Supervisor of Projection for the theatres managed by Hugo Riesenfeld, by his projection staff.

On my ticket I noted the fact that the price was $7.50 per plate, which means a real swell affair, even in the Astor. The table layout, with its color scheme, was one of the prettiest I have seen.

The Toastmaster

The toastmaster was no less person than Max Fleischer, whose "Out of the Inkwell" cartoons have made him famous the whole world over. At the guest table were the following: Harry Rubin, Supervisor of Projection, Rivoli, Rialto, Criterion and Cohan theatres in New York City; Max Fleischer, author of "Out of the Ink Well"; J. Zuro, Dr. Riesenfeld's assistant; F. H. Richardson, whose name may be familiar to some of you; Harry Mackler, president Local Union No. 306, Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O.; M. Manne, Production Manager for Dr. Riesenfeld, and Jack Buckhardt, Projectionist, chairman of the dinner committee, the other members of which were Abe Brenner, J. Borthwick and Jessie Hopkins.

During the evening short addresses were made by Mr. Zuro (representing Dr. Riesenfeld, who was prevented from being present by illness); F. H. Richardson, George Edwards, Vice President A. P. S.; Harry Mackler, President L. U. 306; William Lang, representing I. A. headquarters; Will C. Smith, whom you all know; Al Polin, President International Projection Association; Lester Bowen, Technical Engineer, N. Power Company; William C. Francke, Assistant General

"Heart Throbs"

(Educational—Song Series—One Reel)

Educational's newest single reeler in the "Sing Them Again" series introduces two more familiar songs of other days, "Listen to the Mocking Bird" "Call Me Back Again" and the classic melody which is a household melody today and seems destined to live forever "My Old Kentucky Home" by Stephen Foster. As usual, each song is surrounded with scenes bearing on its theme or how it came to be written. The second has been handled in a facetious vein while pathos predominates in the other two. This reel is well up to the standard of the majority of the series.—C. S. S.

"Realm of Sport"

(Educational—Hodge Podge—One Reel)

This issue of Lyman H. Howe's "Hodge Podge" distributed by Educational lives up to the sub-title of the series "some sense and some nonsense," the serious element however predominates and centres around flashes of various kinds of sports such as pushball, skiing, aquaplaning and a number of sailors boxing. An unusual selection shows water in various flowing forms, while another deals with the varied activities of the U. S. marines. All of these are interesting and instructive. The comedy element, which will cause smiles, is largely confined to a cartoon showing the coming of Santa Claus and the clever cartoon work in some of the subtitles. There is a thrill in a ride on a train going down a steep incline with a tunnel at the bottom.—C. S. S.

"If Noah Lived Today"

(Pathe—Cartoon—One Reel)

A highly modernized version of both the ark and Noah, himself, is the subject of this unique pen sketch. Noah is shown watching the barometer. When it points to "Flood" he sets his broadcasting station in operation. The animals get the word on their receiving sets, rigged on horns and hoofs and tails and make way for the ark which turns out to be an airship. It is up to Paul Terry's usual high standard and contains many laughs.—T. W.

"Fold Up"

(Educational—Comedy—One Reel)

This single reel Cameo Comedy distributed by Educational is built on an idea that has good comedy possibilities. A couple from the country are introduced to an apartment in which all of the furniture can be made to disappear into the walls and floor and reappear simply by opening or closing the door. It has been handled in such a manner as to cause quite a number of laughs, and altogether this reel ranks well up to the standard of the best of the Cameo series. In addition, the cast includes four popular comedians, Sid Smith, Cliff Bowes, Virginia Vance and Ruth Hiatt, and the treatment has the advantage of novelty.—C. S. S.

"Pathe Review No. 16"

(Pathe—Magazine—One Reel)

Of interest to the average patron in this Pathe Review are contrasting scenes of winter among the snow-covered pines and the Florida palms, a section in color picturing a portion of France where there are no roads and all travel is by small boats; and another showing the arduous physical training girl dancers have to undergo to stretch their muscles. Of particular interest to golf fans are the scenes showing in detail how golf balls are manufactured and tested.—C. S. S.

"The Breaking Point"

(Continued from page 666)

time, where the hero as the result of a shock forgets the past and develops an entirely new identity which ultimately merges with the old one.

In this instance, the hero is a reckless young millionaire, who is infatuated with an actress and is accused of having killed her husband in a fight. In attempting to get away he is overtaken by a severe snowstorm and nearly meets death. A friend nurses him to health and he becomes a successful doctor. A situation arises which brings back the past and causes him to forget his career as a physician until the need of his benefactor for medical attention brings back his subconscious knowledge and the two identities are reconciled.

The story has been skillfully developed so that it carries a good degree of conviction. The murder charge hanging over the hero's head, and the conflict of the love interest between the actress and the girl he became engaged to during his period as a physician have been handled in such a manner that an unusual degree of suspense is established and maintained until the very last. The action moves along at a rapid pace, never giving the interest an opportunity to lag, and there is plenty of snap and excitement.

The picture has the advantage also of a cast of well-known players who do good work. Matt Moore appears as the hero, Nita Naldi as the actress, George Fawcett as an elderly physician, Patsy Ruth Miller as the other girl, Cyril Ring as a reporter and Theodore Von Eltz as the villain.

"The Breaking Point" should prove a good box-office attraction in the majority of theatres.

Cast

Beverly Carlysle.....Nita Naldi
Elizabeth Wheeler.....Patsy Ruth Miller
Dr. David Livingstone.....George Fawcett
Judson Clark.....Matt Moore
William Lucas.....John Merkel
Fred Gregory.....Theodore Von Eltz
Lucy Livingstone.....Edythe Chapman
Louis Bassett.....Cyril Ring
Sheriff Wilkins.....W. B. Clarke
Joe.....Edward Kipling
Donaldson.....Milt Brown
Harrison Wheeler.....Charles A. Stevenson
Minnie.....Naida Faro

Based on novel and play by Mary Roberts Rinehart.
Scenario by Julie Herne and Edfrid Bingham.
Directed by Herbert Brenon.
Length, 6,664 feet.

Story

Judson Clark, a wealthy young idler, is infatuated with Beverly Carlysle, an actress. Her husband's jealousy leads to a fight with Clark in which he is shot. Clark is accused and in escaping nearly meets death in a snowstorm. He loses his memory, is taken care of by Dr. Livingstone and becomes a successful doctor, knowing nothing of his past. The reappearance of Beverly on the stage, where she recognizes Judson in the audience, leads an ambitious reporter to revive the old scandal. Judson goes to the scene of the fight, his old home town, and finally recalls the past, forgetting his career as a physician and even the girl Elizabeth, to whom he has become engaged. He is finally called to the bedside of Dr. Livingstone, where the need of medical attention causes his subconscious knowledge to assert itself, and his two personalities merge. Just as he is about to give himself up for the murder, the reporter appears with the real murderer and Judson is left free to marry Elizabeth.

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

"Excitement"

Good, Light, Breezy Entertainment Provided in Universal's First Film Starring Laura LaPlante

Reviewed by C. S. Sewell

Universal makes an auspicious start with its newest star, Laura LaPlante, in "Excitement." The picture is a light, exceedingly breezy little comedy drama dealing with a girl who believes she must have excitement, and Miss LaPlante, whose work is well known in supporting roles, is well suited to the part. She is an attractive girl with ability and snap and a pleasing personality.

The picture starts right off at a fast pace, and you immediately get into the spirit of the thing which is built solely to amuse and cannot be taken too seriously. In fact, many of the situations are farce comedy and at least one stunt, where a mummy case in which the girl is imprisoned drops from an aeroplane and the plane sweeps down and catches it, seems to be quite impossible.

The subtitles are unusually clever and responsible for many of the laughs. After the first reel or so, the story slows down a bit and gets more melodramatic and loses some of its pep; however, there is sufficient material to keep the average patrons interested and amused and it should prove a bit above the average as a program attraction for the average house.

Miss LaPlante's performance in this picture indicates that no mistake was made in investing her with stellar honors and she should prove a popular star, for she has nearly everything in her favor. She has been surrounded by a good supporting cast headed by Edward Hearn in the opposite role.

We believe your patrons will like "Excitement" and we are quite sure they will like the newest Universal star.

Cast

Nila Lyon.....Laura LaPlante
Arthur Drew.....Edward Hearn
Hiram Lyons.....William Welsh
Mrs. Lyons.....Frances Raymond
Violet Smith.....Margaret Cullington
Abner Smith.....Albert Hart
Willie Winkle.....Rolfe Sedan
Toby.....Bert Roach
Roger Cove.....Lon Poff
Chester.....George Fisher

Story by Crosby George.
Scenario by Hugh Hoffman.
Photographed by Jack Rose.
Directed by Robert F. Hill.
Length, 4,913 feet.

Story

Nila Lyon, a pretty girl who believes she must have excitement, so distracts her parents that they persuade her to marry and settle down. She starts to choose a husband by having her admirers fight each other for her, but the winner is soundly thrashed by a young surveyor when he threatens to kiss her, so she marries him. After a year, she is bored to death, and accepts a position as companion to a woman who has gone nutty over the King Tut fad. A masked stranger kidnaps her, puts her in a mummy case, takes her in an aeroplane and does stunts, then turns the case over to an Egyptian who calls her the Queen of Pharaoh and threatens to put her back in the tomb. Her husband, Arthur, arrives in time to save her and it develops that it was all a frame-up on his part to cure her of her desire for excitement. It does.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Gateway of the West"

Good Entertainment Provided by Eighth Pathe "Chronicle" Introducing George Washington

Reviewed by C. S. Sewell

One of the most entertaining as well as instructive of the "Chronicles of America" series produced by Yale University and distributed by Pathe is "The Gateway of the West," the eighth of the series. It is especially interesting from a patriotic standpoint for it marked the beginning of the fight between the French and the English for possession of the vast territory between the Alleghany Mountains and the Mississippi which ended in victory for the British, ultimately bringing about one united nation with the success of the American Colonies in the Revolutionary War.

Of even greater popular appeal, however, is the fact that this marked the beginning of the military activities of George Washington, who as second in command and finally as leader of the expedition on the death of his colonel, showed at that early period, 1754, the great qualities of leadership and the spirit of humanity toward his men that were destined to make him the "Father of his country." Even though this campaign resulted in defeat for the English, it served as the opening of the momentous conflict and established Washington as a great leader, preparing him for the work that was to have such a glorious ending for the colonies.

Aside from its historical interest, the picture has good entertainment value with its battle scenes between the French and Indians and British, all of which is enhanced by the fact that the entire action is authenticated by the historians of Yale. There is no love interest in the picture, and the military spirit predominates, there are, however, attractive scenes in Virginia and a spirited fox-hunt, together with an enlightening picture of the attitude of the British toward the events in the colonies. While the cast does not contain any very well known players, all do good work, the picture is finely photographed, has been given good direction by Webster Campbell, and should prove a good attraction for American audiences.

"There He Goes"

(Educational—Comedy—Two Reels)

Jack White's cleverness in devising new and amusing material for Mermaid comedies is again evident in this one, besides, the locale is different from the usual comedies of this type. The action takes place on an old plantation in the South during a party which is followed by a horse race, there are the familiar characters of the pre-war stories, a Dixie Belle, a mean overseer, a distinguished Southern colonel, and the hero, Lige Conley, who is a modern golf bug.

In addition to considerable comedy that follows along usual lines, White has introduced a number of frogs whose antics will amuse anybody. They jump and cavort over the floor, a negro unknowingly covers them with popped corn and molasses and they create exictment jumping off the tray and from the floor into a punch bowl, and the heat of a lamp caused corn to pop out of the hero's pocket. The party is followed by a burlesque horse race, in which the hero's sulky is wrecked. He rides along for awhile on the horse's outstretched tail, finally saws a milk wagon in two using the front half, and this conveyance loses its wheels, the horse runs away, but the hero wins the race when the body of the vehicle slides across the line. There are more than the average number of laughs in these two reels, and the Mermaid comedy fans should thoroughly enjoy this offering.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Fold Up (Educational)
Gateway of the West (Pathe)
Heart Throbs (Educational)
Hit the High Spots (Pathe)
Hollywood Kid, The (Pathe)
If Noah Lived Today (Pathe)
One at a Time (Pathe)
Pathe Review No. 16 (Pathe)
Racing Kid, The (Universal)
Realm of Sport (Educational)
There He Goes (Educational)

"The Hollywood Kid"

(Pathe—Comedy—Two Reels)

This Mack Sennett comedy, which starts out as if it had a plot involving the attempt of rival producers to sign a clever kid for the movies, is really a succession of only slightly related scenes supposedly showing the inner workings of the Sennett comedy producing plant. It has been handled in a farce comedy manner, for Mack Sennett himself is shown in the private office which is invaded by the actors doing all sorts of slap-stick stuff. Nothing perturbs him, even the appearance of a large lion that climbs on his desk. There are several shots representing the filming of comedy scenes including a peep at how some of the "chase" scenes are produced by means of a revolving stage with a panorama in the background. This, while interesting, will probably disillusion many patrons when they see scenes of the kind in future. Introduced into the action are Ben Turpin and other Sennett favorites, and there are also scenes probably taken some time ago showing Marie Prevost and Phyllis Haver as bathing girls. It will be remembered that these girls were comedy favorites when the Sennett Bathing Girls were at the height of their popularity. The picture is filled with gags and situations that have little relation to each other, and while it will amuse the average patron, it will hardly be considered as up to this producer's best standard.—C. S. S.

"The Racing Kid"

(Universal—Comedy—Two Reels)

A horse race in which Buddy rides his father's horse to victory after discovering that the jockey is crooked, is the principal scene in this Universal comedy. Buddy Messinger appears as the son of the owner of a riding school and stable and there are a number of amusing situations introduced which involve the attempts of novices to learn to ride, including a fat man who has to be hoisted onto the horse with a derrick. Freckled face "Spec" O'Donnell and little Martha Sleeper, a clever little comedienne—a newcomer in the Messinger comedies—all add to the amusement of this offering. There are a number of situations that will get laughs from the average patron, and this subject will delight the children. The action is rapid and though many of the gags are of a familiar type, there is something doing all the time. This subject compares favorably with the previous subjects in which Buddy has been starred.—C. S. S.

"Hit the High Spots"

(Pathe—Comedy—Two Reels)

In this issue of "The Spat Family" series, our familiar friends, Spat and his wife and her brother, go mountain-climbing. As usual, they think they know all about it and will not be guided by the experiences of others. They get into all sorts of trouble which will cause merriment for the spectators and in addition, the falls in some of the scenes produce thrills. The fact that the three are roped together is responsible for much of the humor, as when anything happens to one of them, the other two are involved. Many of the subtitles will bring smiles, and although the early part of the subject is a little slower than usual, it speeds up. There are several genuine hearty laughs and the finish is a fast one. The many patrons who have been amused by this discordant trio, who are always scrapping with each other, will find that in this issue they maintain their previous high standard as mirth makers.—C. S. S.

"One at a Time"

(Pathe—Comedy—One Reel)

This reel introduces a new series produced by Hal Roach for Pathe distribution featuring Earl Mohan who has appeared in a number of previous comedies and whose face is familiar to comedy fans who probably do not know him by name. In this comedy he appears as a four-flushing prize-fighter who agrees to meet all comers. The principal comedy scene loses much of its effect as it is based on the oft-used device of having somebody hit his opponents on the head from behind the scenes, ending with Mohan finally receiving the blow intended for the other chap. This situation, despite its familiarity, has been handled so that it will cause amusement. Earl Mohan gives a good account of himself and is responsible for a number of laughs. With more original material he should show to even better advantage.—C. S. S.

"The Silent Stranger"

Fred Thomson's Latest for F. B. O. Is Entertaining Western Filled with Stunts and Action

Reviewed by C. S. Sewell

Fred Thompson fans should be well satisfied with "The Silent Stranger," his newest picture for F. B. O. It is a typical Western, with plenty of action, riding and fighting and chances for heroic deeds. It concerns the ferreting out of a gang of mail robbers by a chap who is supposed to be deaf and dumb but who turns out to be a secret service man.

The story has snap and there is something doing every minute. It will appeal to lovers of action and excitement who are not too particular as to the convincing qualities of the story, for some of the action stretches the credulity, and the scenes where he captures the entire gang single handed have been overplayed almost to the point of burlesque. They alternately thrill and amuse.

"The Silent Stranger" should prove a good program attraction for the audiences that like Westerns. Thompson does thoroughly acceptable work and the picture is filled with stunts which bring to mind Fairbanks or Richard Talmadge. In most of these, his beautiful white horse, Silver King, plays an important point; in fact Silver King pushes the star hard for the honors, doing a lot of clever and entertaining stunts and acting with almost human intelligence. This horse plays a more important part in the action than even in the previous pictures.

There is a conventional romance in which Hazen Keener acceptably portrays the girl. Little Richard Headrick adds to the human interest, Frank Hagney and Bud Osborne are good in villainous roles and the remainder of the cast is satisfactory.

Cast

Jack Taylor ..... **Fred Thomson**
Lillian Warner ..... **Hazel Keener**
"Dad" Warner ..... **George Williams**
Laddie Warner ..... **Richard Headrick**
Dick Blackwell ..... **Frank Hagney**
Sheriff ..... **Horace Carpenter**
Law Sleeman ..... **Bud Osborne**
Silas Horton ..... **George Nichols**
Silver King ..... **By Himself**

Story and scenario by Marion Jackson.
Directed by Albert Rogell.
Photographed by Ross Fisher.
Length, five reels.

Story

Dad Warner, postmaster at Valley City, is warned that he will be relieved of his job if any more mail robberies occur. Jack Taylor, a supposed deaf mute, arrives in town with his beautiful horse, Silver King. Jack is immediately attracted by Warner's daughter Lillian, but incurs the enmity of Blackwell, a politician, who is tentatively engaged to her. Jack soon becomes suspicious of Sleeman, Warner's clerk. Sleeman, knowing he is being followed, takes Jack a prisoner and delivers him to Blackwell, the leader of the gang. Jack gets away, frustrates the robbery of a sack of bonds by getting in the sack, and finally captures the entire band, incidentally saving Lillian, who has been lured to the shack of the robbers. Jack reveals that he is a secret service man and has only been posing as deaf and dumb. He wins the hand of Lillian.

"The Storm Daughter"

Universal - Jewel Deals With Reformation Theme—Priscilla Dean Starred

Reviewed by Sumner Smith

The Universal-Jewel picture, "The Storm Daughter," starring Priscilla Dean, is heralded as a dramatic adventure story of the sea. Really it is a psychological study of a woman-hater who, through remorse at his inhuman treatment of a woman on board his ship, realizes the error of his ways and turns over a new leaf.

In real life it would be difficult to credit the sea captain with reformation in so short a time and with so little concrete evidence. The picture definitely establishes the man's brutality by means of a series of strikingly characteristic acts, and then labors without the benefit of equally convincing acts to show him as a changed man. The reason for his hatred of all women is that one once jilted him. He repents after a scene with the heroine, which is left wide open to conjecture, and she readily forgives, having read his mother's letter which reveals the reason for his attitude toward the opposite sex. The fact that the sea captain is a romantic character, typifying brawn and undoubted physical courage, will excuse him in the minds of some audiences.

Though starred, Priscilla Dean hasn't the principal part. Her role is, after all, only incidental to the portrayal by Tom Santschi of the woman-hating sea captain. Had she been allowed to clearly aid in his reformation by definite incident it would have been different, but she isn't given enough to do. Santschi at all times dominates the plot and he does well.

Evidently considerable effort was involved in editing this picture, for at times the action progresses by leaps and bounds. Santschi usually figures in a splendid fight, but in "The Storm Daughter" it too has been eliminated. The scening of the picture is sometimes above the average. Especially striking are those of a harbor and fishing village, and those of the storm at sea. The acting is excellent.

Cast

Kate Masterson ..... **Priscilla Dean**
"Brute" Morgan ..... **Tom Santschi**
Rennert ..... **Wm. B. Davidson**
Con Mullaney ..... **J. Farrel McDonald**
The Duke ..... **Cyril Chadwick**
Olaf Swensen ..... **Bert Roach**
Hoskins ..... **Alfred Fisher**
Ah Sin ..... **George Kuwa**
Izzy ..... **Harry Mann**

Story by Leete Renick Brown.
Scenarized by Edward J. Montaigne.
Directed by George Archainbaud.
Photographed by Jules Cronjager.
Length, 5,303 feet.

Story

Kate Masterson is run down by "Brute" Morgan, skipper of a large sailing vessel, while she is sailing her smack. He forces her to do menial work, abusing her as he does the crew. There is a mutiny and Morgan is overpowered. He repents his treatment of Kate and she saves him from being thrown overboard. There is a terrific storm, the ship sinks and Kate and Morgan are the only survivors of the personnel. They find that they love each other.

"Second Youth"

Goldwyn Picture Presents Sentimental Adventures of Bachelor in Humorous Vein

Reviewed by Sumner Smith

"Second Youth," Goldwyn's picturization of Allan Updegraff's novel, offers comedy verging all the way from light farce to slapstick, with here and there a touch of sober realism. It sketches in much detail the sentimental adventures of a precise bachelor regarded by certain women as a legitimate sacrifice at the matrimonial altar. The intent evidently was to make the picture very breezy in tone, but "gusty" describes it better because too much stress on unimportant scenes possessing very little comedy slows up the action to a marked degree. A liberal reduction in footage would improve it immensely. There is enough excellent comedy to make the effort well worth while.

The picture boasts a fine cast of artists and each is responsible for a fair quota of laughs, but it seems as though somebody decreed that the laughs should follow each other as closely as clothespins on a Monday morning washline, and the almost impossible hasn't been achieved. This attempt to be consistently funny in each and every scene seriously detracts from the high-lights, and results in over-acting. We have written before that the farcical portrayal of women in love may sometimes react in quite an unexpected way, and that seems to us the case in this picture. Women are satirized pretty harshly. Here again editing will do a world of good.

Alfred Lunt supplies a good characterization of the department store clerk beset by women, but is obliged to over-act at times through the introduction of unessential scenes. Mimi Palmeri is pretty and accomplished as the rich girl. These two take part in some of the best scenes. Jobyna Howland, a capable actress, resorts to slapstick as the boarding house widow seeking still another spouse and also over-acts because of the exceptional demands for humor made upon her. Walter Catlett, Lynn Fontane and Winfred Allen do well.

Cast

Mr. Francis ..... **Alfred Lunt**
Anne Winton ..... **Mimi Palmeri**
Mrs. Twombly ..... **Margaret Dale**
Mr. Twombly ..... **Charles Lane**
Mrs. Benson ..... **Jobyna Howland**
McNab ..... **Walter Catlett**
Whiggam ..... **Herbert Corthell**
Rose Bauman ..... **Lynn Fontanne**
Phoebe ..... **Winifred Allen**
Mr. Remick ..... **Lumsden Hare**

From the Novel by Allen Updegraff.
Continuity by John Lynch.
Directed by Albert Parker.
Length, 6,169 feet.

Story

Women frighten Mr. Francis, silk clerk in a department store. This is partly due to his landlady, who is desirous of serving a fourth term in matrimony, and a romantic stenographer, eager to experience her first. But nevertheless he falls desperately, but timidly, in love with a wealthy girl he meets over the silk counter. She makes him the subject of an experiment in flirtation and, her sympathy touched, regrets it. Constant and fruitless chasing of Mr. Francis finally wearies the unmarried females and they find solace in the arms of other men. Mr. Francis finds that the wealthy girl is single—he had thought her married—suddenly shows a remarkable aggressiveness and wins her.

MUSICIANS SHOULD FOLLOW



FOR PROPER PRESENTATIONS

"The Breaking Point"

Exciting Paramount Picture Involving Murder Mystery and Lost Memory Offers Good Entertainment

Reviewed by C. S. Sewell

Herbert Brenon's newest production for Paramount is one that will provide exciting entertainment for the majority of patrons. Based on a novel and play by the popular writer, Mary Roberts Rinehart, it deals with a theme much in use at the present

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family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ZAZA. (7,076 feet). Star, Gloria Swanson. If Paramount would sell it at one-fourth what I bought it for I would break even, but as it was I lost money. Don't believe it will go very good in small towns. Not suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). A good northern picture. Suited all classes from high to low. Moral tone good and it is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. Beulah Scruton, Pastime Theatre (200 seats), Charleston, Arkansas.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). The very best picture we played last year and the best money getter. Even better than "Why Worry," and that is saying a lot. Moral tone good. Had good attendance. Draw business class and miners in town of 1,000. Admission 10-35. P. Brooks, Liberty Theatre (400 seats), Hathy, Idaho.

WHY WORRY? (6 reels). Star, Harold Lloyd. Knockout from all angles. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 15-55. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

Playgoers

CLOUDED NAME. (4,855 feet). Star cast. Fairly good program picture. Prints rotten. Seemed to please majority. Program picture and nothing more. Moral tone okay, but it is not suitable for Sunday. Had above average attendance. Draw neighborhood class in city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Preferred

APRIL SHOWERS. (6,350 feet). Star cast. I viewed this while in Minneapolis recently and since then purchased it, and it is just the type a showman can put over big. You can say all you want about this being good entertainment. Moral tone very good and it is suitable for Sunday. Draw farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. Good melodrama. Harlan well liked here. Pleased all. Comedy touches went over fine. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-25. W. D. Hambeck, Strand Theatre (500 seats), Monticello, Indiana.

MAYTIME. (7,500 feet). Star cast. Very beautiful picture but did not go big. Colored portion of film was very fine. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in town of 3,000. Admission 10-25. W. D. Hambeck, Strand Theatre (500 seats), Monticello, Indiana.

Report Every Feature

SHADOWS. (7,040 feet). Star, Lon Chaney. A magnificent photoplay that goes over the head of many a patron but delights the cultivated mind. Entire cast is able and direction and photography fine. Moral tone O. K. and it is suitable for Sunday. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Not a special by any means although it is a good picture. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes. Admission 10-20. Paul H. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

Selznick

BROADWAY BROKE. (6 reels). Star cast. An excellent cast wasted in a very mediocre production. Had very good attendance. Draw small town class in town of 8,400. Admission 10-20. R. V. Erk, Big Ben Theatre (550 seats), Ilion, New York.

COMMON LAW. (8 reels). Star cast. Picture was very good and despite the fact that this was the first week of Lent we did fair business. Moral tone good and it is suitable for Sunday. Draw all classes. D. A. Peters, Bristol Theatre, Bristol, Connecticut.

DEFYING DESTINY. (6 reels). Star cast. Not a bad picture but failed to draw even average business. Moral tone okay. Had light attendance. Draw small town class in town of 8,400. Admission 10-20. R. V. Erk, Big Ben Theatre (550 seats), Ilion, New York.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. This picture is one of the most satisfactory yet run, except that the first showing was just full of misframes, till my operator got busy. An unusually poor print for United Artists. Moral tone good and it is suitable for Sunday. Had good attendance. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (660 seats), Hastings-on-Hudson, New York.

GLORIOUS ADVENTURE. (7,730 feet). Star cast. A prizma color picture that tires the audience almost to distraction. My patrons panned this one. Ordinary story. Moral tone doubtful. Not suitable for Sunday or any other day. Had very poor attendance. Olive Theatre, St. Joseph, Missouri.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Wonderful production. Business good but film rental too high for small towns. No exhibitor can make a mistake by booking this production. Moral tone good and it is suitable for Sunday. Had good attendance. Draw town and rural classes in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

ROSITA. (8,800 feet). Star, Mary Pickford. Very fine picture but like "Robin Hood" I said too much money for the size of the town. , Play it if you buy it right. Moral tone good and it is suitable for Sunday. Had poor attendance. Draw town and rural classes in town of 3,000. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

WOMAN OF PARIS. (8,000 feet). Star, Edna Purviance. A sure-fire box office attraction due to Chaplin's name and reputation, but was not well received. Moral tone poor and it is not suitable for Sunday. Had good attendance. Draw mixed class in city of 1,000,000. Admission 10-25-30. L. Van Debergh, Victoria Theatre (700 seats), Los Angeles, California.

Universal

DARLING OF NEW YORK. (6,260 feet). Baby Peggy. A charming picture that made a decided hit. The cutest kid of all does herself proud in her first "big" feature. It seemed to please everyone. Moral tone good and it is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

DOUBLE DEALING. (5,105 feet). Star, Hoot Gibson. A good picture, but did not surpass his farmer pictures. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

DRIFTING. (7,394 feet). Star, Priscilla Dean. This sure is the bunk. Priscilla and the chink stuff both are enough to keep them away from your house. Lay off of it. Moral tone good but it is not suitable for Sunday. Had poor attendance. Draw all classes. Admission 10-20. Paul H. Shaw, Rivoli Theatre (375 seats), Clinton, Indiana.

DRIFTING. (7,394 feet). Star, Priscilla Dean. A splendid picture for any house. Bad weather made poor attendance. Moral tone good and it is suitable for Sunday. Draw mixed class in town of 5,000. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Very good picture but should not be bought as a special. Will go over good in mining or industrial town. Mine fire scene a thriller. Moral tone O. K. and it will do for Sunday showing. Had fair attendance. Draw coal miners in town of 1,000. Admission 15-20-25. Palace Theatre (470 seats), Valier, Illinois.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. A badly over-rated picture vehicle not worthy of this fine little actress. Moral tone good but it is hardly suitable for Sunday. Had fair attendance. Draw all classes in city of 11,000. Admission 10-30. Walter Walher, Avalon Theatre (1,400 seats), Grand Junction, Colorado.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. Just a roughneck house fighting bloody son of a gun that I am awful sorry I ran. Just can't see it from any point of view. What could have been the excuse of making it? Not suitable for Sunday. Had poor attendance. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LADY OF QUALITY. (8,640 feet). Star cast. Eight reels of horse play. Costume stuff that did not interest one single one of my customers. When will producers have brains enough to cut this stuff out? My time and money spent for nothing. Had a dissatisfied audience. Better by far had I had a dark house. One look at the lobby display and they went away in a hurry. Not suitable for any town any time. Draw all classes in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. "Raw" is right. It is the poorest excuse of a picture I have played this season. I asked opinion of 15 patrons; one said good, fourteen said rotten. Not suitable for any day. Had poor attendance. Draw rural class in town of 800. Admission 10-25-33. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MERRY-GO-ROUND. (9,178 feet). Star cast. A real good picture and a special, but it failed to draw for me, although we had

